



Proskills Partnership 2009-2011

PROSKILLS
The arts as a means
of developing key and soft skills
in disadvantaged adults



MANUAL OF BEST PRACTICES



Socrates
Grundtvig



Tecnopras s.a.s.
Aidlearn Lda.
Ekpaideftiria Kaloskami S.A.
Fepamuc-Gu
Siauliai University
Sisli Technical and Vocational High School

PROSKILLS

Manual of Good Practices

from

Italy – Portugal – Greece – Spain – Lithuania – Turkey

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INTRODUCTION

PROSKILLS: A PROJECT FOR ARTS EDUCATION

1. ProSkills: a way to key and soft skills

The project ProSkills was run from 1st August 2009 to 31st July 2011 by six participating educational organizations from all around Europe, with the purpose to create and promote creative and active training methods based on the arts (music, painting, film, drama, dance, writing) with target groups of socially disadvantaged adults, for the development of a creative mind, proactive attitudes and behaviour, learning skills and self-development. This included skills such as initiative spirit, creativity, capacity of innovation and self-improvement, problem solving, all personal competences that allow the for opportunity to improve the quality of private and professional life, enrich personal relations and increase the level of social participation and civil engagement.

The project has been financed within the framework of the Lifelong Learning Program, the Grundtvig Action for Adult Education – Learning Partnership Development.

2. Partners involved

1) *Tecnopras s.a.s. (Italy)*. As project coordinator of ProSkills, Tecnopras s.a.s. is a private company involved in technical consultancy and human resources management and development. It acts through a global consulting network and has the support of a pool of linked structures (partnership network). It offers a range of services identifiable in the main categories of Consultancy for Competences and Leadership, Consultancy for Adult Education, Consultancy for Personal Development. Tecnopras' target groups are on the one hand entrepreneurs, managers, employees in general, and on the other hand unemployed, disadvantaged women, youngsters and disadvantaged adults. Tecnopras provides clients

with personalised and flexible support in order to determine the strengths and weaknesses of their personal life plan, to reinforce motivation and personal skills, to promote and design the personal development and life quality as individuals and in the social environment. Tecnopras provides a strategic opportunity to find the most suitable tools for supporting the process of change, activating a thorough revision of personal and professional values and planning. As a technical base, it uses advanced psychology applied to life development, encouraging the improvement of human skills in their greatest value, creativity, proactivity, entrepreneurial capacity and sense of participation as a human being and as a citizen.

2) *Aidlearn Lda. (Portugal)*. Aidlearn is a private service organisation, created by five experienced female professionals, operating at a national level. Its mission states aims in contributing to a better qualification of Portuguese human resources by building up a learning organisation concerned with the equality of opportunities and social inclusion, providing quality innovative services targeted to the actual needs of organisations and individuals, namely deprived ones, and by internally developing a strong commitment and team-working amongst all its collaborators. AidLearn's main intervention areas are related to organisational and personal development, concepting, delivering and evaluating learning tools, courses, projects and research studies in the following areas: training of trainers and teachers; IT; entrepreneurship sciences, including human resources consultancy; health and safety; social services; environment and active citizenship. AidLearn intends to work preferentially with deprived target groups such as immigrants, unqualified women, the unemployed as well as individuals at risk of social exclusion, namely youngsters and senior citizens along with SME workers. In this project AidLearn has worked closely with Crinabel (AidLearn learners in the training of trainers, who work with disabled young people using art education).

3) *Ekpaideftiria Kaloskami S.A. (Greece)*. E.K. is a private evening secondary school (*Gymnasium* and *Lyceum*), based in Keratsini, an underprivileged area of the port of Piraeus. The school was established in 1960 by the late Ioannis N. Kaloskamis, a distinguished philologist and teacher. E.K. provides formal

secondary education to working students between the ages of 15 and 50. Most of students are school 'drop-outs' who work in the morning as apprentices in technical jobs, and by attending the school in the evening seek a second chance in formal secondary education. The school staff focusses in improving professional and pedagogical skills by applying innovative educational techniques. In that way the curriculum, which is full of traditionally academic subjects such as Ancient Greek, History, Latin, Mathematics, Physics, Chemistry etc., is highly enriched where students are stimulated to develop the key competences they need to enter the labour market. Some students follow their aspirations in continuing their studies in a higher level. Up to now, thousands of alumni have excelled in the arts and sciences, the business world and the public sector. EK is a continuously evolving school with a clear social mission. In 2001 it created modern new facilities to European standards, which allow the development of educational innovations. The school has participated actively in the Socrates programme and now in the Lifelong Learning programmes, especially in the Grundtvig Action for Adult Education. E.K. aims at continuing and expanding its contribution to the field of adult education and lifelong learning.

4) *Federation Progresista de Asociaciones de Mujeres y Consumidores de Guadalajara (Fepamuc-Gu) (Spain)*. Fepamuc is a non-profit organisation that includes seven women's associations within the province of Guadalajara. It has been a member of the wider regional organisation FEPAMUC-CLM in the region of Castilla La Mancha since 1995, which in turn forms part of the wider national network of Progressive Women's Associations based in Madrid. It offers non-formal lifelong learning to women in disadvantaged situations, in order to prepare them for a return to work or to start working for the first time. It is focussed on the motivation and encouragement of women to women as a beneficial way of strengthening the confidence of people socially at risk. The organization works with women from other countries who form part of the board of directors of one of the association members *Asociacion International Mujeres*, based in the provincial capital, Guadalajara, 50km from Madrid. The province of Guadalajara is largely rural, with a considerable demographic problem of

depopulation, as most of the province's population now live in the small concentrated area bordering Madrid. Fepamuc-Gu works with ICT as a means of communication within such a large province, as well as integrating the increasing number of immigrants that come to take on the jobs that once-rural Spaniards have left behind in search for more a more comfortable urban lifestyle.

5) *Šiauliai University (Lithuania)*. This university is classical higher education institution located in the Northern region of Lithuania. Founded in 1997 by uniting Šiauliai Pedagogical Institute and Šiauliai Polytechnic Faculty of Kaunas University of Technology, the university has a community of around 12,000 students and eight faculties: Arts, Education, Humanities, Mathematics and IT, Natural Sciences, Social Sciences, Social Welfare and Disability Studies, Technology and Continuing Studies Institute. Studies are organised into three cycles: i) first cycle - Bachelor degree, ii) second cycle - Special Professionals studies and Masters degree studies, iii) third cycle – Doctoral??. Nine International Study Programs are taught in English: A) Bachelor: Business Administration, Public Administration, Economics, English Philology, Ecology and Environmental Sciences; B) Masters: Signal Processing, Intercultural Education and Mediation, Management, Culture Studies. Every faculty of Šiauliai University offers a one year programme for incoming Erasmus students and for students from partner institutions. The University operates the following research centres: Biomedical Engineering, Dialectology, Educational Research, Energy and Ecologically Clean Technologies, Social Research, Special Education, Physical Processes Modelling, Public Health, and Gender Studies, as well as the European Studies Institute. The researchers and the staff run and have participated in such international projects as VI and VII Framework, LLPs (Lifelong Learning Programmes): Leonardo da Vinci, Erasmus, Comenius, Grundtvig and others, Eureka, Equal, Interreg, LAT-LIT EU structural funds and other EC projects. Šiauliai University has over 120 agreements with foreign higher education institutions from 34 countries all over the World, and the University successfully participates in various activities of LLP/Erasmus programs: student and lecturer exchanges, ECTS adjustment, intensive programs and European networks. Students' Organisations include ESN ('Erasmus Students Network'), Students'

Club, the Students' Representation, as well as members of the International Association of Student Economists and Managers (AISEC) and the Mentor programme.

6) *Sisli Technical and Vocational High School (Turkey)*. This school is located in the middle of Istanbul and has many adult students from nearly all districts of this cosmopolitan city. It is a technical institution with a vision related to promoting the health and well-being of students, supporting emotional, intellectual, personal and ethical growth of each student, creating and maintaining a support network that includes partnerships within the school, administration, parents and staff, encouraging an environment where people use technology, reinterpret knowledge, produce new opinions and forge all this into new habits. To fulfill this general perspective, the school assumes as its own mission the following objectives: to foster students' development in economic, cultural and social areas; to facilitate students' skills for the in-needs of country's service sector; to engage students in opportunities for productive citizenship, educate and promote students who are conscious of their national responsibilities and duties.

3. Objectives of the project

The core of the project ProSkills was the exchange of partnerships and the creation of a common framework-model related to the application of creative and active teaching/training methods, based on the arts and art-therapy (music, painting, film, drama, dance, writing...), with the aim to develop in socially disadvantaged people a creative mind, proactive attitudes and behaviour, learning skills and self-development. This meant promoting in the target group autonomy, initiative spirit, creativity, capacity to innovate, self-improvement and problem solving.

As a consequence, learners could improve the quality of their private and professional life, enrich their relations on different dimensions, and increase the level of social participation and civil engagement. This has been achieved by increasing 'key' and 'soft' skills that can foster opportunities of returning to study, finding a job or improving their work status, who very often find themselves

in a situation of social exclusion because of their disadvantaged condition.

The term “key skills” refers to a range of essential abilities that underpin success in education, employment, lifelong learning and personal development. In particular within this context this implies learning to learn, social competences, a sense of initiative and entrepreneurship, cultural awareness and expression, as defined in the leaflet “Key competences for lifelong learning. European Reference Framework” published by the DG Education and Culture. “Soft skills”, on the other hand, correspond to the Emotional Intelligence Quotient, which refers to the cluster of personality traits that label us, such as social abilities, communication, language, personal habits, outgoingness and optimism. They also include creativity and proactivity. Both key and soft skills are generic competences that enable people to adapt to change and contribute to their motivation, personal fulfilment, social inclusion, active citizenship and employability.

With ProSkills our aims were also to spread among socially disadvantaged adults the culture of life-long training as a channel to overcome cultural and racial barriers and to communicate with people from other countries, face-to-face or using the web technologies.

Last but not least, by means of educational events based on the arts in a non-formal structure, the expectation has been to raise and reinforce the motivation of learners to participate in the learning process and in their commitment in the educational activities.

As for the training staff, the project had the objective to improve the qualification of the course designers, trainers and tutors who work with socially disadvantaged people, so as to provide professionals that are more prepared to face life problems and consequent education difficulties that are specific to these target groups. The staff learnt new methods and techniques to deal with these target groups, taking into account also the different types of disadvantage and the specific conditions in which each partner organisation is called to work. This training allowed the trainers to develop the competences and teaching methods that each partner already has, and to acquire new methodologies to offer a more qualified and effective training service for its learners. Another main

objective for the staff was the improvement of their competence in managing and promoting events of non-formal and informal learning. A further aim was the exchange, amongst partners, of experiences, programs and methods already applied in each adult education centre for the personal development of socially disadvantaged people.

4. Approach

The approach that we used must be considered on two dimensions: The first dimension considers the objectives of the general project process, i.e. sharing experiences, knowledge and best working practices amongst the partners in order to increase the expertise of each partner institution and to reinforce its European perspective, the design of a common educational model within the arts. For this purpose the approach was an “au-pair” cooperation, where each institution put on the partnership table any useful specific competence and practice which can add value to the other partners. In this way, each partner came away from the project with increased resources for its daily work in the adult learning sector.

The second dimension regards the objectives with the target groups, i.e. the adult learners on one hand and the trainers/designers of training on the other. Here the approach too was very operative, including: training the trainers on active and creative methods and on educational paths for disadvantaged adults, taking into account the type of disadvantage; trying out new practices with these disadvantaged adults (each partner with the kind of disadvantage faced with most often), and then elaborating a system to introduce these methods in the institutional day-to-day work.

5. Outcomes

The project produced the following deliverables:

Training activities (modules, seminars, workshops) for adult learners, based on the arts, according to a specific selection by each partner.

Questionnaires, handouts and other tools supporting training and evaluation of the activities (some of the questionnaires have been commonly elaborated, others were created individually by each partner according to the specific needs and population of the institution).

Publication describing the use of art in the educational field in each partner's country and reporting partners' experiences with arts as education (this manual).

Brochure for the dissemination of information about the project and its results.

Website, a main window for the valorisation of the project outcomes (www.proskills.org);

Moodle area, for the cooperative work amongst the partners and for implementing possible e-learning services aimed at the adult learners (the area was accessible through a private section of the website).

6. Active involvement of learners and staff

Depending on each institution's background, the learners varied in number, characteristics, periodicity of participation to the training, motivation. Nevertheless they constituted the centrepiece of this project's application. They were recruited among the group of learners that had already subscribed to participate in each partner's institutional activities.

In the planning and evaluation, the involvement of the trainees has been of key importance because thanks to the instrument for the *ex ante* evaluation, the training was calibrated on the basis of the specific characteristics and needs of the learners. As to the evaluation, at the end of the training session a simple questionnaire was submitted to evaluate the effectiveness of learning and as an indication of improvements for the offered training. Moreover the learners provided feedback at any moment, formally and informally, regarding the process of the project, the applied strategies and the achievement of the products and results. Specific focus groups with the recipients were organised during the project progress.

One of the aims of the project was the improvement of the life status of those people that are socially disadvantaged. The soft

skills, creativity, spirit of initiative and entrepreneurship are just some of the resources that we intended to develop in these people so that they can emerge from their disadvantaged situation and improve the quality and the satisfaction in their lives.

The learners were sometimes directly involved in mobilising this initiative. Contact with other countries, cultures and learners is, in fact, considered crucial to enhance their motivation to learning and to active participation, and to broaden the dimension of their educational background.

As to the relevant staff, the core team was identified in each partner organisation thanks to their existing professionals' involvement in the field of key skills: they already had some expertise in the arts and the art-therapy in education and were willing to implement their knowledge, their operative competences and their field of application. This staff participated also in the design of the project with ideas and suggestions. After the first working meeting, each partner organized a briefing in its institution during which the executive plan of the project previously agreed among the partners was shared and discussed with the staff in order to apply it and integrate it with daily training work. The staff have been key figures for the implementation of the project activities with the learners. To start with, training-the-trainers workshops were set up to refresh staff knowledge and stimulate their commitment to the project. They then had the task to involve the learners in the arts and the art-therapy methods, with responsibility for achieving the training objectives and evaluate the results *ex ante*, *in itinere* and *ex post*. Although not all the staff were able to participate in the ensuing mobilisation of this project due to restricted funds, they were in contact with the staff of other partners via the web channels, so that each partner's institutional work was integrated into the entire partnership and all the staff could benefit from this European exchange.

CHAPTER I

THEORETICAL ISSUES OF ART EDUCATION/THERAPY

I. Introduction

For thousands of years art has been used as a tool for communication. Art-making has been used as a means of group interaction, conflict resolution, diagnosis and self-expression. The therapeutic use of art has existed for centuries with a diversity that echoes the varieties of artistic experience and needs. Today we are faced with a new reality - while applying art to education we start to develop personal skills that are directly related to the ideas of personal empowerment. Art has endured through time as a means of healing power, self-worth and at the same time stimulating personal social activity (Elkins and Stovall, 2000).

Art education is a relatively new human service profession in the field of social rehabilitation. Through participation in creating art and reflecting on the artistic process, people are able to experience increased awareness of self and others, cope better with distressing symptoms, stress and traumatic experiences, enhance cognitive abilities and enjoy the life-enhancing process during the making of art. The art educator has an understanding of the art experience from a psychological and aesthetic perspective and assists participants in building an internal sense of self-awareness through their artwork and personal reactions to the work (http://www.healthandhealingny.org/complement/art_history.asp).

Art education practice is based in theories of personality, human development, psychology, family systems and principles of general education. Art educators are trained in art, therapy and education. They are knowledgeable about human development, psychological theories, clinical practice, and the healing potential of art and multicultural traditional uses of art. Because creativity and elements of psychotherapy are both about change and transformation they

can enhance one another's effectiveness. All of its products, that is, works of art, are meant to be perceived by the human sense organs, the eye or ear, and it is these senses that also help grasp the meaning and content of an artistic work (Zahovaeva, 2005).

Over the course of time there have been many interpretations of art therapy and art education on different theoretical levels as well as scientific.

2. Psychological models

Humanistic psychology

Humanistic psychology acknowledges that the mind is strongly influenced by determining forces in society and by the unconscious, and that some of these forces are negative and destructive. Humanistic psychology nevertheless emphasizes the independent dignity and self-worth of human beings and their conscious capacity to develop personal competence and self-respect. This value orientation has led to the development of therapies to facilitate personal and interpersonal skills and to enhance the quality of life. Humanistic psychology is a value orientation that holds an optimistic, constructive view of human beings and of their substantial capacity to be self-determining. It is guided by a conviction that intentionality and ethical values are strong psychological forces, among the basic determinants of human behaviour. This conviction leads to an effort to enhance such distinctly human qualities as choice, creativity, the interaction of the body, mind and spirit, and the capacity to become more aware, free, responsible, life-affirming and trustworthy. Humanistic psychology recognizes that human existence consists of multiple layers of reality: the physical, the organic and the symbolic. Humanistic psychology is strongly supportive of phenomenological and clinical approaches to the study of the human position in the order of life (Ganim, Barbara, 1999).

At a time when boundaries between human sciences are starting to breakdown, humanistic psychology (HP) is actively developing a shared vision among diverse communities.

Core values of HP are strongly linked to one other and create a holistic approach to human being:

a belief in the worth of people and dedication to the development of human potential.

an understanding of life as a process, change being inevitable.

an appreciation of the spiritual and intuitiveness.

a commitment to ecological integrity.

a recognition of the profound problems affecting our world and a responsibility to hope and constructive change (Moos, 2007).

Art education based on HP is the process by which an individual is influenced to gain knowledge. Humanism is specifically positive in regards to the therapeutic and education process, and tries to eliminate those occurrences and attitudes that do not produce a positive being. This education process is specifically beneficial to individuals looking to deal with the present, rather than past issues and problems. Humanistic approaches to individual education usually follow the same format as other forms of individual work with adults. Humanistic group education formats are flexible, and a wide range of methods are used, ranging from different societal groups (Moss, D., 2001).

Transpersonal psychology

Transpersonal psychology is a form of psychology that studies the transpersonal, self-transcendent or spiritual aspects of the human experience. A short definition from the Journal of Transpersonal Psychology suggests that transpersonal psychology “is concerned with the study of humanity’s highest potential, and with the recognition, understanding, and realization of unitive, spiritual, and transcendent states of consciousness” (Lajoie and Shapiro, 1992). Transpersonal psychology attempts to describe and integrate spiritual experience within modern psychological theory and to formulate new theory to encompass such experience. Types of spiritual experience examined vary greatly but include mysticism, religious conversion, altered states of consciousness, trance and spiritual practices. Although Carl Jung and others explored aspects of the spiritual and transpersonal in their work, Miller (1998) notes that Western psychology has had a tendency to ignore the spiritual dimension of the human psyche. Today, when talking about art education, these ideas start to be significant in trying to understand

the origins of humanity and identify oneself in the complicated and fast changing reality. Reaching the same goals as well as the expression of inner world by different art tools in this methodological paradigm, connect education and therapy in one process.

Psychodynamics

Psychodynamics is the systematic study and theory of the psychological forces that underlie human behaviour, emphasizing the interplay between unconscious and conscious motivation. The original concept of “psychodynamics” was developed by Sigmund Freud. Freud suggested that psychological processes are flows of psychological energy in a complex brain, establishing “psychodynamics” on the basis of psychological energy, which he referred to as libido. Psychodynamic psychotherapy is less intensive compared to the classical psychoanalysis practiced by strict Freudians. Psychodynamic therapies depend on a theory of inner conflicts which surface in behaviour or emotions. Generally, one conflict is subconscious. In general, psychodynamics, also known as dynamic psychology, is the study of the interrelationship of various parts of the mind, personality, or psyche as they relate to the mental, emotional, or motivational forces especially at the unconscious level. Art education is focused on teaching people to recognize emotional status, to name (verbalize) problems in interpersonal relationships or attitudes to relationship with environment (Randy M. Vick).

The ideas of Freud and his followers have been part of art therapy since its earliest days, although contemporary writers are more likely to apply terms such as “transference” and “the defence mechanisms” to articulate a position rather than employ classic psychoanalytic techniques with any degree of orthodoxy. Jung proposed that Art can be used to alleviate or contain feelings of trauma, fear, or anxiety and also to repair, restore and heal. In his work with patients and in his own personal explorations, Jung wrote that art expression and images found in dreams could be helpful in recovering from trauma and emotional distress. Jung often drew, painted, or made objects and constructions at times of emotional distress, which he recognized as recreational.

A strand of Dance Movement Therapy named Authentic Movement by its creator, Mary Starks Whitehouse, was developed after several years of undergoing Jungian analysis, through applying – and slightly adapting – Jung’s techniques of Active Imagination to movement. A psychodynamic approach to art education is closely connected with therapeutic issues, and usually has its place in treatment but not in education (Ahles, Scott R., 2004).

Now it is accepted that historic practitioners (Carl Jung and Sigmund Freud) had the same discernment that entered the development of art care, with its application of conflict resolution. The healing and learning that sprung from the “talk therapy” that these pioneers ultimately became famous for, was thought to have created a base for exposing the comatose levels of the mind. But many feel that it was actually Jung’s art therapy that appeared to be the technique on which today’s art treatment is based. One of the tools Carl Jung used for his patients to express their comatose feelings was art, bringing forth the Jung art therapy plan. Influenced by both psychology and psychoanalysis, Jung’s influence was based totally on his attention to the mental advocating that this was within each art piece. Freud himself never had his patients create their own designs, but Carl Jung electrified it. “To paint what we see before us”, Jung wrote, “is a different art from painting what we see within.” Absolutely rejecting Freud’s ideas, Jung expanded the area of treatment to a personal level (Malchiodi C. A., 2003).

Jung’s art therapy included design at all levels, the interaction of mythology and its influence on the current time, and the thinking of local folk including the round non-secular Mandala and Sanskrit. Many felt he had more common sense than Freud, as he felt the human psyche had more than one interacting system. One of these was the ego, dismissing Freud’s *superego* and *id*, feeling that the ego alone was considered not only a personal comatose state of the mind but as a basic collective comatose one. With much more of a hopeful view of art than Freud, with his art therapy viewpoints, Jung felt that mental art came from the psyche and was thought to be intelligible to the general masses. But even more, he discovered that another style called idealist art, drew on the collective comatose and was far deeper and with a less individual nature. This kind of art was of images –appearing in dreams and in the art form–

and was more spontaneous and was thought to be more gratifying than? photographs. He considered them as metaphors that held the unsettled individual's separate worlds together in a whole sector of stress and chaos.

Social Cognitive Theory

In general, Social Cognitive Theory describes learning as the interrelation between behavioural, environmental, and personal factors. According to Social Cognitive Theory, interactive learning allows students to gain confidence through practice. Social Cognitive Theory (SCT) describes learning in terms of the interrelationship between behaviour, environmental factors, and personal factors. It also provides the theoretical framework for interactive learning used to develop both Constructivism and Cooperative Learning. According to SCT, the learner acquires knowledge as his or her environment converges with personal characteristics and personal experience. New experiences are evaluated vis-à-vis the past; prior experiences help to subsequently guide and inform the learner as to how the present should be investigated. Because SCT is based on an understanding of an individual's constructed reality, it is especially useful when applied to interventions aimed at personality development, behaviour pathology, and health promotion (Moon C., 2000).

Because learning is facilitated when individuals are able to observe the behaviours of others who are similar to them, online learning can be useful in incorporating video clips of people with similar backgrounds who provide commentaries and stories from their own points of view. Because this online material resonates with the social and cultural sensibilities of the user, it makes the learning experience more effective and increases the probability of the knowledge being put into practice. Online learning could provide:

Self-efficacy

Learning is a function of the extent to which individuals are able to reflect upon and internalize their own successes and failures. Self-efficacy is achieved when the learner identifies his or her ability to perform. Using interactivity in online learning provides a mechanism that allows the learner to apply knowledge accurately and reliably and therefore increase his or her confidence. For example, it is possible to read a book about driving a car, but it is not until the

learner actually drives successfully that the learning is complete. Interactive, online educational materials can provide extensive, repetitive practice until mastery – and thus self-efficacy – is achieved (Miller, 2005).

Emotional coping

Coping mechanisms are learned in a stimuli-response environment conducive to self-efficacy and observational learning. In online education, emotional coping can be facilitated by incorporating multimedia demonstrations of culturally sensitive examples of both appropriate and inappropriate methods of coping.

Self-regulatory capability

Self-regulation is what allows a person to control his or her response or behaviour when confronted with externally imposed stimuli. Feedback is an externally imposed control that works with a person's self-regulatory capability in order to make adjustments to behaviour. Online learning materials can use feedback techniques to reinforce behavioural change and help learners achieve self-efficacy. For example, when performing a task correctly, the learner can be advised that his or her performance is correct. Conversely, immediate corrective feedback can be given when needed. As the learner's ability increases, the feedback can become more detailed and sophisticated, which allows the learner to refine and master the task. When learning to drive, for example, the student initially needs to get the vehicle on the road. As the student progresses, however, he or she needs to achieve specific speed limits and signalling requirements to achieve safe and efficient driving habits.

Depending on the area of therapeutic and education focus, art therapy can facilitate a variety of such goals.

Physical and occupational goals: improving motor skills.

Cognitive goals: improvement of memory, prioritization, planning, organization.

Psychosocial goals: improving interpersonal skills, expression of feelings.

3. Benefits of art-therapy

Emotional Benefits of Art Therapy

What art influences directly are feelings, and through the human feelings and soul, art makes an impact on the personality itself. Emotions in art are special because:

Feelings in art pass over to a spectator through mediators, that is, from an object, to the author, the material, the interpreter, and to the recipient. Therefore art not only mirrors the world, but also represents it, gives it an expression.

Feelings and emotions in real life have different colouring, both negative and positive. Emotions in art are always positive.

Emotions in art have social implications, and they always have something in common with the original feelings experienced by every human being, so an artist never experiences merely a simple emotion, but rather a kind of a general social feeling.

Physical Benefits of Art Therapy

Although research on the physical benefits of art therapy and education is still in its preliminary phases, some of the documented benefits of art include a reduction in fatigue, depression, anxiety, pain and stress in patients whose treatment plan includes art therapy. By lowering stress and anxiety, creative art therapy may even serve to boost a patient's immune response.

Cognitive Benefits of Art Therapy

Art-imagery, especially when created in a therapeutic setting, can provide an insight into patient diagnosis. However, it is important to remember that imagery is idiosyncratic and it is virtually impossible to diagnose a person from one piece of art. Carers of people with disabilities should not infer anything about a piece of art that its creator is not verbally supporting. Still, art making can provide a glimpse into a person's inner world and serve as a lens to help carers, family and others to understand the point of view of a person with a disability (Malchiodi, 2003).

The advent of technologies that enable researchers to better understand the brain's processes has provided evidence of art therapy's cognitive benefits. Research demonstrates that traumatic memories are stored in the right hemisphere of the brain, while our verbal capacity is controlled by the left hemisphere of the brain. Art making can promote communication across the two hemispheres of the brain so that a person who has recently suffered a disability is

better able to verbally articulate their experience after expressing themselves through art making.

Social Benefits of Art Therapy

Group art therapy can help provide an opportunity for people with disabilities to socialize as well as provide a safe outlet for self-expression. Art therapy in a group setting may help people with a recent disability recognize their feelings and problems are not unique, replacing a sense of isolation with connectedness.

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CHAPTER 2

THE SITUATION OF THE ARTS AS EDUCATION IN EUROPE

1. Introduction

The survey on the state of the arts as education in the partner countries aims at providing: a) information and data about the work in progress of art and art therapy methods in education in the respective countries; b) applications carried out by other educators in various institutions; c) bibliographical resources and links in the educational field. The objective is to outline the state of the arts as education in each partner country (Italy, Portugal, Greece, Spain, Lithuania, and Turkey), its scientific situation, main methods applied, government policy, fields of application and target groups, training paths and organisations that work with arts as education. Also, the bibliography and the links mentioned will be a useful tool for educators who want to integrate art in education or therapy in the future.

In this chapter, each partner country organization points out the strengths and weaknesses regarding the application of art methods as education or therapy (clearly differentiated by arts in education with the purpose of learning a specific art). There is a pool of theories and good practices within the European partner countries. During the research for the completion of the survey, the staff involved in the program contacted institutions, organizations and unions related to art therapy methods and adult vocational training and acquired useful knowledge and experiences.

At the end of the chapter the partners portray the results of the questionnaire distributed to educators of others institutions. Their answers have added a valuable input to the development of the program.

2. The arts as education in the partner countries

2.1 ITALY

a) Arts in education

Artistic Education is an educational topic introduced in the school curriculum in 2003, replacing the previous *Education to image* of primary education (6-11 years) and *Artistic education* in the 1st grade of secondary education (11-14 years).

In 1951 the National Association of Teachers of Art History was founded. Currently it is located in Rome and has 850 (branches?) all over Italy. It is the principal reference Italian institution for teacher and cultural operators that deal with education to visual arts and cultural heritage. Its main scope is the professional training of teacher, promotion of artistic disciplines in all grades of educational, the protection and spreading of the artistic heritage.

Music Education was instituted about 30 years ago in the 1st grade of secondary education, but the programmes have always been vague and poorly specified. No music education has been foreseen in primary education and in the 2nd grade of secondary education (14-18 years). The new school reform has instituted the Music Lyceum, which is specifically addressed at the education of those who want to become musicians or dancers and after the diploma will continue with the University studies in this sector. It has to be underlined that the previous Academy of Music has now been made equal to a University, but the education is more practical and professionalizing. The other arts (dance, theatre, movies, ceramics, etc.) if present at school, are only delivered as afternoon workshops and extracurricular activities.

As regards adult education, artistic education has always been left to the private initiative of public universities, private associations and educational centres.

b) Arts as education

It is not easy to find resources and documents that focus especially on art-therapy in Italy. There is a large quantity of books and articles that deal with the general topic of art-therapy (theories, methods), without highlighting exclusively on the Italian situation.

With art-therapy – a discipline born around the 1950s – it implies a pool of therapeutic techniques pertaining to the area of dynamic psychology. It makes use, as a main instrument, of artistic expression in order to promote cognitive rehabilitation, life improvement, psychic healing, or at least a better comprehension of the complex mental dynamics of the person.

Arts allow individuals to express creatively their inner reality, to uncover hidden aspects of their life, to enlighten obscure mental and emotional areas never explored. More than on the final product, art-therapy is focused on the process itself: the process is what allows the catharsis, the development, the exploration of unconscious and blocked dynamics. Art itself has a healing power.

c) The scientific situation of arts as education (surveys, data, etc.)

Different to other countries, in Italy art-therapy is a practice that for a long period had little consensus that would allow it to develop and share a theoretical structure which would legitimate it scientifically: in fact there are no commonly agreed tasks, techniques, objectives, nor a recognised training path or a professional deontology that makes the identification of a “true” art-therapist possible.

In Italy art-therapy is usually attributed to the same level of many palliative or new age methods that survive on the border of the scientific world, which are negatively viewed by a large number of professionals. This also occurs because those who practice art-therapy often approach art-therapy without a specific education in the artistic method involved and have no scientific basis in this sense.

d) Main methods in the country

The most commonly developed methods in Italy until now have been *music-therapy* and *dance-therapy*, also in their application of dance-music-therapy, disciplines which are now so rooted that they have achieved full acknowledgment and homogeneous development. In the last years also the application of *drama therapy* has been improving and the method is being more scientifically outlined.

In 1998, the Italian Federation of Music-therapy (F.I.M.) was created, a federation of professionals accredited by the Ministry of Public

Education and member of the European Music Therapy Confederation (EMTC) and of the World Federation of Music Therapy (WFMT). Since 2001 F.I.M. has a Deontological Code that regulates music-therapy practitioners' behaviour.

Although delayed in terms of its settlement in comparison to Europe and USA, nowadays in Italy there are many dance-therapy schools.

Dance-therapies allow working on many aspects:

cognitive area: perception of body awareness;

emotional area: ability to express positively emotional reality, improvement of self-esteem;

relational area: personal relational competences;

psychomotricity: spatial and motor coordination.

e) The governmental policies on arts as education

No policies are present at the moment in Italy in this area. The local public administration (Municipalities, Provinces, Regions) participate quite often as public sponsors in events and conferences in this field, especially with reference to physical and mental disabilities, but few or nothing exists on a policy and law level.

In Italy there is not yet an institutional council which acknowledges the professional practitioners of art-therapies (art-therapists), although after 10 years of work carried out by COLAP (Coordination of the Free Professional Association) and Assoprofessionisti (Association of Professions), the request to conform to the European standards already accepted in other countries is currently at a decisive step.

The European Commission, in fact, is in the process of creating equivalence among the professional diplomas in the European countries. This possibility is regulated by the European document 2005/36/CE by which every country has to apply.

In November 2006 a law proposal was submitted based on the introduction of the “dual system”, which would also give to the professional Associations the dignity and power of the professional Councils. Following this direction, this would herald a professional register institution (acknowledged by the category associations) submitted to the specific Ministry, opening the possibility of an official acknowledgment of this private profession.

The law applying the European document 2005/36/CE was approved in October 2007. This means that a concrete opportunity has been opened for the professional associations that will demonstrate their having the required characteristics, to have the institutional acknowledgement of the Justice Ministry, the European Politics Ministry and the specific Ministry regarding their sector; they could also participate to represent their professional activity through the government institutions in the European Commission.

Also in the last years in Italy there has been a growing interest in the professionalization of all those professionals which work in the disadvantaged areas using expressive and artistic methodologies and languages. Theatre and expressive art workshops for disabled people, youngsters at risk, psychiatric patients and disadvantaged categories have multiplied in numbers both in public and private organisations. Often it was not possible to evaluate the training of these professionals, who lead the workshops, with methodologies and tools that in other parts of Europe constituted a guarantee for training with high quality in several aspects. However, training experiences, courses, seminars with the purpose of preparing art-therapies professionals in Italy are present. The local public health organisations and public administrations in the Regions, Provinces and Municipalities, with their sectors dedicated to social and health policies, promote initiatives and projects for sensibilization and training in this field. The need to identify quality criteria to guide and evaluate the practice and training of art-therapies professionals is progressively stronger. For this aim the representatives in this sector are collecting suggestions and experiences which have already been built in other sectors and disciplines dealing with training: psychology, education and communication science. Moreover, methodologies are imported from those disciplines that, developed most of all in the Anglo-Saxon countries in the last decades, are involved with rehabilitation and prevention in the socio-sanitary field: art-therapies in the different applications of theatre, music, dance, telling and writing, video, painting.

Finally, from the research and experiences in the institutional and juridical field both in Italy and in Europe (National Health Plan 2003-05; Law 104/1992; Law 328/2000; Project Objective 1998-00; National Plan of actions and social services 2001-03; Projects Iso

9000; Projects Total Quality; Leonardo da Vinci Program) key points have emerged on which to plan a kind of action for people with disabilities or mental difficulties.

f) Fields of application and target groups

Art-therapy is applied in many fields, from therapy to rehabilitation, to different forms of education.

Various are the artistic methods used: graphic arts (drawing, painting, writing), clay, craft works, dance, music, drama, film.

g) Training paths for those who want to be practitioners in these methods

There is not a common curriculum set on ministerial basis. The education of the practitioners is left to private federations and institutions which carry out research and development in the field and after years of practice have organized training paths. Usually this training path is in one specific artistic area (e.g. music-therapy, or dance-therapy, or drama-therapy...); in some cases it embraces all the art-therapies methods. Some universities (e.g. Third University of Rome) organise a master in Art-therapies. All the art-therapy courses can be attended as specialisation after a 5-years graduation. The duration of a course is three years.

The most important programmes, similarly shared by almost all training centres, make a distinction between a first-level therapist (with a degree in Medicine or Psychology) and the professional with a degree in other disciplines or equivalent certification. This professional, with its specialisation, can work together with the first-level therapist.

The art-therapies curriculum has the general objective to train a professional with the following competences:

knowledge of the artistic language, the materials and the specific techniques;

knowledge of the creative process and its implications on emotional, psychological and cognitive dimensions;

application of this knowledge and competence in different areas (sustaining, prevention and guidance, rehabilitation), with different structures of the activities (individually and in group);

he/she takes on him/herself the responsibility of the therapeutic relation, elaborating activity plans differentiated according to the

educational, therapeutic and/or rehabilitation needs of the final users;

delivery of the work observing and reflecting on what happens during the activity, referring to theoretical models which allow to understand the meaning for the patient situation;

engagement of periodical supervision to improve its competences and guarantee a practice free from personal problems, “duty” of continuous training;

understanding of his/her role inside, organisation and ability to cooperate in a team for the project designed on a users;

respect of the professional deontology and of the behaviour rules established in the Ethics of the Italian Art-therapists Professional Register.

The existing curricula on art-therapies refer to art-therapies in general (training to become an art-therapist) or to specific art-therapies (training to become music-therapist, dance-therapist, drama-therapist). All of them envisage three areas:

1) *Specialist Area* (Theories and techniques of the specific art-therapies, observation methodology in the art-therapy, methodology of project design);

2) *Relational-Theoretical Area* (Psychology of childhood and adolescence, Dynamic psychology, Neurophysiology, Neurophysiopathology, Neuropsychology, General psychopathology, Methodology of evaluation of training, Welfare policies);

3) *Technical Area* (it is theoretical and practical and is specific to each art-therapy method, e.g. Music, Drama, Dance, Expressive arts).

h) Organizations working in the fields of arts as education

APIART – Associazione Professionale Italiana degli Arteterapeuti
Italian Art-Therapy: ONG association founded in 1982 by a group of practitioners trained in the Pratt Institute of New York with one of the main art-therapists in the world

Italian Study Center for Art-Therapy (CISAT): department of the Culture Italian Institute, has the only school accredited by the World Association of Art-therapy Schools

Italian Professional Association DanceMovementTherapy (APID), founded in 1997, groups practioners from all around Italy and the training schools for this practice

Italian Federation of Music-Therapists (F.I.M.)

Italian Federation of Theatre Therapy: founded and chaired by Walter Orioli, has a training school and is working for an accreditation of this practice

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Links

- Artiterapie – magazine Art-therapies: <http://www.artiterapie.net>
- Associazione Art Therapy Italiana – Italian Art Therapy Association: <http://www.arttherapyit.org>
- Associazione Professionale Italiana Artiterapie – Italian Professional Art-therapies Association: <http://www.apiart.it>
- Psicomedia – online magazine Psychomedia: <http://www.psychomedia.it/pm/arther/arthndx1.htm>
- Federazione Italiana Musicoterapeuti – Italian Federation of Music-therapists: <http://www.musicoterapia.it>
- Associazione Professionale Italiana Danzamovimentoterapia – Italian Professional Association of Dance-movement-therapy: <http://www.apid.it>
- Centro Musicoterapia Benenzon Italia – Italian Benenzon Music-therapy Centre: <http://www.centrobenenzon.it>
- Federazione Italiana Teatroterapia – Italian Federation of Theatre-therapy: <http://www.fedteatroterapia.it>

Psychosociodrama: <http://www.psicosociodramma.it>

Theatre-therapy: <http://www.teatroterapia.it>

Photo-video-therapy: <http://www.fotovideoterapia.org>

Cinematherapy: www.cinemapsiche.it

Bibliotherapy: <http://www.biblioterapia.it>

La voce delle fiabe – Fairy-tales therapy:

<http://www.lavocedellefiabe.com/index2.php>

Smile therapy: <http://www.smile-therapy.com>

2.2 PORTUGAL

a) Arts in Education

In general, it is recognized that the use of art in the formation and development of the individual is a unique tool, regarding the plurality of points that can be approached and encouraged when using them. Within theatre, dance, music and the arts, the arts have been representative of an educational and pedagogical structuring in a training system applied in various situations and contexts, as well as in the use of art in human development. We have witnessed this reality in the teaching of the first cycle (6 to 9 years), with the creation of artistic expression workshops in drama workshops that extend up to the 3rd cycle (14 to 17 years).

At the top level, the creation of the art education courses, have allowed the emergence of a group of professionals in the field of art education, with operational tools that have provided structure and enriched Art programmes and their application in the various training centers where Art is used as a method of educational intervention. The cooperation and commitment of various private structures have also been counted on, whose main focus lies in the investment in training initiatives in the artistic field. Sometimes it is these institutions that serve as a pillar to support a large number of projects which at times collide with the inaction of state bodies.

The priorities of a system that is undergoing a period of some social and economic upheaval, rising as priorities, other flags, leaving education and culture as superfluous appendages, neglecting the fundamental one and that without an intellectual development, social and moral Human hardly stand to balance the social systems and their economies. Yet the discussion surrounding this issue, has

been continually extended for some time, and although slow, the path of art education, has won some victories and the nuclei of professionals in this area, seek to further reflect and develop alternative growth programmes and their application.

b) Arts as Education

The study of art calls for the need for further reflection in the field of esthetics, techniques and tools that support the creation of artistic objects. The study of art, and its discussion, always stood in a dark room, difficult to clarify, especially in the consideration of the establishment of artwork focusing on the political vision, ethical, social, economic or aesthetic of the creator or creators.

But arts education can not be supported only by different visions of the creators of the world. It is necessary to call on available means to a better conceptualisation of arts education, blowing thoughts, reflecting methodologies and techniques for carrying, regardless of aesthetic options, enabling a better streaming experience.

Thus, we bring art to society, including a more diverse set of people and areas, in building a model of arts education more complete and useful to the social collective.

c) The scientific situation of arts in education

The need to design, qualify and implement educational programmes for arts education at a national level saw the birth of new centers of expertise in training future professionals in this area as well as several studies on the subject. Thus were born work and studies that somehow thoughts organized around the arts education and identify themselves as objects of study and consultation rights.

d) Main methods in the country

“Drama is one of the most valuable and complete forms of education. The breadth of its activities, covering almost all important aspects of child development and the great diversity of forms it can take, can be adjusted according to the objectives, age and the resources that are available, making it the main form of educational activity *par excellence*. (...). The main purpose of this form of education is expression, or stimulation of the child to freely express all his/her feelings, desires and inner tensions.”

(Alberto B. Sousa in “Education in Art and Arts in Education”, vol. 2: 33)

Theatre Masks

Man has worn masks since his prehistoric religious rituals. In Africa, they are carved in wood and painted. American Indians have made them in leather, painted and with feather adornments. In Oceania, they are made of shells and wood and encrusted with mother-of-pearl. The oldest type of mask is that of a drawn face with special inks, makeup and paintings. This type is widely used by Indians and Africans in their religious rituals, war, parties, etc. In China, masks represent the colours and feelings, and in Japan, men wore masks depicting female characters. In Venice in the eighteenth century, the use of masks became a habit as part of the clothing of the time. In Brazil, the masks are used in folk festivals and carnivals.

Children are fond of wearing masks, especially of the superheroes they see on TV. The important thing is to let them wear the masks in the classroom or the schoolyard. To make them, you can use paper bags, cardboard, fabrics, paint trays, cardboard, newspaper, scrap material, etc. This activity is not difficult to carry out and is entertaining for children to handle because the masks can represent a unique story of their own, creating and recreating a personal dialectic. Theatre masks provide recreation, play, socialization, improvement in child's speech, as well as disinhibition of the more timid students.

When the class work requires the use of the word, the mask being used is one that covers the eyes and nose leaving the mouth open, allowing a clear voice, and displaying verbal expression. Hiding their faces allows children to live the story of their own characters and everyday social affiliation.

Shadow Theater

Shadow theater is a very ancient art, originating in China which spread through Europe. In China, legend has it that in the year 121, the Emperor Wu Ti of the Han dynasty, devastated by the death of his favorite ballerina, ordered his court magician to bring her back from the "Kingdom of Shadows", otherwise he would be beheaded. The magician used his imagination and by means of a soft and transparent fish skin, he concocted the silhouette of the ballerina. When everything was ready, the magician organized the presentation in the palace garden to the Emperor and his court, having prepared a curtain against the sun, allowing the light to pass

through. This presentation was accompanied by a sound of a flute that “raised the shade of a dancer moving with lightness and grace.” This marked the birth of the shadow theatre.

This type of theatre is still relatively unknown in Brazil. It is a fun activity that encourages children creativity. To perform the shadow theatre the following material is necessary: a light source, a screen (or a taut sheet) and silhouettes to be designed. The lamps used are 40 or 60 watts, transparent, placed inside oil cans enable the concentration of light. The screen should be a fabric that's totally white and not transparent. As a silhouette, you can use puppets on sticks cut out from cardboard or thick paper. You can also use other objects. The puppets move behind the paper, projecting the shadow. The children act out behind the stage, participating in the movement of the puppets, creating the stuff of theatre. In another activity related to shadow theatre, shadows are made by hand where they project themselves to the shadows on a wall, forming figures of animals in movement such as the opening and closing of wings, mouth, and moving of ears. To prepare a shadow theater with your own hands, it is necessary that the room is dark, lit only by a lamp or a candle.

Each student creates many different figures, compares them with those of his classmates, talks about the shadows cast. Shadow theater provides the development of creativity and motor skills of hands in children during the important pre-school and literacy period.

Puppet show

Puppet theater has its origin in antiquity. Man began to model figures in clay, first without movement, and then gradually improving the dolls, adding articulation of the head and members to make representations of them. Puppet theatre already existed in ancient China, India and Java. In Ancient Greece, the puppets had not only a cultural but also religious meaning. The Greek culture of puppetry was then assimilated by the Roman Empire and spread throughout Europe. In the Middle Ages, puppets were used in fairs and religious doctrines. In Italy, the puppet “maceus”, Buffoon's predecessor, was the most popular doll.

For the making of the puppets various kinds of materials are used including scrap, which can be a resource at no cost to the teacher

and the school, as it can be brought in by the students themselves, which would make the activity of constructing them even more interesting. Everything can be utilized: tacks, duct tape, cans, bags, tape, empty toilet paper rolls, ink, etc. Another resource is to use hands as puppets with no need for prepared material; just draw the character on own hand with a ballpoint pen, charcoal, special inks, etc. .. The use of various colors will make the dolls more cheerful. You can add accessories to the figures adorning the hands and fingers of children. As an example, wool, hat, stockings, feathers, etc. Other types of puppets widely used include gloved hands, backs of hands, puppet cups, socks, bottles and even branches of trees and flowers.

The teacher should encourage students to explore all the movements of the fingers, hands and arms, creating an atmosphere of knowledge of their body. For this, the use of popular songs, folk or classical is key to working with the puppet to be developed, beyond dialogue developed among participants.

Theatre Sticks

This theatre is a variation of the puppet show. It is considered a puppet stick, but the dolls are simpler, cheaper and easier to manufacture. As a main feature, the dolls are usually supported by a stick, and they may be made of cardboard, Styrofoam balls, paper, wooden spoons, toothpicks barbecue forks, dressed in cloth, Popsicle sticks, plastic cups held up by toothpicks. The puppet cone is a type of puppet much found in popular fairs and circuses, which may represent a human figure or an animal, usually on the shape of a clown or Pierrot. It is a variation of the rod puppet, just hold them by the rod and give them the movement accordingly.

Pantomime

Pantomime may be regarded as a theatrical play which is performed using action scenes that are characterized by a dramatic explanation of the action by gesture. We can exemplify this statement through various examples: the first proposed activity was to get a house, and the items were coming in and ordering the corners of each, and the end of each one was doing anything, or reading a book, or cooking, or listening to music. The activity of the second game was to put water into a glass and drink it. But as this arises more players burst onto the stage to compete for the water. In the third game,

the activity was playing an instrument, and the players rose to the stage, each one playing their instruments until one of the participants conducted the orchestra, now creating the establishment of a wider order, establishing a logical relationship within the scene. Something more akin to a gambling activity was achieved when a player took the stage and proposed activities of “weaving”. But even if the group produced a set design, setting up a weaving workshop in which they were developed the most diverse activities, from folding clothes to crochet or sewing machine.

Only at a later stage, when we return to game activity, the group was now focused prompted by the game. When the focus on the activity was discovered by the group, there was selection and detailing of the gesture, which caused a change in performance. Compared with the first moment, for example, when there is competition for water which generated an almost frantic climate, showing the concern of doing something on stage, the second showed a relaxation of tension, which favored the emergence of improvised actions. The individual charges and linearity of the narrative gave way to the authenticity of the game. Objectives of these activities are: having fun, socialization, motor skills and learning to use the body as a whole.

Dance

The use of the dance allows a deeper discovery of psycho-motor skills and creativity. Through the exploration of creative movement, using small drama or from photographs, films, paintings, objects, you can boost the body's physical address on the subject offered. This way you can discover new possibilities of movement of the body and thus the possibility to apply a fuller communicative experience.

Naturally, the creative work of music and the visual arts intersect with the arts and the techniques mentioned above, enabling a plural experience in the use of artistic languages, promoting an incomparably rich intervention, both in a rational and sensitive sense.

e) The government policies on arts in education

The arts education in the Portuguese education system was officially recognized in 1971 under the Reform of the National Conservatory, following a symposium on the Draft Education

Reform Art, in April of that year, organized by the Calouste Gulbenkian Foundation under the initiative of Maria Madalena de Azeredo Perdigão.

Education in the Arts was started in 1971, the National Conservatory, by joint efforts of Madalena Santos Perdigão and Archimedes. This course, inspired by the contribution of Herbert Read, in particular his work in art education, was one of the first artistic higher education schemes subject to evaluation. According to Archimedes and Santos (1989), setting up this course and the foundation of the Portuguese Association for Education in Art, already referred to, have made two “significant milestones for the development of arts education”.

In 1978 Archimedes was appointed by Ministerial Decree No. 107/78 of 8 May, to a “Working Group for the Restructuring of Teaching Art”. The action of this group was crucial to the level of recognition of the official introduction of the cause of Education through Art (Archimedes and Santos, 2000). In the National Arts Education, “education through art” and “education for art,” along with “other means of artistic expression” act as delimiting concepts for a draft bill on the basis of art education. The working group that organized this proposal were part Madalena Santos Perdigão, Archimedes, amongst others.

In Portugal, the importance of the arts in education has been widely discussed. Many policy documents, references and recommendations highlight the potential of the arts and ensure their place in this system. However, there has been no actual correspondence between what was established at this level and what is happening in practice. In Opinion No 3 / 98 it states: “It appears that this subject has been somewhat volatile and consistently maintaining a state of dismantling the existing structures, not boosting their chances and not creating the conditions for this area has a relevance it is recognized as a mechanism structuring of personal and social skills” (p. 70). A number of factors contributing to this situation arise. The inertia of the system itself, the constraint of political and economic, legal and individual limitations, including the individual and the organization of schools have contributed to the ancillary or marginal arts.

f) Fields of application and target groups

Teaching of the first cycle - Children from 6 to 9 years

Teaching the second and third cycles - comprised children / youth from 10 to 17 years

Higher Education - Adults from 17 years

Special education - children, young learners and adults with physical and mental disabilities

Groups at risk – Population sectors at a social disadvantage, seeking recovery of self-esteem and relationship with the rest of society, as well as support for its reclassification.

g) Training paths for those who want to apply these methods

For a proper path, future trainers / teachers, who want to use art in education should seek to acquire a background in teaching and a deepening artistic knowledge in a particular art.

It will be important for cross-learning between artists and teachers, enriching the action with target populations.

h) Organisations working in the fields of arts in education

Escola Superior de Teatro e Cinema

Escola Superior de Musica e Artes do Espectáculo (Porto)

Escola Superior de Educação João de Deus

Escola Superior de Educação de Coimbra

Escola Superior de Educação do Algarve

Escola Superior de Artes e Design das Caldas da Rainha

Universidade de Lisboa

Universidade do Algarve

Universidade de Coimbra

Universidade de Évora

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2.3 GREECE

a) Arts in Education

Art in education has been in existence since ancient times in Greece, as music and theatre constituted the basis of young people's education aiming at their cultural and emotional development. This is why even nowadays art education (music, painting, pottery, etc) at primary school, high school and lyceum is taught by specialized teachers, thus completing the student's general knowledge

b) Arts as Education

Art, as education, is used from teachers of all specialties in order for the lesson's tuition to become more interesting and comprehensive, for the teacher to handle difficult situations in the classroom, to assist the socialization of some students, to help the students to express what they feel and develop skills. In this manner, it is used in second chance schools.

As regards art therapy in particular, it is basically applied in institutions for disabled children or adults, by specialized scientists

trained abroad. In the case of Greece art therapy is not recognized as a “major” in the psychology department of the university.

c) The scientific situation of arts in education

The application of art in adult education is mainly supported by A. Kokkos, an adult education professor at the national Open University and president of the Hellenic Adult Education Association. Through Seminars and Conferences Mr. Kokkos aims to portray “the importance of aesthetic experience (a notion understood as the systematic observation and critical analysis of artworks) within the Framework of transformative learning”.

d) Main methods in the country

The trainers following the methods of transformative learning through art in their schools have made use of the following art forms: (A) poetry, (B) literature, (C) theatre, (D) painting, (E) music, (F) photography, (G) pop art, and (H) cinema.

The practical method, which concerns the utilization of aesthetic experience in the process of transformative learning, comprises five stages. The first stage deals with the identification of the need for critical examination of the stereotyped acknowledgements of the participants relating to a subject. In the second stage, the trainer facilitates a process by which the participants express their acknowledgement for the subject. In the third stage, the trainer examines the responses and detects the sub-questions that should be approached in a holistic and critical way. In the fourth stage, the trainer chooses some important art works that will be used as an impulse for the elaboration of the sub-questions. In the fifth stage, the trainer facilitates a process, which aims at re-examining their initial acknowledgments, making a critical assessment of the acknowledgements, and leading to a final synthesis. (Magazine: *Adult Education*, edition 19, January-April 2010, 9-13).

The experience from the utilization of works of art provided the participants with the opportunity to approach the subjects with new views, adopt anti-conventional attitudes and approach knowledge not only from the study but also the creation of relationships and social activity.

e) The government policies on arts in education

The governmental policies on arts as education comprise the establishment of art and music schools in all large Greek towns. The artistic schools were established by the Ministry of Education in 1985. Their aim is the preparation, encouragement and support of the students' interest in the arts, as well as the cultivation and training of the skills and trends they have. The art schools include the following directions: (a) formative arts, (b) dance, and (c) theatre and cinema. The music schools started their pilot operation in late 80's. Today, there are 42 music schools all over Greece. In the music school opportunities are provided for the development of each student's personality through his participation in music groups. In this way, it creates a qualitative and artistic environment in which the students spend many hours with their classmates who have common interests. Through the individual instrument lessons, the communication between the student and the teacher is accomplished better not only in the teaching of the instrument but also for any other matter or problem of concern for the student. The music school develops the students' creativity, talent and sensibility, in particular on matters relating to civilization and arts with many music and theatrical events.

The Greek educational system has always integrated Art at all levels. Music is been taught since primary school. Theatre, traditional dance and crafts are also integrated as compulsory cultural activities both in primary and secondary education.

Although Article 16 of the Greek Constitution states the objectives of education for all citizens, adult education was the least of priorities until the late 1970s. In the late '90s its importance as a scientific field was finally acknowledged and in the last few years more adult education institutions have been created.

f) Fields of application and target groups

In recent years, adult tutors have acknowledged the use of art as an important tool that leads to the development of personal skills such as creativity. They have witnessed that adult learners have improved their learning techniques by discovering, experimenting and expressing feelings and experiences.

For this reason, in the second chance schools the teaching is supported from art: painting, dancing, music, psychodramas, clay,

handcrafts, poetry, singing and writing. In addition, the use of art as therapy is met in foundations for disabled adults with mental and psychological problems, addicts (alcoholics and soft-drug abusers) and social disadvantaged adults.

g) Training paths for those who want to apply these methods

Those who want to be practitioners in art methods can consult scientific centres, institutes, foundations and the Hellenic Scientific Union of Adult Education .The targets of all those institutions are to organize and participate in seminars, to cooperate with other centers in Greece or abroad, to publish scientific magazines, to provide a forum for debate and the development of key concepts in Adult and Continuing Education, to participate in conferences and to organize scientific research programmes and lectures. Through all these activities, art trainers pursue the incorporation of personal training in art therapy and their knowledge of the rules governing human behaviour.

Those institutions are also centres of artistic expression, counselling and psychotherapy. Through processes that contribute to self-awareness and personal growth, it is an opportunity for participants to cultivate those skills and abilities that will lead to better understanding of themselves and their capabilities.

The web pages of some of the above centers are:

www.art-therapy-studio.gr

www.playtherapy.gr

www.herma-dramatherapy.gr

www.dramatherapy.gr/dthaeongr.html

www.adulteduc.gr/index.html

h) Organisations working in the fields of arts in education

During the last decade organizations working in the fields of arts have been established. The Greek Association of Dance Therapists was founded in 1993 and it is a professional Association. Dance therapy is the psychotherapeutical use of movement and dance through which a person participates actively in a process that promotes psychological, emotional and social completion. The dance therapists work with people (children, teenagers, adults,

senior citizens) with physical or mental problems, as well as with people who look for expression, creativity, self-knowledge via movement and dance. They also work in preventive and training programmes , as well as in educational units of withdrawal and rehabilitation. The activities of this organization are: (a) the participation in Greek and international conferences with lectures and workshops, (b) presentations in TV and radio broadcasts, (c) publication of articles in scientific magazines and the daily press, (d) book publications, (e) organization of seminars with Greek and foreign dance therapists, (f) organization and supervision of educational programmes , (g) permanent cooperation with the other European associations, (h) library rental for their members, (i) cooperation with the relevant Ministries for formal recognition and accreditation of the Dance therapist Profession.

Another organization working in the field of art is the “Union Dramatherapeton Paigniotherapeton of Greece”. It is a professional association of activated and non-professionals who have completed one of the most recognized and studied drama paigniotherapies in Greece or abroad. As a professional association, it came to being in October 2004.

Drama is a multilateral process in which the element of transformation-changing treatment works on an individual, social/collective and spiritual/philosophical basis. It concerns the “whole” of human existence: Body-Soul-Spirit. Drama-therapy is applied at both individual and group level in psychiatric hospitals, centers for mental health, psycho-social rehabilitation centres, centres for disease prevention and counseling, community organizations, educational programs at all levels of education and private therapy centres. Depending on the needs of the people, these are met selectively following one means alone or in combination: physical expression, voice, move, visual media, theatrical play, narrative story, theatre texts, tales, puppetry, mask construction and animation. Their use is applied in order to strengthen self-esteem, self-awareness, improve interpersonal relationship, resolving personal or family problems, and deal with crises.

E.Σ.K.E.M. (the Hellenic Association of Qualified Professionals Music Therapists) is another organization which was founded in

2004 with a main objective to create high standards of music therapy in Greece. Music therapy consists of the appropriate use of music and musical elements with the purpose of support, improvement or rehabilitation of intellectual, physical, emotional and mental health. Music therapy is more concerned with the therapeutic than the artistic result and is carried out by music therapy specialists. Its research examines methods and techniques as well as their effectiveness in therapy and education. The main aims of E.Σ.Κ.Ε.Μ are a) public information on the subject of music therapy through presentations, research, seminars symposiums, and bibliography; b) the continuous communication and cooperation with other workers in the fields of mental and physical health and education (medical, scientific research staffs teachers, psychologists). The aforementioned associations are the most important institutes concerning art as education and as therapy.

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Links

KEE-Culture, Arts, Management of free time
http://www.dimosagn.gr/index.php?option=com_content&task=blogcategory&id=50&Itemid=259

Culture- Arts- Management of free time
<http://kee.ideke.edu.gr/?p=programs&cat=7&pr=49>

Seminar: Interactive techniques in adult education. (The example of Active Learning through Art. Creativity and critical thinking through Art. Provider: Dimokritio University of Thrake. Lecturer: A. Kokkos) <http://career.duth.gr/cms/?q=node/37235>

Gpseminars/dramatized adult education
<http://www.gpseminars.gr/displayTMI.asp?ITMID=102>

Union of dancetherapists <http://www.gadt.gr/>

Institute for research on music and acoustics.
<http://www.musicportal.gr/http://www.playtherapy.gr>

Herma: Psychotherapeutic and Diagnostic centre-Psychological Support centre <http://www.herma-dramatherapy.gr/>

Art therapy studio-Centre of art and psychotherapy <http://art-therapy-studio.gr/>

Aristoteleio University of Thessaloniki-Pedagogic Faculty
<http://nrd02w3.nured.auth.gr/nuredvortal/el/displaySubCatSecDetails.aspx?subCategoryId=430105§ionName=books&AspxAutoDetectCookieSupport=1>

2.4 SPAIN

a. Arts in education

In Spain, the learning of art in its different manifestations has been long regarded as a secondary issue. By ornamenting the school curriculum rather than enriching it with stimulating methodologies and contents, it was never intended as a way to promote the

wholesome education of the individual, requiring a substantial development of creative and perceptive skills to encourage the learning of standard contents within other disciplines. Art tuition, taken further than its “entertaining goal” among the actually important disciplines, was a sort of an exotic territory to be visited by those gifted ones, the geniuses born potentially skilled to perform according to the artistic standards fixed by Spanish culture. Nowadays the curriculum has improved this old view, void of the coherence provided by current and not so recent research conducted in other countries of the same area from which Spain nourishes itself to sustain its own artists and artistic movements. Nevertheless, the concept of art as a discipline that effectively nurtures the capabilities of the student, not only to appreciate art itself but to foster other ways of learning as well as perceiving both the natural and the cultural environment, still needs to emerge within basic educational programmes and above all the education professionals methods at primary and secondary schools as well as in private academies.

b. Arts as therapy

Deliberate use of art as therapy focused on the treatment of various diseases and health imbalances seems to be just an opening field in Spain so far. Art, both as activity and outcome, has actually worked as a powerful source of balance and personal growth on each artist. Such a purpose was probably commonplace in the artist’s search, regardless of how much success this strategy has provided him/her to attain success in this field or just survive as an individual to build up his/her own identity as a creator. But outside this environment which gives rise to this and inspires its followers and fans, art has not yet been considered a valuable tool for everyone whose health is actually affected or threatened by different difficulties, such a psychological impairments due to physical and/or mental disorders.

Not many examples are therefore available to illustrate the development of art therapy achievements in Spain, perhaps not even enough in order to describe this young movement historically. Our artists themselves seem often to ignore the application of their own dream and devotion to this ultimate purpose. Their attitude portrays what the Spanish society actually neglects to expect from

art within an alternative perspective. As therapy, art aims to deal with today's alienation of humankind and its effects on the wholesome health of individuals and groups.

<http://www.arteterapiahumanista.com/formacion.htm>

c. The scientific situation of arts as therapy (surveys, data, etc.)

Different Spanish institutions are involved in Art therapy ever since this discipline began, to this point, its short journey among the historical applications and performances of Arts in the country. At least two different doctorate thesis stand among the main scientific contributions to art therapy in Spain, while a number of training courses such as masters and other minor research studies complete a still humble array of scientific work samples, currently on display in this country,

d. Main methods in the country

An overview over the current research and activity on this field reveals that visual arts comprise the main art modality used as a therapy tool in Spain. Although there are samples of art therapy based on other different artistic productions and disciplines, painting and drawing together and possibly other more modern techniques, such as photography, seem to be commonplace for most schools and institutions whose devotion ranges from training to working on personal or group treatments.

In Catalonia, perhaps the most dynamic region of the country concerning arts and the use of these therapies, the company *Metáfora* has arranged summer courses in Visual Arts and Art Therapy for over 10 years now. These programmes offer a singular opportunity to international students willing to come and share an outstanding artistic experience.

e. The government policies on arts as education

There are no official policies as the introduction of art-therapy in the curriculum in Spain. But there is a growing interest for the professionalization of all those professionals that work in extra-curricular activities in this field. Instead, methodologies and programmes are imported from more advanced countries, usually from northern Europe.

The more advanced sector is the national health system who deal with rehabilitation and prevention.

But the more advanced programs are found so far in the private sector, often sponsored by companies and well-funded associations such as the national organisation for the blind, ONCE .

f. Fields of application and target groups

The fields of application are music, dance, visual arts (including painting, sculpture, drawing, etc.) and theatre.

The historical perspective on the therapeutic use of arts in Spain has been well documented in literature and the first references about the therapeutic uses of music dates from the 18th Century. At the beginning of the 20th Century in Madrid, Dr. Candela Ardid organised music-related therapeutic experiences at the Sanatorio de la Encarnación; in 1920 he published his experiences in the book *Music as a Therapeutic Medium for Nervous Diseases*. These first music-related therapeutic activities (with psychiatric patients or in healing the dancing mania, tarantism) made important contributions to the historical and theoretical background of Music Therapy in Spain.

During the 1970s a group of artists, educators, musicians, psychologists and physicians learned about this discipline and started to apply the principles of the therapeutic use of arts in their daily work with patients and students with special needs.

The main populations to whom these therapies are applied in Spain are kindergartens, primary schools and mentally handicapped centres with the target group of children and disabled people. If mentally handicapped centre's web pages are reviewed, lots of activities such as wood painting, ceramic painting, glass painting, line art and artificial flowers can be seen.

Arts therapy integrates the different artistic expressions (visual arts, music, literature, dance, theatre, psychodrama, and poetry) and other aspects of the human sciences (psychology, education across arts, philosophy, sociology), for health and human development, through creative expression and esthetics. It is clearly a set of tools of theory-methodology with a therapeutic, preventive and developmental character, that includes working with different artistic languages and –considering its therapeutic effects– is used in different fields: psychotherapy, accompaniment of patients with

physical ailments, work in communities, teaching, institutional tasks, personal growth, among many others. The approach is always clinical, but it is not necessarily the only scope of application.

g. Training paths for those who want to be practitioners in these methods

There are mainly well established masters in the main universities in Spain

Master studies:

Master's degree in Art Therapy, UCM. Designed and managed by the Department of Plastic Expression Tuition, Departamento de enseñanza de expresion plástica Facultad de Educación, Universidad Complutense de Madrid (UCM), as member of ECARTE (Europea Consortium for Art Therapy Education)
http://www.ucm.es/info/crea/Doc_master.htm

Master's degree in Art Therapy, 4th edition, VIC University. University School of Health Sciences, Expression and Communication Skills Association, Escuela Universitaria de ciencias de la salud, Asociación para la Expresión y la Comunicación.
[http://www.uvic.es/es/node/547&wiki=AulaL3-es:M%C3%A1ster_en_Arteterapia_\(4a_edici%C3%B3n\)](http://www.uvic.es/es/node/547&wiki=AulaL3-es:M%C3%A1ster_en_Arteterapia_(4a_edici%C3%B3n))

Master's degree in Art Therapy, "Therapeutical applications of artistic activity" University of Barcelona.
www.educaweb.com/.../master-arte-terapia-aplicaciones-terapeuticas-practica-artistica-ub-barcelona-presencial-35289/

Master's degree in Transdisciplinary Art Therapy and Human Development, ISPA, incorporated to European Graduate School.
www.ispa.es/arteterapia/

h. Organisations working in the fields of arts in education

The organizations that work in the fields of arts and education are private or public.

Here are some examples of private institutions: for young learners, the most important institution in particular is the Waldorf education system, whose objective is learning about life as an art:
<http://www.colegioswaldorf.org/pedagogia.html>

Private initiatives such as arts sponsors include: banks, particular foundations, etc. A well known initiative is the private insurance institution, Mapfre: <http://www.enredarte.com/>

International Network for culture and Arts: http://www.incanetwork.eu/?page_id=72

There are some examples about some public organizations that depend on the institutional office. In this diagram we can see the organigram about competence, decision-making and administration of arts and cultural politics in our country. It is important to know this for an understanding the state of arts and cultural education in Spain.

Here are some examples of initiatives both private and public for the training of trainers in the field of arts as education:

This initiative is present across the school year through workshops and training courses for kids and teenagers : <http://www.arteymercado.com/menudoarte/docentesI.html>

A web about teaching teachers about flamenco dance, guitar, and flamenco music: <http://www.tallerflamenco.com/es/cursoprofesores.html>

This is a master in art-therapy that imparted the Complutense University in Madrid: http://www.ucm.es/info/crea/Doc_master.htm

The most complete site for the “training of trainers” in music and music therapy: <http://www.lamusicoterapia.com/>

This is a web for women writers to become therapy writers, specially designed for this summer. These women then can be trainers of other woman in future:

<http://www.escuelahelveticas.com/>

An institution with its main centre in Madrid, concerning the personal diary system created by Ira Progoff and for learning other human skills such as parents’ school, or “be a clown, be yourself”:

http://www.centroabierto.es/v_portal/apartados/apartado.asp

An ambitious cultural offer in Bilbao, north of Spain. It was born to create a window for looking for literature and culture created by woman. They have been for years reporting with successful the literature written by woman from Asia, Middle East, Africa: <http://www.skolastika.net/home.html>

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Doctorate thesis: *La intervención arteterapéutica y su metodología en el contexto profesional español*, María Dolores López Martínez, Dra. María Gracia Ruiz Llamas, Dr. Alfredo Cuervo Pando, Departamento de expresión plástica, musical y dinámica., Universidad de Murcia, 2009, <http://digitum.um.es/jspui/bitstream/10201/10387/3/LopezMartinez.pdf.txt>

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Links

Instituto Música, Arte y Proceso: Vitoria-Gasteiz;
<http://www.agruparte.com>

Centre Clinic de Musicoterapia: Barcelona;
<http://www.musicoterapia-ccmt.com>

Centre de Musicoterapia de Barcelona:
<http://home2.worldonline.es/cmtbcmtb>

Centro de Investigación Musicoterapéutica: Bilbao; <http://www.itg-rpg.org>

Consejo superior de Enseñanzas Artísticas
<http://www.educacion.es/horizontales/ministerio/organos/consejo-ensenanzas-artisticas.html>

Consejo Escolar de Estado
<http://www.educacion.es/cesces/inicio.htm>

2.5 LITHUANIA

a) Arts in Education

Arts in Education form part the Arts Service for the Children and Young People's Services in of Lithuania, providing learning opportunities in art, music, dance and drama. We have specialist teachers who can provide excellent tuition from beginner to advanced level. Learning with Arts in Education also gives young people great opportunities to perform in one of the most extensive performance programmes in the country. We also provide a range of professional development activities and curriculum support for staff working in schools, colleges or settings. It is a well-organized

system describing and performing art education services, curriculum, methods and forms talking about school age children.

Art in education for disabled adults goes under the responsibility of Ministry of Social Affairs and Labour. No special documents describing art as an issue in adult education were found analyzing documents concerning life-long learning activities. Usually art in education is used in the curriculum of NGOs as a form of leisure or special activity; in the care day centers for people with disabilities.

Funding for these activities comes from various sources including government budgets, payments by schools, fund agencies, payment by parents, and support from private sponsors. Taking into account the increasing importance and needs of various art learning approaches the number of NGOs applying art as education is greatly increasing.

There are special education courses (bachelor degrees) for work with disabled people at Siauliai University only, but a lot of graduates from other education institutions (Academy of Music, Vilnius Pedagogical University, Klaipeda University) could work in this area.

b) Arts as Education

Art as education in Lithuania is performed across all levels of the education system: pre-school and school education; specialized schools of arts; non-formal education. During the last 5 years many projects financed by EU funding were linked to the art education of adults performing activities of life-long learning. We have schools working according Waldorf and Montessori systems. Since 1990 art as the method of education in health and social care systems in Lithuania has been applied in psychotherapy, adult and children psychiatrics; physical rehabilitation. In the system of social care, art is used in professional social rehabilitation, carrying out activities of life-long learning. Art is applied as the method of increasing self-confidence and education used by NGOs most often in adult education.

Any formal art education for disabled adults in Lithuania is not carried out.

Music Education for the Handicapped

In Lithuania, the subject of music as opposed to that of painting, drawing etc. was not included in the program of training for specialist teachers.

The restoration of Lithuania's independence in 1990 provided a stimulus to changes in many areas of life. Development of music therapy (1990-2001) with the striving for the integration of the handicapped and particularly with the ideas of the socialization of the disabled through arts stars to spread widely. In 1991, the Law on Integration of the Disabled was adopted in Lithuania, which laid the basis for a comprehensive system of medical, professional and social rehabilitation. The National Education Concept of the Republic of Lithuania places emphasis on the principle of humanistic education ensuring the individual's right to additional or specialized education in the case of physical, mental or socio-cultural peculiarities or conditions. Special education institutions of a humanistic type (just as in the establishments for rehabilitation of the disabled, psycho-neurological establishments) needed both new methods of work and specialists.

Disabled people were afforded a possibility to speak about their spiritual needs and to show their capabilities. By the efforts of several talented music pedagogues based on a deep understanding of disability and musical intuition, a folk music band of rural young people with intellectual disorders "Pliauškutis" emerged (led by Romualdas Brūzga and Valerija Brūzgiene), musical performances were staged in the Vilijampole boarding school for children with mental disabilities (Ilona Papečkyte), and concerts by children with cerebral palsy from the Education Center of Vilnius "Viltis" were held (Jautre Šinkuniene). Believing in the disabled children's unexpressed possibilities and the need to assert their social value, these and other music pedagogues found, intuitively and empirically, their own ways of musical communication with the disabled, which were close to the methods employed by the pioneers of music therapy in foreign

countries. However, these were enthusiasm-driven activities carried out on an individual basis. The concept of music education of the disabled did not change in substance. “Practical implementation of humanistic aspirations did not correspond to the content of obligations of the Lithuanian state because: 1) there was no special state program; 2) properly trained specialists were lacking; and 3) an obvious backwardness of public awareness inherited from the Soviet policy was observed” (Piličiauskas, 1997, p. 8-12.).

Having obtained financing from non-governmental organizations and sponsors, A. Piličiauskas, Professor at the Lithuanian Academy of Music, in 1992 founded a Lithuanian Center for Alternative Music Education, which united pedagogues propagating innovative and non-traditional content and methods of education. A. Piličiauskas advanced the idea that both psychological rehabilitation and social integration could be achieved through artistic self-expression of the disabled, and that the term of “forgetting disability” could be used to describe the tactics of socialization of the disabled, when due to pedagogical multi-measures the individual forgets his or her disability and when one may say: “A spirit in an excellent state can be found in an unhealthy body as well, while damaged psyche may feel spiritual comfort and harmony under the influence of art” (Piličiauskas, 1997, p. 11). On the initiative of the Center for Alternative Music Education the following changes were brought about during the last decade:

- music, art and drama classes for children and adults with various disabilities were set up in the country’s largest cities (“Credo” classes);
- young scientists were referred to doctorate studies to investigate problems of artistic education of the disabled;
- National scientific conferences on the issues of artistic education of the disabled were held in mostly all universities of Lithuania.

- the founding of the Lithuanian Association of Educational Music Therapy and the Association for the Application of Art Therapy was initiated (1997), with comprehensive support for these associations;
- actions promoting the interaction between artists and the disabled;
- preparation of the Program for Art's Education of the Disabled, which is now well under way;
- since 2000, the introduction of the subject of music education of the disabled at the Kaunas Faculty of the Lithuanian Academy of Music - for BA students and at the Faculty of Arts of the Klaipeda University - for MA students of music pedagogy.

A brief description of the Program for Arts Education of the Disabled and the “Credo” classes is provided below since these activities are linked with the integration of the music therapy methods into education. The objectives, strategy and tactics of the program are as follows:

- the objective is to “enhance, through artistic activities and self-expression, self-confidence of the disabled, creating conditions for him/her to find spiritual harmony and to seek psychological rehabilitation and adequate socialization”;
- the strategy consists of “using the potential of effect of art, to form a humanistic approach of a democratic society towards the disabled, to foster their dignity and experiences of full-fledged life”; and
- the tactics that consist in “finding the areas, methods and forms of activities through arts that ensure optimum revelation of the disabled person's talent and capabilities, bring joy because of successful activity and moving forward, and emphasize cultural and social value of efforts by the handicapped student” (Piličiauskas, 1998, p. 79).

The humanistic orientation of the program is obvious. In addition to its educational objective, the program covers psychological, social, and therapeutic aims (self-expression,

confidence, spiritual harmony). In the program prepared by Piliciauskas, the roles of teacher and therapist partially overlap.

As there were no studies in the field of music education of the disabled conducted in Lithuania, the Programme for Arts Education of the Disabled provided the promotion and support for research work. On the initiative of the Lithuanian Centre for Alternative Music Education and the Community for Caring for People with Intellectual Disorders, “Viltis”, doctorate studies were organized in the Vilnius Pedagogical University, Šiauliai and Klaipėda universities. The Credo Class teachers investigated the problems of music education of the disabled, with subjects selected including the importance of music education of the disabled for their social integration (Vilkeliene, 2000), music communication in educating children suffering from cerebral palsy (Šinkūniene, 2001), music education of general capabilities in children with intellectual disorders (Aleksiene, 2001), education of children with stutters through musical activities (Kačiušyte-Skramtai, 2002). The program of the doctorate studies was focused on the educational aspect of investigations; however, the researchers took interest in all efficient methods of the education process including the methods of music therapy that had not been previously applied in Lithuania.

c) The scientific situation of arts in education

Music Therapy is the most traditional type of scientific therapy that contains elements of art education within the whole work with the disabled in Lithuania. It is for this reason that we have significant experience in the scientific art education field. Lithuania has a relatively well-developed system of arts education comprising several levels: supplementary artistic education, secondary art schools, professional colleges and higher art schools (academies). There are municipal and private arts schools and studios for fine arts, music, performance and dance.

The main schools for higher arts education are the Vilnius Academy of Fine Arts, the Lithuanian Music and Theatre Academy, Klaipėda University (Faculty of Arts), Šiauliai University (Faculty of Arts). These institutions provide bachelor and MA programmes.

The Bologna Declaration, which Lithuania signed in 1999, became an important document for Lithuanian arts and culture education. Several conferences were organised in order to clarify the declaration's goals and stimulate rapid changes in training programmes. Lithuanian universities and art academies were one of the first in Eastern Europe, to introduce bachelor and MA qualifications. However public financing for these training programs, use of new technologies in the teaching processes and the availability of technical equipment still remain insufficient. The statements made in the Bologna Declaration are not yet included in Lithuania's education legislation, and the *diploma supplement* has not yet been introduced in higher art schools. Following the adoption of the Bologna Declaration, Lithuanian higher art schools joined several international networks in order to promote competitiveness of arts and links with the state economy and business sector.

Due to the growing role of arts and culture management during the 1990s, they were included in the curricula of several higher education institutions. UNESCO supported the establishment of the Chair for Cultural Management and Cultural Policy at the Vilnius Academy of Fine Arts in 1999. The Chair was the first educational institution in Lithuania and the Baltic Region to develop a specialised postgraduate programme (MA) in cultural management and cultural policy based on international standards. Twenty-six students from the MA program graduated in 2005.

The Chair is a partner of the "Synaxis Baltica" network, established in 2002, whose mission is to encourage cultural management training and exchange in the Baltic Region.

Joint research carried out by Lithuanian scientists (Aleksiene, 2004) discovered that there are increasingly more institutions that apply music therapy in the following fields/services:

- a) education (educational programmes),
- b) health (rehabilitation, psychic health and psychological aid programmes),
- c) social (preventive programmes).

Analysis of research showed main problems that came to light:
 lack of understanding of music therapy's professional identity;
 lack of theoretical/practical basis;

absence of relevant education.

d) Main methods in the country

The main principle of music therapy used by professionals in Lithuania is based on the following philosophical issues:

The principle of using music for therapy was built upon the precept that first the patient should listen to a work of music conforming to his/her emotional state and then the music should be changed consistently in order to create the desired mood.

As it is known, humanistic education is based on A. H. Maslow's psychological and C. Rogers' psychotherapeutic principles that imply the convergence of education and therapy (Lassahn, 1999, p. 125-127).

An assumption that the development of musical self (musical self-expression, communication, etc.) has a profound effect upon the child's general development underlies the objectives of the method. While teachers of music emphasize self-confidence or self-expression, psychologists and psychiatrists focus on relaxation and self-perception, and the medical profession on the physiological effects of music.

In practice art education is applied in the following areas:

In the education system the kinds of art as method used are: painting, dancing (different types), poetry, singing, music, theatre, clay, handcrafts, cutting and decoupage art, rhythmic.

Target groups: pre-school children (3-6 yr.); school age children (7-18 yr.). In the system of pre-school and general school art as method of education is compulsory. In the system of high education art could be an object of students' choice.

In the healthcare system the kinds of art as method used are: painting, fractal painting, mandala painting, body plastics, body rhythmic, dance (different types), music, psychodrama, clay, handcrafts.

In the social care system the kinds of art as method used are: dance (different types), poetry, singing, music, clay, handcrafts, cutting and decoupage art, rhythmic, fractal painting, mandala painting, body plastics, body rhythmic.

e) The government policies on arts in education

Governmental policy on art education is reflected in the general rules of education content (defined in the fields of general and special education curriculum). Any special documents regulating art education in general or special education for adults was not found.

The main legal documents that regulate education of children with special educational needs (SEN) are as follows:

The Education Reform Act of June 25, 1991, consolidated democratic principles of education in the country. Children with severe and profound dysfunctions become “educatable”.

The Law on the Social Integration of the Disabled (1991). The disabled have the right to work, study and train, and regardless of the cause, character and degree of their disability they shall be entitled to the same rights as other residents of the Republic of Lithuania.

The first basis in legislation for integrated education of children with SEN is the document entitled The Act of Special Educational Provision for Children with Special Educational Needs in Mainstream Educational Institutions (1993). This document was compiled in the context of the situation of special education in the country and the accumulated experience of other countries in the managing of special education and it states that it increases state responsibility for providing a free and appropriate education for all children and youngsters (age range 0–21 year) with SEN in the least restrictive environment, providing all needed supplementary aids and services. The Law regulates provision of educational assistive technology and training appliances.

f) Fields of application and target groups

The main fields of application and target groups that art-based activities used are kindergartens, in all levels of education system, in the special education system for work with people with all kinds of disabilities, in rehabilitation and the recreation system working with somatic, neurological and other types of diseases. In all mentioned above institutions many activities such as decoupage, music therapy, dance therapy, movement therapy, wood painting, ceramic painting, glass painting, artificial flowers, etc. are being carried out.

g) Training paths for those who want to apply these methods

Training paths for those who want to be a practitioner in those methods requires bearing in mind such Lithuanian Laws:

Law of Education,
Law of Special Education,
Law of Social Integration,
Law of Social Service.

h) Organisations working in the fields of arts in education

Organizations working in the field of arts education in Lithuania:

1. Education institutions performing formal and informal education for children with/without SEN (organizations belonging to the Ministry of Education)
2. NGOs
3. Institutions of the Ministry of Social Affairs and Labour (Institutions for disabled adults: Day Centres, Living Shelters, Social Care Centres and Residences for disabled and old citizens).
4. Institutions of the Ministry of Healthcare (sanatoriums, rehabilitation centres).

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2.6 TURKEY

a) Arts in Education

Arts and arts-based lessons are taking place in the Turkish education system. Arts related lessons are given in kindergartens, primary schools, secondary schools, universities and on private and public courses.

Painting, music, drama, theatre and dance activities are used in kindergartens regularly. Primary school is compulsory and lasts eight years. In the Turkish education system, music and visual arts (such as painting) lessons are commonly given in primary schools. They have to be studied by pupils for two lesson hours per week in the first three years of primary school. But in the subsequent five years, these lessons are given one hour per week. They also have the opportunity to take arts related lessons such as drama, theatre, folk dance, instruments, painting, photography, and sculpture as an option. It is up to the condition of the school, environment, and desire of the students (iogm.meb.gov.tr).

Secondary school education is not compulsory and lasts four years in Turkey. Music, painting or sport lessons are given to the pupils as an option. But generally, because of the inadequacy of art teachers, sport is most often chosen in secondary schools. This optional lesson is given to the pupils two lesson hours per week in first year. Then, the hours are decreased to one hour per week in the following years. In addition, there are fine arts schools in Turkey, and they have various art related lessons in their curricula (ogm.meb.gov.tr).

On the other hand, generally, it's hard to say that arts based lessons have been given the necessary attention in Turkey. There is research which has been implemented in seven regions, in 30 cities, in 278 primary schools and 207 secondary schools in Turkey. According to Gümüş's (2006) this research, in primary school's first five years, 1.34 % of the teachers' branch is music, and 2.08 % of the teachers' branch is painting. There are 0.95 painting teachers per school, and 1262 students per painting teacher. In primary school's next three years, 0.97 % of the teachers' branch is music, and 1.90 % painting. There are 0.58 painting teachers per school, and 2025 students per teacher. And there is only one music room for 6119 students in Turkish primary schools.

In general secondary schools, 1.79 % of the teachers' branch is music, and 3.08 % painting. There are 1.90 painting teachers per school, and 978 students per painting teacher. There are 0.97 music teachers per school, and 1883 students per music teacher. And there is only one music room for 4593 students in Turkish secondary schools.

According to these findings, it can be said that there is a large demand for music and painting teachers and equipment in Turkish schools.

There are special faculties and conservatories in universities which educate those learners who want to work in art related jobs. There are public institutions which give arts courses. Also there are many private courses which educate learners about arts in Turkey. These institutions carry out art related lessons and activities according to their aims. The situation of using arts as education is another subject, and discussed below.

b) Arts as Education

Using arts as education is not common in Turkey. The most important reason for this situation is the use of traditional teacher-centered methods in education by teachers. It can be said that the education system doesn't educate people using arts, so these people (teachers) don't use arts as education in their lessons. However, the Turkish Ministry of Education has been trying to change this situation in recent years. Primary and secondary school curricula have been changed towards a more student-centered viewpoint (www.meb.gov.tr). But no doubt, the results of this kind of changes cannot be seen in just a couple of years.

On the other hand, this situation doesn't mean that the arts is never used as education in Turkey. Specifically, arts are used as education in kindergartens and primary schools. And some of the private schools want to show their difference by using arts as education, declaring and advertising this situation using media, or arranging organizations and competitions.

The use of arts in education has been researched by Turkish scientists and this subject is handled below.

c) The scientific situation of arts in education

When Turkish literature about usage of arts in or as education is examined, many scientific articles or studies could be found. Some of these studies are below.

Özteke (2004) examines in his thesis the effect of the use of arts as education on historical environment consciousness.

Kabapınar (2006) proves in her article that there is a relationship between use of painting during lessons and the development of empathy skills in primary school students.

Gönen (2003) explains in her article the effect of dance and drama in the field of education with disabled people.

Uysal (2005) examines in her article the effect of arts education lessons on creativity in primary schools.

d) Main methods in the country

According to the literature found, it can be said that **main arts methods** in Turkey are music, painting and drama. But generally, it is hard to find research on the degree of the use of arts in education in literature. That's why music and painting lessons are given in schools, teachers get used to this arts type more than the others. However, using creative drama in lessons is increasing in value in recent years. Sometimes, using film in lessons is also preferred. For example, the Ministry of the Education sent schools films about earthquakes and swine flu in order to raise more awareness amongst students. Especially in recent years, the Ministry of Education has attached importance to constructivist educational approaches.

e) The government policies on arts in education

The government policies on arts as education can be summarised by the Ministry of Education's decision in 2005 to change from a strict behavioral educational approach to a cognitive and constructivist approach in the educational program of primary and secondary schools (www.meb.gov.tr). In order to carry out this constructivist approach, arts related activities came into question in the educational field. The use of constructivist applications requested from teachers, and effective teaching techniques seminars started to be given to the teachers. It can be said that the management of education will focus on the use of arts in education more, and arts based implementation will be recognized as valuable by the government in the future.

f) Fields of application and target groups

The main fields of application and target groups that use art based activities are kindergartens, primary schools and mentally handicapped centres with children and the disabled. If the mentally handicapped centres' web pages are reviewed, many activities such as wood painting, ceramic painting, glass painting, line art, artificial flowers can be seen.

g) Training paths for those who want to apply these methods

Training paths for those who want to apply these methods aren't so various in Turkey. With the Ministry of Education's in-service training courses web site, it can be seen that some courses and seminars are arts focused or arts related. The title of these activities include: Drama in Education, Active Educational Methods, Effective Teaching, Ebru Arts, Preparation of Materials and Events, Arts Types as Education.

On the other hand, Turkish universities organize some activities in order to disseminate the use of arts in or as education. For instance, Gazi University, Visual Arts Education Association, and Music Educators Association arrange National Arts Education Symposium (www.sanatsempozyumu.gazi.edu.tr). The main theme was Arts in Education and Violence.

Çanakkale 18 Mart University also organizes National Fine Arts Education Symposium every year (www.gses2010.org). Santral Istanbul is a centre which is located in Bilgi University (www.santralistanbul.com). It is also possible for the trainer to follow up special courses in order to learn how to apply arts related methods. There are more organizations carrying out activities in the fields of arts related education in Turkey that can help the trainers.

h) Organisations working in the fields of arts in education

Some of activities that are carried out by organizations working in the fields of arts in education are below.

Private Feza Primary School (www.biseo.org): BİSEO, Science, Art and Education Olympic is an organization which aims to incorporate science and art by drama performances. The primary schools which

want to join this olympic has to choose a subject in a lesson, and enact the subject.

Orff Schulwerk Education and Consulting Center (www.orffmerkezi.org): The main idea of this organization is using music and dance in the whole level of education. They organize seminars on Orff Schulwerk education pedagogy, Orff instruments and how to play them, body percussion and making Orff instruments.

Oluşum Drama Institute (www.olusumdrama.com): The slogan of the institute is “drama is the rehearsal of the life”. They organize drama workshops for every age level. They also organize national drama seminars, drama Leadership programmes, theatre groups, publications about drama. The institution celebrates 10th of October as National Drama Day, IDEA (International Drama, Theatre and Education) day on 27th of November.

Contemporary Drama Association and Youth Club (www.yaraticidrama.org): The aim of this association is to generalize the use of drama in education and theatre. This institution publishes “Creative Drama Journal” and books about drama, as well as carrying out thematic workshops, housewives workshops. Departments of this organization include: adolescents and children, dance, literature and creative drama, folk dance, museum, cinema and creative drama, theatre, drama in disadvantaged education, music and drama.

Istanbul Municipality Arts and Vocational Education Courses (www.ismek.ibb.gov.tr): This is a large voluntary organization which carries out its educational activities in 213 course centres in 123 different areas. They also give arts related courses in disabled education centres to the disabled.

i) References

Links

National Arts Education Symposium.
www.sanatsempozyumu.gazi.edu.tr

Bilgi University Santral Istanbul. www.santralistanbul.com

Çanakkale 18 Mart University National Fine Arts Education Symposium. www.gses2010.org

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Oluşum Drama Institute. www.olusumdrama.com

Orff Schulwerk Education and Consulting Center.
www.orffmerkezi.org

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3. Country by country survey on trainers

3.1 PRELIMINARY REMARKS

After having discussed the information coming from the research run in each partner country, we have organized a survey to collect direct information from a sample of trainers so as to check their consciousness and use about arts as education.

The survey has been organized submitting a questionnaire to a group of trainers belonging to other organisations in each partner country. The questionnaire has been prepared beforehand by a pool of experts of the partners, taking into account essential data that would be needed in order to draft useful conclusion for our work (Annex A) Note that the results of the questionnaire for Greece are not shown .

3.2. RESULTS

				Tecnopras		AidLearn		Fepamuc		Siauliai University		Sisli Technical & Vocational School	
Situation	Options	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
	DEMOGRAPHICAL QUESTIONS												
Gender	Male	11	44	6	28,6	10	52,4	4	36,4	13	43		
	Female	14	56	13	61,9	11	47,6	7	63,6	10	57		
Experience in work (no. of years)	1-5	4	16	4	19	1	4,7	11	100	9	39		
	6-10	8	32	6	28,6	4	19			9	39		
	11-15	6	24	3	14,3	5	23,8			1	4		
	16-20	5	20	2	9,5	0	0			2	9		
	Over 20	2	8	4	19	11	52,4			2	9		
Expertise area	Technical Sciences	1	4	2	9,5	2	10,5			13	56		
	Social Sciences	14	56	11	52,4	13	57,9	11	100	1	4		
	Science	4	16	2	9,5	2	10,5			0	0		
	Arts	6	24	0		4	21			2	8		
Level of education	Bachelor	0	0	4	19	18	81,8	11	100	7	32		
	Master	15	60	0		0	0			0	0		
	Doctorate	8	32	11	52,4	2	9,09			11	48		
	Other	2	8	8	38,1	1	4,5			7	32		
Type of institution	Public	5	20			21	100			1	4		
	Private	12	48	2	9,5	0	0			4	16		
	Industrial Institution	0	0							21	91		

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	Foundation	0	0	19	90,5					0	0
	Associations	4	16							0	0
	University	4	16					11	100	0	0
	Other	0	0							0	0
Is your institution a profit organization?	Yes	12	48			0	0			2	9
	No	13	52	2	9,5	21	100	11	100	0	0
Does your institution carry out activities for disadvantaged adults?	Yes	21	84	17	81	8	38,1	11	100	1	4
	No	4	16	4	19	13	62,2			22	96
RESEARCH QUESTIONS											
Do you agree that arts affect soft skills?	Yes	19	76	21	100	19	95,2	10	90,9	20	87
	No	3	12							0	0
	Sometimes	3	12			2	4,8	1	9,1	3	13
Do you agree that arts effects key skills?	Yes	22	88	21	100	21	100	11	100	22	96
	No	3	13							1	4
Use of learning style inventory	Yes	17	68	9	42,9	6	28,6	11	100	10	43
	No	5	20	12	57,1	8	38,1			10	43
	Uncertain	3	12			7	33			3	14
Use of painting or drawing	Yes	10	40	8	38,1	19	90,5	7	63,6	22	95
	No	9	36	7	33,3	2	9,5	2	18,2	0	0
	Uncertain	6	24	6	28,6			2	18,2	1	5
Use of music	Yes	11	44	9	42,9	5	23,8			9	39
	No	9	36	8	38,1	16	76,2			11	48

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	Uncertain	5	20	4	19					3	13
To believe the positive effect of dance	Yes	7	28	12	57,1	9	42,9	8	72,7	10	43
	No	12	48	2	9,5	4	19,0	1	9,1	7	30
	Uncertain	6	24	7	33,3	8	38,1	2	18,2	6	27
Preferred cooperative education method	Debates inside the group	11	44	19	90,5	14	66,6	9	81,8	17	73
	Games inside the group	9	36	21	100	10	47,6			6	26
	Drama demonstrations	3	12	21	100	8	38,1			1	4
	Other	2	8	2	9,5	0	0	2	18,2	2	8
Use of films	Yes	7	28	17	81	15	71,5			5	21
	No	9	36	2	9,5	4	19			12	53
	Uncertain	9	36	2	9,5	2	9			6	26
Use of writing	Yes	20	80	15	71,4	14	66,7			11	48
	No	1	4	6	28,6	5	23,8			6	26
	Sometimes	4	16			2	9,5			6	26
Do you use activities which contain sufficient arts in lessons/training sessions?	Yes	11	44	17	81	17	80,9			9	40
	No	14	56	1	4,8	4	19,1			14	60
If NO, why?	I don't know how I can integrate arts activities to lessons	7	50	1	4,8	1	4,8			8	35
	I don't believe that arts activities are useful for my learners' personnel development	6	43							0	0
	My institution and administration don't want me to use arts in my	0	0							4	17

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	lessons										
	The curriculum is not flexible enough to allow the use of arts	0	0	2	9,5	2	9,5			8	35
	I can't obtain the tools which are necessary to use arts in education	0	0	1	4,8	1	4,8			2	8
	Our institution doesn't have the necessary infrastructure	1	7							3	13
Negative Aspects	It needs too much time in order to develop a useful activity with arts	*									
	The trainees have often the impression of something more related with entertainment than with learning	*									
	Learners' psychological resistances can interfere with the results during activities that involve emotions	*									
	Good trainers' preparation needed	*									
	No negative aspects	*									
	Not always adequate. It could get more time.			*							
	None, as long is framed			*							
	None. It depends on trainer ceativity. It is important to evaluate previously the sensitivity and knowledge of learners.			*							
	For instance, using drama/simulation exposes the learners so there are resistance to use it in sessions			*							

	No negative aspects; should be used by experienced trainers so they can control it. It is necessary a formed group with team spirit, so everybody can participate actively. Not use in short training course or in the beginning.			*							
	Using art framed and well is improving divergent thinking. We must choose carefully what art and its adequacy to training criteria; this is more important in personal development.			*							
	No negative aspects. The trainer should have pedagogical and artistic support to do it.			*							
	It's too short time for result					*					
	Uncertain aims of training					*					
	Different social experience of patients					*					
	Problems of health condition in patients with MS					*					
	Lack of time to prepare for sessions					*					
	For real training more experience is needed.					*					
Suggestions	Enlarge the sample of trainers to whom submit the questionnaire, in order to give stronger base to the results	*									

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Arts should be promoted in more educational situations, also involving public institutions	*									
Interesting subject. Questionnaire should have more possible answers then Yes/No/I'm not sure. Should be a definition of art. The same art is not adequate to all situations.			*							
Elaborate a questionnaire also to survey the sensibility of learners about the issue of arts as education	*									
Art can help remake situations of our life, which is useful to reproduce in training real situations			*							
To organize trainings for students as well. To have possibility to try art education with other groups of patients.					*					
To check communication skills in practice (women assess themselves).					*					

a) Tecnopras

Most of the respondents are female, though the percentage of females and males to whom the questionnaire was submitted is very similar. We have tried to respect a principle of equal opportunities. Most of the trainers that have been consulted have a work experience of between 6 and 10 years. The main difficulty has been to reach trainers/teachers who have an experience of more than 20 years, because they have shown unavailability to this kind of survey. In fact we received some refusal to participate in the survey from this level of trainers.

Most of the respondents are trainers in social sciences, including in this category all humanistic sciences (i.e. psychology, literature, philosophy, sociology). It has not been really our choice to submit the questionnaire mostly to this area, but we got more availability from people with this professional background.

None of the consulted trainers has only a bachelor degree. Most of them have a master degree; few of them have a further level of education. However it must be said that many of those with a master level, have sometimes more than one master specialisation.

Most of the trainers work in private institutions, that is, a vocational training centre or an adult education centre. Being a private organisation doesn't coincide with being a profit organization, in fact on this side the consulted trainers are equally distributed between profit and non profit organizations.

Most of the organizations where the trainers work foresee activities for disadvantaged adults, either mentally or physically disadvantaged or socially disadvantaged.

Most of the respondents think that arts have effects both on soft skills and key skills. Only few trainers are uncertain or unconvinced that there is a positive interaction between creative techniques based on arts and the development of personal abilities.

As regards the use of different creative methods in the training curriculum, the learning styles inventory, writing and the debates inside the group are the methodologies more frequently applied. The use of arts is spread differently according to the type of art and its known application during a lesson. Dance and film are, for example, less considered as effective in an educational path, while

music and drawing, that have an older tradition in the classes, gained the confidence of a larger part of trainers.

Though the difference between “yes” and “no” is not very relevant (only 3 units), most of the trainers consulted at this question acknowledged not using enough art methods during the lessons. The main reasons for this appear to be the lack of competence on how to integrate arts in the ordinary educational activities and, for a group of trainers, the idea that arts are not useful for learners’ development.

From the questionnaire results it emerges that much is still to be done in order to promote the use of arts in the training paths of many institutions and in the integration of arts activities in the ordinary methods.

Four aspects of arts as education has been indicated as negative: 1) too much time is needed for elaborating a useful activity with arts; 2) often the trainees think that arts activities are more related with entertainment than with learning (this idea effecting the commitment and the learning results); 3) during art activities that involve emotions, like drama or movies, learners’ psychological resistences can interfere with the smooth running of the activity itself, thus with the results; 4) always to lead an art activity a good experience of trainers in that method is necessary.

b) Aidlearn

Most of the respondents are females, which is usual in Portugal, for most of the training subjects.

The respondents were experienced trainers, only 20% had less than 6 years experience as trainers, so the results are strong.

The respondents are trainers of sciences, mainly social sciences; also 20% teach arts, as a subject.

The majority of respondents presented tertiary level of education; 10% didn’t since they have specialized training on the subject they teach which wasn’t provided in University.

The majority of trainers who answered the questionnaire are free lancers, and they work for several private enterprises which provide training.

It is usual that private organisations are for profit.

The majority of respondents stated 'yes' because the organisations in which they work provide training to disadvantaged groups such as women and unemployed, although not only to those groups or specially to them.

The respondents are professional trainers, and in Portugal you need to undertake a training course where people learn the pedagogical tools to be a trainer, which includes using diverse resources in training sessions, and they learn that there are different learning styles and they must attend to this in each and every training group, so that is why most of the trainers use teaching art techniques and they consider that these are very useful to enhance the learning of participants.

c) Ekpaideftiria Kaloskami

For the completion of the questionnaire about the use of art in the educational field of Greece, we turned to teachers of other institutions who use some form of art during their lessons. We asked male and female teachers, the majority of which work in the public sector, their institution is a non-profit organization and doesn't make activities with disabled adults.

They all agreed that using arts in education could improve learners' personality traits, social abilities, communication, language, personal habits, friendliness, optimism, sense of initiative, entrepreneurship, cultural awareness and expression. The majority of the teachers had used painting or drawing in order to make their trainees learn faster. The majority also believe that the use of dance and dance activities increases learners' success. Most of the teachers want their students to express themselves via writing in order to figure out their problems. Few of them used music and film in order to attract their attention.

Concerning question number 14, regarding the use of cooperative education activities in class, a large number of teachers chose the games between groups while a small number chose the debates between groups. The majority of the trainers admitted that they didn't often use activities which contain arts in the lessons. The main reason for this is that the schools' programmes are not sufficiently flexible to permit the use of art. A second reason is the fact that they can't obtain the tools necessary to use art in

education in combination with the lack of physical conditions and equipment by institutions. A third reason is the insufficient knowledge of how to integrate arts activities to lessons from the part of trainers. Few of them answered that their institution doesn't want educators to use arts in their lessons.

None of them believed that using arts in education has negative aspects but they admitted that the lack of time in their daily schedule and the lengthy preparation on the part of the trainer before the application of an art method in class make almost impossible the use of art activity during the lessons. Moreover the danger hiding behind the use of art applied by non-experienced teachers was revealed since they would probably not use the right art work and the right method for the right purpose.

Finally, they suggested the creation of a basis to draw material from the field of art education suitable to every educational activity in order to facilitate the work of a teacher who wants to integrate the art in his lesson. They also answered that it would be useful to have a channel of communication between educators who use art methods in education in order to exchange information, ideas and experiences.

d) Fepamuc

Almost 50 % of the respondents are women.

More than 50% of the teachers have over 20 years' experience. The teachers involved belong to a High School in a suburban area of Guadalajara. Social Sciences and Arts are taught to the students.

All the teachers belong to the Public System of Education. The school is therefore a non- profit organization. A public examen is needed to teach in this type of schools.

In this school there are a fair amount of students at risk of social exclusion. These students are helped by a team of teachers specialized to deal with this kind of situation.

The teachers agreed on the important role of Art to improve initiative but their opinions are divided as for the use of their learning style inventory in preparing their lessons. The lessons consist mainly of lecturing. And the role of the teacher is crucial in deciding what to learn and how. Learning by discovery is not a target.

There are some who teach Vocational School to Health and Laboratory adult students. The students range of age is from 12 to 20 in High School., and beyond this age for Vocational Studies. Therefore the use of painting, drawing and film are widely used in classrooms but that is not the case with dance and music-related activities, in which the teachers felt they were not skillful enough. Teacher opinion about the improvement of success through dancing is divided.

Films are widely used in their lessons.

All the teachers, worried about the amount of theoretical knowledge the student have to deal with this in order to pass their exams, give a fair importance to writing skills .The emphasis is placed in theoretical knowledge in classrooms while the role of Art is acknowledged “in principle”

The presentation of the questionnaire was followed by a discussion in which many of the teachers showed genuine interest in finding new ways of motivating their students. They mostly felt that this was an “extra” duty and they could do without.

The teachers agreed on the important role art plays in improving the students’ personality, communication, initiative and knowledge, but they were uncertain about whether this affects their learning style inventory.

The discussion was interesting for developing initiatives and exchanging ideas among the teachers involved who were asked to attend a further meeting to be presented with the results of the questionnaire they filled in.

They were all invited to attend the talk on “the place of art in adult education” by the director of the School of Art in Guadalajara: Pilar Capelastegui.

e) Siauliai University

All trainers are students at the Faculty of Social Welfare and Disability Studies of Siauliai University which is non-profit organization. The students surveyed are on the Health Education Bachelor Degree programme (Social Science) and are in the 3rd year of studies. The faculty prepares specialists for work with people with disabilities and other groups of society that belong to the social risk groups.

In most cases the students agree with propositions of the questionnaire. In all cases the students agree that art as a form of education is significant in developing a person's key skills. In their work they are able to use different kinds of methods developing soft skills, which is why there is no consensus in their choice of art education methods. The most debatable preposition is the possible effect on successful relations by using movement therapy. It means that their experience may be insufficient for a deeper understanding of the phenomenon of art education. This premise proved by students who pointed out a lack of experience in such a process.

Students during the education session were active, creative, and well-meaning. They were ready to help patients in preparation for sessions, in exhibiting their work, and organizing after discussion meetings.

Experience gained in the training sessions were presented for further sessions during seminars and in the students' research conference "Young Scientist".

During the generalization of art education sessions and analyzing results it some negative aspects were mentioned. Trainers paid attention to "too short time to see results"; sometimes they were not sure in the correctness of their training aims. Also they mentioned different social experiences of patients that influence understanding of tasks and ability to interpret. Problems of the specific health conditions in patients with MS, and lack of time to prepare for sessions were pointed out as well.

Suggestions for future practice were formulated during generalization of project results. Students as well as teachers agree with an idea to find possibility to try art education with other groups of patients. At the same time it was mentioned the need to check communication skills in practice (women assess themselves). It would be valuable to test communication skills applying other methods of the validation on art education effects.

f) Sisli Technical and Vocational School

The use of arts in the Turkey questionnaire was applied to 23 educators who work in several of institutions in Istanbul. The findings of this questionnaire are given below:

According to the research findings, 43 % of participants are male, and 57 % are female. 39 % have 1 to 5 years' work experience, while 39 % have 6 to 10 years' experience. 57 % have their expertise are in technical science, and 32 % the Arts. 48 % have only a bachelor degree, and 32 % have a Master degree. 91% work in public institutions, 4 % in profit institutions. 78 % work in institutions that carry out related to disadvantaged adults.

According to the research findings, while 87 % believe that it is possible to effect soft skills using arts, 96 % say that it is possible to affect key skills by using arts. 43 % of the participants are using learning style inventories in order to prepare a lesson suitable to their students, while the same percentage doesn't use them. 95 % use painting during their lessons (but this high percentage also includes charts and graphics), while 39 % use music in their lessons. 43 % believe the effect of the dance – success relation. This finding shows that there is a knowledge gap in effect of use of dance information among Turkish educators. Only 4 % use drama demonstrations as a cooperative education method; whereas drama method can provide educators communicational and educational tools, almost none of educators use drama demonstrations, highlighting the lack of cooperation education method in Turkey. Only 21% use film and 48 % use writing activities.

According to survey on the use of arts in Turkey, most of the educators believe that this can affect key and soft skills positively. However, 60 % declare that they don't use arts in their lesson enough, of which 35 % say that they don't know how to integrate the arts in their lesson as education, while another 35 % say that the Turkish curriculum is not flexible enough to allow the use of arts. All of them believe that arts activities are useful for their learners' personnel development. And according to the findings as a negative aspect of the use of arts, the use of time could be difficult. In conclusion, there is a clear necessity to support educators in the use of arts in lessons. The Ministry of Education needs to prepare a programme to show educators how to use arts in education, how to use time wisely for this type of implementation, make the curriculum more flexible, so that educators feel free to use more arts related activities in their work.

CHAPTER 3

THE ART METHODOLOGIES IN PROSKILLS

I. Introduction

It is scientifically known – from genetics, psychology and sociology – that when equal social opportunities exist, human intelligence and creativity are a universal gift, even within the acknowledgement that there are different attitudes according to culture. In this sense, art has a pedagogic and emancipatory role. It allows the true concept of education, which is not “copying” onto a person outside elements that don’t belong to that person, but knowing oneself and in relation to others, drawing out from inside what we authentically are.

Arts allow education to show differences: it is beautiful to witness the singularity of a person, who is not standardized. Each person is different from one another, with qualities, limits and characteristics that make each one unique. This education in differences also implies a diverse perception of art: the same product has different realities according to the person that is enjoying it.

Arts as education include a range of methodologies that use artistic activities (music, dance, theatre, film, writing, painting, etc.) as an educational means aimed at the development of the person from the emotional, relational and personal point of view (the concept of “personal” being inclusive of competences, culture, knowledge). It is a pedagogical form of support based on the principle that the creative process applied in artistic activities produces well-being and consciousness, improves life quality and personal abilities.

Greater attention is placed on the artistic process than on the product, because the artistic activity in itself fosters creativity and educational results. The core of arts as education, therefore, is not in just arranging a workshop on a specific art activity, or a course in a technique (e.g. a course in painting), or organizing creative animation: arts as education means combining artistic procedure and theory with principles from psychology, pedagogy, sociology,

anthropology and non-verbal communication, concentrating one's own attention on the artistic-expressive process finalising in the development of personal and relational skills.

In ProSkills we have chosen some artistic methodologies within the universal range of arts media, and have applied them in our daily work as educators in our organizations' training activities with adult learners. Each partner institution has selected one or two media methodologies and has experimented with them during the two years' duration of the project: Tecnopras has selected film, theatre and writing; Aidlearn has selected theatre and film; Ekpaideftiria Kaloskami has selected dance, theatre and writing; Fepamuc has selected writing; Siauliai University has selected decoupage and movement therapy; Sisli Secondary Vocational School has selected film.

Below we outline a general presentation of the methods that have been applied in this project. A more specific explanation on how the methods have been applied by the institutions that have used them is given in Chapter 4.

2. Theatre

Theatre is the art of looking to ourselves. It is a form of knowledge that should and can be a means of transforming oneself and also society.

The application of theatre in the educational context has its roots in Moreno's "psychodrama", in Robert Landy's "dramatherapy" and in Augusto Boal's "Theatre of the Oppressed". All of the above mentioned are psychologically based (with different reference models, but for this purpose not relevant at the moment), thus using the theatre for adult education has here a strong connection with the shaping and the development of personal and psychological competences, with personality, self-consciousness and self-esteem, with the knowledge of one's own resources and potentialities, with the ability to use them in different situation and to develop them, and with the ability to activate creative processes and find creative solutions.

Linking together drama and education means learning while experimenting: to reflect on a problem, experimenting with other

people some of the dynamics that characterize the problem, allowing the stimulation of self-consciousness and the search for original solutions. Using the method of theatre we try to give value and space to the global personality of the individual, who expresses her/himself not only by means of the verbal channel, but also through the somatic expression and the expression of feelings.

The use of drama for education is a method that aims to improve the quality of life of the people involved in the training, through a guided exploration on stage of the different possibilities of being in the world and with the others. Drama in education creates a bridge between drama as artistic expression and the therapeutic and transformation power of drama in itself (as used in Moreno's psychodrama). This particular position between art and science, allows the application of theatre in different sectors: in the primary and secondary prevention of psychological and social disorders; in therapy and rehabilitation for different disabilities (either physical or psychological); in the development of social communication and of well-being in individuals and groups.

The methodological model is based on the idea that the "performance" is "therapeutic" and "educational" because it helps individuals to negotiate the borders between the reality of daily life and the reality of imaginative life, between the external world and internal world, and helps "learners" to discover ways to live the conflicting forces positively. These conflicting forces can be considered as roles and defined not only as characters of a drama, but also as the aspects that base human behaviour.

The dual meaning of the word "act", to perform and to take action, is one of the concepts at the heart of the work with theatre.

3. Film

Film is a useful technique to use in classroom guidance lessons and in small group discussions. Film meets the needs of finding creative ways to help students become successful. Due to time constraints, guidance and motivational sessions may be conducted sparingly. In order to maximize the impact of a group activity, educators may need to quickly catch the attention of learners, which is what film does perfectly.

A movie is a “cultural text” in which we have the complete range of human behaviours. These “events” are a representation of reality, therefore they call upon the imaginative faculty of the learner. They induce the learner to evocate the reality in her/his imagination, to represent mentally specific situations. To learn from a movie it is necessary for learners to have an attitude open to simulate reality and identify themselves with that simulation, feeling some of the emotions that the movie characters feel, i.e. to be in their shoes.

In this process we have two distinct types of imagination: a) the imagination of the situation; b) the imagination of the character’s state of mind and feeling respect to the situation. The movie not only induces the viewer to believe in the reality of the story being told, transforming the learners in “virtual witnesses” of the event, it also induces the learners to feel the same sensations that they could live if they happened to be in reality in that situation.

Film as a support medium is mainly addressed for the training of skills such as communication, interpersonal relation, leadership, management of colleagues and/or employees, motivation, self-esteem, goal orientation, self-building, creativity, etc., that is, all the skills related to personality and inter-personality.

The factors that make the difference in the use of film are: context of application/training (company from employee’s viewpoint, company from boss’s viewpoint, unemployment, private life, including development of motivation and self-confidence, psychotherapy, etc.), aims (personal, professional), depth allowed for the analysis (superficial, introspective), learners’ background (higher education, basic education).

As to the application, the educator has to decide: 1) at which step of the training process to use the movie (i.e. in which session/s of the entire process), 2) when to show the movie during the single training session, 3) how to show the movie (e.g. only one clip, the entire movie, more clips from the same movie or from different movies), 4) how to build the interaction between the movie and learners (e.g. show immediately the movie without introductions and at the end of the movie start the discussion, make a theoretical or conceptual introduction before showing the movie and after the movie start the discussion, make an introduction before the movie and close the session after having shown the movie and leave the

learners think about it until the next session), 5) what to analyse and discuss with the support of the movie (e.g. use the movie as a means of support for ideas that are already clear in trainer's mind, use the movie as cognitive and emotional stimulus with only a general issue in trainer's mind about which to arise impressions and viewpoints, use the movie as a behavioural example), 6) which interpretation code to use for the mediation of meanings.

4. Dance and movement

Movement and dance can be used for emotional, cognitive, social, behavioral and physical conditions. In this sense this artistic activity is more known as “dance-therapy”, “movement-therapy” or “dance movement therapy” (DMT). It strengthens the body/mind connection through body movements to improve both the mental and physical well-being of individuals.

Dance and movement in education rest on some theoretical principles: 1) body and mind interact, so that a change in movement will affect total functioning; 2) movement reflects personality; 3) the educational relationship is mediated at least to some extent non-verbally, for example through the educator mirroring the learner's movement; 4) movement contains a symbolic function and as such can be evidence of an unconscious process; 5) movement improvisation allows the learner to experiment with new ways of being.

As strict therapeutic application, dance and movement can be used also to heal serious disorders and diseases. Although DMT is often promoted to reduce stress and center the body, this therapy is very effective in helping to heal other disabilities and diseases. Examples of these include: Autism; Learning Disabilities; Mental Retardation; the Deaf and Hard of Hearing; the Blind and Visually Impaired; the Physically Handicapped; the Elderly; Eating Disorders; Parkinson's Disease; Multiple Sclerosis, etc.

5. Découpage

Découpage is the art of decorating an object by gluing colored paper cut-outs onto it in combination with special paint effects,

gold-leaf and so on. Commonly an object like a small box or an item of furniture is covered by cutouts from magazines or from purpose-manufactured papers. Each layer is sealed with varnishes (often multiple coats) until the “stuck on” appearance disappears and the result looks like painting or inlay work. The traditional technique used 30-40 layers of varnish which were then sanded to a polished finish. This was known in 18th century England as The Art of Japanning after its presumed origins.

The decoupage technique gives paper a permanent use and turns simple things into creative objects. Attractive designs can be applied to most surfaces by cutting out art-print paper motifs to decorate wooden chairs, lamp-shades, storage boxes, shoe boxes, vases, picture frames, etc.

Decoupage therapy can be used to heal serious disorders and diseases.

6. Writing

Writing as education is a form of expressive methodology that uses the act of writing and processing the written word as education. Creative writing posits that writing one's feelings gradually eases pain and strengthens the immune system. Writing therapeutically can take place individually or in a group, administered by an educator in person or remotely.

The field of writing as education includes many practitioners in a variety of settings, according to the specific aim and the type of learners involved. As with most forms of art educational methods, writing is adapted and used to work also in therapy (writing-therapy), with a wide range of psychoneurotic disorders including bereavement, desertion and abuse. Many of these interventions take the form of classes where learners write on specific themes chosen by their therapist or counsellor.

An initial type of creative writing in education is journaling, a specific expressive writing method. Expressive writing is personal writing, it expresses and explores the personal feelings of the writer. The main outcome of expressive writing is to express feelings and observations personally. The oldest and most widely practiced form of self-help through writing is that of keeping a

personal journal in which the writer records their most meaningful thoughts and feelings.

Closely related to journaling and expressive writing, reflective writing is a practice in which the writer describes a real or imaginary scene, event, interaction, passing thought, memory or observation in either essay or poetic form, adding a personal reflection on the meaning of the item or incident, thought, feeling, emotion or situation in his or her life. Thus, the focus is on writing that is not merely descriptive. The writer revisits the scene to note details and emotions, reflect on meaning, examine what went well or revealed a need for additional learning, and relate what transpired to the rest of life.

A third type of writing is memoir therapy, a form of autobiographical writing. It asks several questions: 1) where is our true story? 2) where is our true myth? 3) is there truth in our story at all? There are many versions of a life – all are true, all are fiction – it depends on the time in which the life is being told. The memoir writer has the opportunity to re-create themselves. The goal is to uncover the many selves that we have lived. By so doing, we are able to ferret out those selves that we allowed societal influences to create for us and move into a more authentic self.

Creative writing can also be included in writing as education. The learner can write fiction, non-fiction, poetry, basically anything goes where creativity of the writer is applied. However there are some creative writing techniques to keep in mind, for example point of view, dialogue, flashbacks, foreshadowing, and description.

CHAPTER 4

EXPERIENCES IN PARTNER COUNTRIES

1. Introduction

At the beginning of this arts program, each partner country had to decide which art methods would be applicable, taking into consideration the type of institution and the composition of the adult learners. The institutions which had already applied art methods with positive results decided to try them with different target groups. On the other hand, the institutions that didn't have a relevant experience before encouraged their staff to participate in seminars and workshops in order to acquire the necessary knowledge for the application of art methods in education.

In this chapter every institution presented the art methods it applied and analyzed the process followed in the context of education. The educators mentioned some problems they faced during the implementation and the solutions they suggested.

The results of these processes were positive for all the partners and their students and are presented here in this chapter. That is the reason why the participants agreed to use the experiences gained in a constructive way and to incorporate art activities in their educational programs in the future.

2. Experiences with arts as education in each partner country

2.1 TECNOPRAS

Tecnopras is a private company active in consultancy for adult education, including the design, delivery and evaluation of training events for adult learners. The main educational competence of this institution is in the psychological and social realm. In the framework

of the project we chose three methods based on arts: film, drama and writing.

a) Type of learners

The target groups participating in the project activities as recipients were adults with a social disadvantage related to absence from working life, lack of social skills, psychological difficulties related to low self-esteem. Tecnopras is not a school, therefore it doesn't run courses along the academic year. Training events are organized all year round in the form of seminars, workshops and laboratories. For this project we designed specific training events for the target groups based on the use of theatre, film and creative writing.

In the project's first year (2009-2010), a theatre-therapy workshop was organized with duration of three months, with 6 participants. It included a final performance from a play written by one of the participants. Also the direction of the performance was assigned to the learners. The participants were adults with psychological difficulties related to emotional intelligence, communication and social skills. A "home-made" DVD has been produced by the learners with their performance and the play has been printed for distribution to the spectators.

Movies were used in the form of film-therapy and cineforum during the training sessions delivered in 2 courses for unemployed people, held in a vocational training centre in Rome. The courses had a duration of 4 months each. The first course focused on the improvement of entrepreneurial skills and had 18 participants; the second course was aimed at the final creation of a cooperative for social services and had 16 participants, 70% of which were women.

In November 2010 a residential seminar using drama-therapy was organised with the participation of 8 adults with anxiety problems, with a need to improve their self-consciousness and self-esteem and their social skills.

In the second year of the project, Tecnopras introduced creative writing. After attending a training of trainers seminar in spring 2011, Tecnopras delivered a creative writing workshop for 16 adult learners, most of them (80%) unemployed women with a low skilled background, whilst the others (20%), consisted of youngsters over 18 who had dropped out from secondary school.

b) Composition of the staff

The key staff involved in the project activities consisted entirely of volunteers, due to lack of funds to pay extra personnel. The project, however, allowed staff to experiment innovative methodologies during activities that the institution was interested in running, e.g. the theatre and creative writing workshops.

The Coordinator of this project and of all the activities has been Cristina Miliacca, psychologist, trainer and expert in theatre-therapy and film-therapy. During the first year she was assisted by Antonio Salvemini, psychologist, musician and expert in music-therapy. During the second year, the project team benefited from the entrance of two additional people: Stefani Bertoldi, sociologist, trainer and expert in outdoor training; Sabrina Pompa (known professionally as Lilli), educator, theatre director and actress. The main criterion for the choice of the staff is that all of them have professional experience with arts in therapy and in education. They could therefore deliver both the training the trainers seminars for other trainers not directly involved in running the project, as well as for the adult learners who participated directly in project activities.

c) Art methods

1. Cinematherapy

Cinematherapy is a mind therapy that involves the client viewing certain films that under the supervision of a therapist in order to help treat emotional and mental conditions. Cinematherapy involves the client viewing selected films for healing or personal growth. Certain movie titles will be prescribed as medicine to watch in order to help treat emotional and mental conditions. Films are used as a tool to bring about an emotional response, create joy and laughter, or offer inspiration. In some cases the movies are watched under the supervision of a therapist. Watching a movie with conscious awareness can be similar to experiencing a guided visualization. The therapeutic effect and the theoretical basis for both modalities are therefore closely related. Since films are metaphors, the psychologist can utilize movies in therapy similar to the way in which we utilize stories, myths, fables and dreams. Since films are consecutive images, feeling touched by a movie scene with

pleasant or unpleasant emotions shows the client and therapist that this scene symbolically reflects relevant unconscious material. Just as with dreams, emotionally charged material becomes accessible to consciousness. Exploring the effect of a film can break down the barriers between the conscious and unconscious levels of the psyche and set up a genuine flow of communication between them. This helps the participant to learn more about who they really are as authentic human beings. Negative reactions to a movie, a scene or a character can illuminate “shadow” material. By becoming inspired, the client can learn to respond to life’s challenges and changes more successfully from a more present and authentic inner place instead of reacting from old dysfunctional emotional and behaviour patterns. A cinematherapy group is formed by 8-12 participants. In these groups metaphors, plots and characters from certain movies are explored to: understand emotional issues, find new ways of thinking and feeling, elevate sights, enlarge imagination and creativity; evoke personal qualities such as courage, tenderness, flexibility, authenticity, and spiritual awareness; find new meaning and fulfilment in life. Group exploration and exercises enable members to search the hidden depths of their unconscious to open up to the strength and resources that wait to be discovered there. In the group a new way of watching films is explored that connects members to their higher possibilities long after they leave the group: they will be able to let movies inspire them to explore alternative ideas and paths during life’s changes; they become a catalyst for healing and growth. The chosen movies address different issues, qualities, emotions, and life questions - everything from uplifting films to movies, which inspire a new perspective, or model the development of new, inner resources. Supportive exchange between group members is used, as well as guided imagery, writing and drawing exercises. Movie expertise is not required.

2. Dramatherapy

Dramatherapy is the use of theatre techniques to facilitate personal growth and promote health. It exists in many forms and can be applicable to individuals, couples, families, and various groups. The modern use of dramatic process and theatre as a therapeutic intervention began with Psychodrama. The field has expanded to

allow many forms of theatrical interventions as therapy, including role-play, theatre game, group-dynamic games, mime, puppetry and other improvisational techniques. Often, drama therapy is utilized to help a client solve a problem, achieve a catharsis, delve into truths about self, understand the meaning of personally resonant images, explore and transcend unhealthy patterns of interaction. The common element to all the applications of drama in education is that this kind of training is never didactic in the traditional meaning: it involves a process of “learning together” rather than one-way teaching.

Dramatherapy is the intentional and systematic use of drama processes to achieve psychological growth and change. The goals of Dramatherapy are rooted in psychotherapy whilst the tools are derived from theatre. Dramatherapy is a Creative Arts Therapy that does not rely solely on vocal articulation to express emotions or explore personal issues. It enables clients to express and work through problems through a variety of forms: creative expression, dramatic text, story, role play, movement and ritual. An opportunity is provided in the Dramatherapy session to process the difficulties encountered in life through the safety of dramatic distance and re-enactment of life events. The aims of a Dramatherapy session include exploring ideas and possibilities, issues and problems, expressing and exploring feelings; developing spontaneity and imagination and creativity; improving self image and self confidence; developing social and relationship skills.

3. Creative writing

There comes a moment in adult life when a person feels the desire to tell one’s own life story to create some order inside, to find again lost emotions and understand the person he/she has become. Expressive writing in the form of autobiography is the response to this desire. When people write expressive essays about problems in their lives, they frequently experience beneficial outcomes. This is the conclusion from a convincing body of research studies carried out over the past decade. The positive effects that follow expressive writing are impressive. The expression of emotions by writing about one’s deepest thoughts and feelings, especially regarding stressful or traumatic experiences, has long been a means of coping with emotional strain. The common assumption that

expressive writing about adverse experiences is salutary to “body and soul”, was transformed into a subject of systematic scientific research by Pennebaker (1986). An example of a writing task to learners: «For the next 4 days, I would like you to write your very deepest thoughts and feelings about the most traumatic experience of your entire life or an extremely important emotional issue that has affected you and your life. In your writing, I'd like you to really let go and explore your deepest emotions and thoughts. You might tie your topic to your relationships with others, including parents, lovers, friends or relatives; to your past, your present or your future; or to who you have been, who you would like to be or who you are now. You may write about the same general issues or experiences on all days of writing or about different topics each day. All of your writing will be completely confidential. Don't worry about spelling, grammar or sentence structure. The only rule is that once you begin writing, you continue until the time is up. »

d) Process in application of the methods

The methodological approach we followed is structured in 3 moments which are circularly interrelated: planning, implementation, monitoring/evaluation. The results of the evaluation have been used to improve planning and implementation, in a virtuous circle with positive effects on outcomes and on both objective and perceived quality.

Each implementation activity has been faced with different methodologies, which have been chosen with the contribution of the experience and expertise of different contributors within Tecnopras, in particular the training manager and the trainers. Some activities were preliminary and/or auxiliary to the core activity of the project that was the application of art methods in adult education.

These are the main steps of the process we followed:

Staff discussion of the project tasks and distribution of roles and responsibilities for the best accomplishment of the work;

Research about the art-therapies and arts as education in Italy, first of all desk research and afterwards through a questionnaire submitted to trainers of other institutions;

Definition of the possible activities that could be organized in the framework of the project and identification of the specific learners to address;

Elaboration of a questionnaire for the learners, to screen their entrance skills and evaluate their final competences and quality feedback on the educational activities with arts;

Elaboration of a questionnaire for the trainers, to evaluate their experience in delivering project's workshops with art methods;

Review of the art therapy methods already used by Tecnopras, of those that Tecnopras was willing to learn and decision of the new methods to choose;

Presentation of the selected methods to the trainers and tutors that would have been directly or indirectly involved to work with the project target group;

Discussion within the staff of the channels and means to promote the project and value the results during the process and at the end;

Further research about experiences and practices of education using theatre, film and creative writing, especially as regards Italy;

Planning of the art-therapy workshops and seminars;

Definition of a calendar to deliver the workshops and seminars over the 2 years of the project;

Submission of the questionnaire to the learners to screen their entrance skills;

Implementation of the workshops and seminars according to the specific dates, groups and content;

Submission of the questionnaire to the learners to evaluate their quality feedback on the whole activity;

Submission of the questionnaire to the trainers in order to evaluate their experience of the delivered workshops and seminars;

Management tasks to coordinate the partnership work and communications;

Participation in the international work meetings and team work with the partners of the project, including monitoring and evaluation of the project process and outcomes.

From February to April 2010 we organised a first theatre workshop with 5 adult learners. At the end they performed a short event, "A marvelous day", the text of which has been written by one of the participants. For the performance they distributed among

themselves the roles of actors and of directors: 3 of them (+ the trainer) performed as actors, 2 of them as directors. The workshop had a duration of 3 months and the final performance was delivered twice in the second half of April 2010.

Two presentation workshops have been carried out, one in March 2010 and the second in May 2010, both of them with talks by two trainers and a short practical demonstration on the art methods. In March the practical presentation was carried out by an actress and a musician, and in May, another by two actors (a male and a female). In March we had 34 participants, in May we had 11 participants.

In November 2010 a seminar has been organized with the formula of “residential seminar”. The title of the seminar was given the name “Art-IO”, in English “Art-Me”, the meaning being the fact that through arts it is possible to develop one’s own self. The seminar was coordinated by Cristina Miliacca and Sabrina Lilli, the former an expert in psychological and adult training areas, the latter an expert in theatre and educational areas. The overall philosophy of the event was to enable an experience making use of the drama techniques to foster well-being, personal change and creativity. Theatre is the main vehicle allowing to the participant to enter a space of imagination where it will be possible to know and experiment new personal aspects, also in relation to other people. The seminar was run with 8 participants from 12th to 14th of November 2010 in a country house near Rome. The choice to hold the seminar in a country house was made to provide the possibility to suspend ordinary everyday activities and create a dedicated dimension where the participants could cut themselves off from the tensions of daily life and reflect on themselves with a different mind. The residential weekend Art-IO was relatively quite successful, but a subsequent analysis –on the difficulties we had in gathering subscriptions, the follow-up with the participants and the motivations of those that asked for information but didn’t subscribed– made us aware that such an event, being held in the country, will have more adhesions if organized in late spring or summer.

In the second year of the project, Tecnopras decided to introduce a new art among its training methodologies: creative writing. The first step was the participation of the coordinator of the Training Unit,

Cristina Miliacca, in a series of creative writing workshops organized by a publisher in Rome. The workshops were structured over 6 practical lessons twice a month, from November 2010 to January 2011, plus 1 additional lesson on editing to be held at the beginning of February 2011. The seminar was very interesting and allowed participants to acquire the necessary competences in order to create a further creative writing workshop for adult learners. This workshop was organized in spring 2011, with the support of the publisher as regards some teaching tasks on technical issues. It had a duration of 3 months, from March to May. The structure was different from the publisher's seminar, as the objective for the adult learners was not to give technical competences on creative writing but to allow a reflection on themselves and promote their psychological, emotional and relational development. The laboratory focused on the production of an autobiographical work developed in narrative style.

e) Specific methodological issues developed

We developed two questionnaires for the evaluation of project outcomes. The first questionnaire was addressed to learners and envisaged a preliminary screening of the entrance skills, to be filled in before the beginning of the educational activity, and an evaluation of the competences and of the satisfaction at the end of the activity. The second questionnaire was addressed to the trainers, who evaluated their experience with the learners and with the art methods in delivering the educational activity.

On the other hand, a common questionnaire was designed for the survey on the arts as education in each country, to be submitted to trainers of other institutions so as to probe the streaming of art methods and the perception of trainers towards them. In Italy we proposed the questionnaire to 25 trainers from both the private and public sector, all of them working with adult learners of different ages. Trainers were chosen with different cultural backgrounds and with different years of experience, so as to have a wide an idea as possible of how the concept of arts as education in the training sector is spread.

Tecnopras' whole staff has been very keen on ProSkills because the project dealt with topics that are very relevant for our work. The project has been a framework to improve the educational

methodologies that we apply and an opportunity to develop new formats for the key and soft skills.

Working with partners from all around Europe was very motivating for the staff, because it gave the opportunity to share experiences, to know other countries' situations from inside, to develop innovation, to find original solutions to common problems, to create added value for one's own daily work.

f) Challenges associated with project starting

The main difficulty of the whole project for us was probably the fact that the nature of social disadvantage faced by all the partners was different, as was the type of learners. This affected some activities and tools, like the screening questionnaire or the content of the activities, which couldn't be the same for all the partners since the period and ways to submit them differed from one to another partner.

On the other hand, this weak point could be transformed in enriching opportunity because we tried and succeeded in dealing with this diversity as added value: the different experiences of each partner with their specific learners constituted a resource for the other partners, a best practice to use as example in case of future activities with similar learners. Moreover, all the experiences shared, elaborated and commented in a compendium will serve as a reference base, with several methodologies and experiences, for those trainers and educators who want to use the arts for the education of disadvantaged people.

Another problem we had to face was a change in the staff at the end of the first year. One of the main collaborators in the project management and trainer specialised in music-therapy left the project in February 2010 for personal reasons not related to the project and to the company. We had difficulties in replacing him immediately because all the staff were already engaged in other activities. We decided to leave aside the music-therapy, to focus on theatre and film and to introduce in a second moment the creative writing workshop, for which we already had all the necessary competences and specialisations. Two new experts, one in outdoor training and the other in theatre, took up the role of collaborators in the project from September 2010 for the entire second year.

g) Results from the learners

Tecnopras doesn't deliver training courses to learners with social disadvantage according to an academic calendar. Our work is usually on-demand or periodical, because we are not a school in the strict sense. Our idea in the project was to organize dedicated workshops to promote the selected art-therapies to the potential beneficiaries and afterwards organize seminars and workshops applying the art-therapies for the development of the key and soft skills in the participants.

Tecnopras' main target group for the activities were adults with any kind of social disadvantage not related with physical and mental disabilities but affecting negatively the social integration of the person. In the theatre workshop, for example, people with economic disadvantage participated, in the residential workshop adults with problems of social anxiety, while in the creative writing workshops women with a low-skilled background and drop-out youngsters from secondary school.

From the final questionnaires and from the informal conversations held during the seminar and the debriefing after the performances, we have been able to collect their opinions about the experience, all of them positive. In fact the learners found the art activities very interesting, stimulating and useful. They also felt that the final tasks (e.g. the performance in the theatre laboratory, the narrative autobiography in the writing laboratory), including their organisation left totally in their hands, was an opportunity to test their skills, in particular autonomy, problem solving and creativity, which are also quite important elements to find a new job in the current difficult labour market situation.

The results achieved meet the results typically reported when using creative methods with adults: increased awareness, release of suppressed emotions, general lifting of depressive feelings, increased energy, resolution of internal conflict, decreased stress and improved coping skills. A greater sense of self-acceptance and decreased agitation has also been experienced. All these results may produce additional ongoing health benefits, such as lower blood pressure. Last but not least, all of the learners enjoyed the experience and the relations there, and never felt it to be a waste of their time, but to add something new and useful to their lives.



Theatre Laboratory “A marvelous day”, May 2010



Dramatization during the creative writing laboratory, April 2011



Learners of the residential week-end “Art-lo”, November 2010



Practical presentation “La mente dietro le quinte”, March 2010

2.2. AIDLEARN/CRINABEL THEATRE PROJECT

AidLearn is a private enterprise which works mainly with training: vocational training, training of trainers and teachers, and projects related to long life learning. In its activity, AidLearn provides training of trainers to Crinabel, which is an organisation aiming to help the development and integration of disabled youngsters in society. Considering the aims of ProSkills project, AidLearn has carried out the activities with Crinabel Theatre Project.

a) Type of learners

The target group of this project were 15 young people with mental disabilities, aged between 20 and 50 who are part of the project Crinabel Theatre.

This project was produced and conducted between 1986 and 2011, with 30 theatrical and choreographic creations, also sponsored training in the areas of theater and dance, directed at people with disabilities and technicians who use art as a tool of intervention.

In 1989 the actors of the project Crinabel Theater began 4 years of professional training in theater subsidized by the Institute of Employment and Vocational Training.

During their training, the actors were engaged in acting, voice, dance, music, makeup, mime, theater history and circus techniques classes, all administered by properly accredited professionals, totaling of more than 5000 hours of training.

Crinabel Theater Group is a group with 25 years of history, created within the Crinabel Special Education Cooperative, to develop an artistic work with Young People with Disabilities, their artistic, personal and social skills. This project, so unique and pioneering in our country, has assumed a great place (increasingly) in cultural life in Portugal and abroad, and has developed several European projects with Italy, Spain, England, and various performed concerts around the world. In addition to the creative work, we are pleased to see that the stakeholders of this project have been increasingly able to join other art projects in film, theater or on television.

b) Composition of the staff

From AidLearn, the staff are Graça Gonçalves and Márcia Silva, graduated in psychology, and highly experienced in training: vocational and training of trainers / teachers. The project Crinabel

Theatre is directed by actor and director, Marco Paiva, a graduate in Theatre - Actor Training, the School of Theatre and Cinema in Lisbon. The project also includes the coordination of production of Maria de Lurdes Gonçalves Neto and assistant James. Looking for an accompaniment to the actors not only to promote their growth as performers, but also its development in physical and oral communication, the staff of this project also has counted on the collaboration of a professor of physical expression, the teacher Dolores Tatiana, a speech therapist, Dr. Rodrigo Duque, and a psychologist Filipe Mesquita. Looking for a link between the family and those involved in this project we also counted on the collaboration of a social worker, Dr. Ana Rita Paiva, whose mission was to create a bridge between home and institution.

c) Art method/s

The group Crinabel Theatre uses, as its main intervention tool, theatrical language. Taking advantage of the plurality of intervention from the theatrical language, which allows not only the cognitive stimulation as well as the creative expression of both physical and oral, we seek to promote improved social skills of users, who are in creative work, a possibility to recognize their individuality and enrich the relationship with their peers.

Thus it was possible to promote integration of young people by enhancing their skills, while developing their intellectual and motor structure.

Initially there was a concern about conveying a basic understanding of the necessary tools for better communication of the subject theatrical, by developing training in vocal and physical awareness as well as work on the use of words and their understanding. The objective was to add a theatrical choreographic component, trying to develop the concept of body in space, as well as the union between music and movement.

We also sought to cross the reality of each individual player, developed with the artistic work. Thus we try to understand the position of each of these people in their town, country, and their social reality.

What we are trying to do is cross this information with other artistic objects (literary works, paintings, films...), rebuilding the reality of these actors in new contexts. Thus, we work not only the

vision and social reality of these people, making them aware of their social significance, showing them their rights and duties, and fostering the creative capacity, but also enabling the creation of a workspace where it is possible to reread the world through artistic creation.

d) Process in application of the method/s

- International meetings and exchanges

Four editions of the International Theatre Special were organised, which hosts biennially in Lisbon an average of 150 artists and technicians that make this event a milestone in the disclosure of the artistic skills of the participating groups and the exchange of experience on stage made by people with difficulties in their global development. Having these experiences with the group as a first step, experiment with methodologies and systems working together, researching ways of expression between members of different European cultures, this field has created several European projects in partnership with professional companies in Spain (ANAD), France (Alfa) (L'Oiseau Mouche) (Grain de Sable) and Italy (Centro di Ricerca per il Teatro di Milano) (Stranaidea di Torino).

- Two new annual shows

Reaching a continuity of artistic activity, we have been joining forces to ensure two new productions a year, trying to ensure at least one of the creations in co-production, thus giving continuity to the objective of finding and sharing with other nuclei.

Since its creation the works of Tolstoy, Samuel Beckett, Franz Kafka, James Joyce, Gil Vicente, Miguel Cervantes, Gogol, Fernando Pessoa, Gregory Motton, Bertolt Brecht, among others have been brought to the stage.

- Organization and participation in annual meetings or training purpose of dissemination art

At this point we carry out the organization of workshops, performances, or discussion sessions aimed to exchange experience about the artistic activities that inhabit the project Crinabel Theatre.

- Integration of the actors group Crinabel Theatre in artistic projects outside the company

The integration of Crinabel Theatre's actors groups in artistic projects outside the company's productions is enabling a wider social recognition of the creative abilities of the cast.

Recent requests for our players to integrate television series (GP, Portugal, Zapping, New Horizon, Meet Joe Black and I can) film (Os Mutantes, the other side, Metamorphoses) and theatrical (heads in the air) are some examples. Of the latter work for those involved in collective Crinabel Theatre the following awards have resulted:

1st Prize in the International Festival of Performing Arts in 2008, the documentary's Metamorphoses Bruno Cabral, about the process of creation of the spectacle of the Company's Metamorphoses in 2006.

António Pedro Prize, awarded to actress Carolina Sousa Mendes, the National Museum of Theatre in 2008.

Award for Best Actor in Film Festival in Montreal, for the actor Tomas de Almeida, for his performance in the film by Luis Filipe Rocha, The Other Shore, in 2008.

- Development and new targets

Thus it was possible to promote integration of young people by enhancing their skills, while developing their intellectual and motor structure. The initial repertoire focused on short stories or texts that tend to be a juvenile audience, thus seeking to share with a younger audience, a fact that has long kept hidden from society, the disability.

In these early years in Portugal, the first steps were made to create and adapt to the disabled population an education and personal development and social integration. In fact the project Crinabel Theatre pioneered as a structure that advanced language arts as a basis for achieving these objectives.

e) Specific methodological issues developed

It was possible to devise a questionnaire for the technicians involved in the group Crinabel Theatre, where they flagged and structured their interventions with the project. It was also possible to organize and structure a file which contains all information relating to the work done in the last 25 years the group, and create a rating system for players in the draft, thus monitoring more easily their progress and clarity in the Crinabel Theatre Project.

f) Challenges associated with project starting

When the project was approved AidLearn had two choices to participate actively in ProSkills: we could apply the art education methods to the learner groups that would be with us during the lifetime of the project; or associate with an organization in which AidLearn provides further training of trainers – Crinabel – which works daily with disabled youngsters (usually mental and development problems). The training in Portugal has been changing in the last years, and the main aim is to enhance the qualification of active people, so the training courses are heavily based on the National Catalogue of Qualifications. Therefore, the first option was a little tricky: our learner groups included people in disadvantaged situations (unemployed, low qualifications, etc.) but usually they are just a part in the entire group; and the training courses are very short, possibly 25 hours or 50 hours, which means one month of training. AidLearn considered that this would be a very short time to be able to achieve results and to assess some improvement while using art education techniques in these training courses. Therefore AidLearn opted for the second choice: AidLearn staff would work very closely with Crinabel staff (who are AidLearn learners), and carry out the activities related to art education in Crinabel, more specifically with Crinabel Theatre Group. That was the main challenge at the start of the project.

g) Results from the learners

In the work done over the past two years, it has been possible to check with the members that include the Crinabel Theatre project growth and awareness of the contribution of everyone in their work. In these two years four new plays have been produced, focusing on work with actors, not only in developing their technical tools (concept of space, time, consciousness, motor and vocal domain, use of imagination and memory as a matter of individual creation) but mainly around the accountability of these performers in regard to the work they do: what they do, how and why they do it. Thus it becomes possible to evaluate continuously during the daily work, how proposals are understood by actors and the extent to which they are being perceived by young people.

The use of theater as a tool for intervention with this population group, has allowed individual growth, leveraging from the work on

the communication tools (body / voice), an improvement in the ability of these young people to express their ideas, hopes and desires and views before other members of their collective, but also has facilitated an approach to the community approach, based on the public presentations of their work. It thus becomes possible, to even in young people the rational and the sensible, from an art that combines the need to boost sensory and empirical with the rational necessity to reflect and take a stand, make a choice of what we do and say to others, with objects of art we produce. We therefore place the reality of disability in the social context as well as launch the challenge of a new outlook on artistic creation and its interpreters.

Besides that, in organizational terms, it was possible from the ProSkills work on the project to gather material for study and dissemination of methodologies applied in the group Crinabel Theatre, as well as to evaluate them.

We have therefore tried to organize and structure more clearly our way of intervention, allowing us to more easily recognize the difficulties of the collective and individual, acting on them more fairly.



Fragments of one body – Directed by Marco Paiva, 2010



Questions of a beggar who reads, by B. Brecht – Directed by Marco Paiva, 2010



A monologue, by Gregory Motton – Directed by Marco Paiva, 2010



Out of fairies, by Gil Vicente – Directed by Marco Paiva, 2011

2.3 EKPAIDEFTIRIA KALOSKAMI

E.K. is a private Evening Gymnasium and Lyceum which provides formal secondary education to working students between the ages of 15 and 50; most of them school drop-outs searching a second chance in formal secondary education. Applying innovative educational techniques, the school staff stimulates the students to develop the key competences they need to enter the labour market.

a. Type of learners

The learners of our school are both male and female, adolescents and adults aged 15 to 50, who attend high school or lyceum in the evening. All of them have a morning job either in the public or the private sector. A few students are from different nationalities and some students face learning or psychological problems. There are also a few cases of students with minor movement problems and light autistic disorders. Regarding their involvement in arts, quite a few are already familiar with some form of art and therefore value the positive effect on them. They have some knowledge in musical instruments, have had a part in theatrical plays, participated in dancing lessons, etc.

b. Composition of the staff

The performance of a dramatized poem and the dance classes were held by three staff members; two teachers of Greek language and literature Avraam Evangelia and Ioulia Nikolopoulou and an English teacher Kaloskami Archontia in the role of facilitators. Two workshops under the title “Traditional songs - memory” and “Creating a scenario - Every man’s memory constitutes his personal literature” that took place in our school were held by a musician, Gourounti Anthi, director of the Cultural Department of the Ministry of Education in the area of Piraeus. A third workshop entitled “Art generates emotion” was held by Maria Kagiavi, Director of a second chance school with expertise in the use of Art in adult education.

c. Art methods

Before the application of the art methods in our school and in order to transmit the worthiness and the results of “art therapy” in

education, we had to analyze further the term “therapy” for our students as: a) resistance to a crisis, a problem, a fact, b) self-defence in the best possible manner and c) self-protection in order not to be confronted in the same situation again. In this way, the learners were gradually introduced to the therapeutical use of art and were eager to participate. What follows below are the basic sequences of the various art methods applied:

Dance class

Warm-up stage

Team building

Selection of dances

Discussion about choreography

Expression of meanings and feelings

Evaluation of positive and negative effects

Discussion about the significance of the process

Preparation for the performance.

Students' self planned sketch based on a poem

Select and analyse a poem

Each student creates a role

Dramatization of the poem

Students in the role of director

Performance.

Use of traditional Greek songs in order to strengthen our memory

Use of traditional songs

Listen to the song

Find the pattern (key words)

Sing the song

Sing the song and add personal elements.

Creative story writing through picture observation / creating a scenario

Students in teams

Six pictures in random order

Each group creates a story based on the pictures

Each group presents the story, stands up and changes the order of the pictures

Each group comments on the other stories

Compare stories

Conclusions: find common elements in the different stories.

Creative writing and painting through picture observation

Thoughts and emotions by looking at a painting (Van Gogh)

Group formation and presentation of the members

Observation of the paintings and expression of students' views

Creation of drawings, poems, short texts, etc as a result of the impressions deriving from the painting

Analysis of thoughts given by students

Video with paintings and songs of Van Gogh

Expression of impressions about the workshop process.

d. Process in application of the method/s

Dance class

A group of 12 students performed Latin dances. The dance group meetings were held once a week for two hours. The most remarkable thing in this effort was that some dance-experienced students from the team volunteered to teach their class-mates. This made teaching more pleasant and stimulating since the students exchanged ideas about the choreography. During the rehearsals the students discovered and gradually liberated their artistic energy. Some conflicts took place among them because of the stressful behaviour of their “teachers” and the tension they felt when they had to express themselves through dancing. Consequently, two of them left the team. What should also be underlined is that some disabled adults, with minor movement problems and light autistic disorders, showed special interest in participating since this was an excellent chance for them to join the team and express themselves through movement.

Student's self-planned sketch based on a poem

The students chose a traditional Greek poem about freedom and decided to direct a sketch based on it. This particular poem was chosen amongst many others because it touched deep emotions and stimulated their imagination. The students analysed the poem, with the assistance of their teachers, word by word so as to understand and absorb it better. After a team discussion, in which everyone expressed their views and emotions, the students proceeded to the distribution of the roles. A series of rehearsals

followed, during which both students and teachers got better acquainted with each other and shared different opinions. Through the dramatization the learners came face to face with their weaknesses and limits, and acknowledged their capabilities. Finally, the official performance took place at our school to a public audience. The result was excellent since the students had worked with great zest and excitement for it. In addition, they gained a lot of experience from this effort; they created new friendships, obtained self-confidence and felt the joy of creativity.

1st workshop: “Traditional songs-Memory”

Another method we applied, to a group of 20 students, was the use of traditional Greek songs in order to strengthen our memory, an ancient method used by the ‘rhapsodists’, poets who memorized and chorused long poems with thousands of lyrics. Through this orally spread tradition, people codified these memorization techniques, which led the new generations decode them so as to be used for their own needs, such as the cultivation and strengthening of memory. This method is based on a simple repeated pattern or key-words. On this basis, the history of song is unfolded. The song we chose was entitled ‘red lips’, the first lyrics of which are quoted hereunder: ‘Red lips I kissed And dyed mine-red lips And I dragged it in the neckerchief And dyed the neckerchief-red lips And I washed it in the river And its waters were coloured-red lips’. So, before the song’s analysis, we listened to it a few times in order to let it trigger our imagination. Then, the students discussed what they listened to, picking up elements that excited them and stimulated intense feelings. Subsequently, after spotting the key-words and trying to visualise the song, they started singing all together. The impressive thing was that almost everyone managed to remember the words and repeat them. So, after singing the song many times and learning it, one by one started adding their personal elements. These personal elements reflected their experiences, memories, passions and needs. They also reflected the psychological status and national identity of each student (students from different nationalities can create a song by adding their own personal elements). Indeed, all this process was for the students a ‘soul-therapy’ since they expressed intense feelings such as joy, sadness, love, despair, hope etc.

2nd workshop: “Creating a scenario - Every man’s memory constitutes his personal literature”

The method we applied, to a group of 20 students, was the creation of a story based on six pictures in random order, which were given to the students. After each student had carefully observed the pictures, these were placed on the board. The pictures depicted a hung coat, a bag, a tool-box on the floor, shoes, a shirt left on the chair, an undershirt and a T-shirt. Their only common element was the same wallpaper of a room. The students were grouped in different teams, and each tried to decode the pictures and write its own story. This process excited the students because though working all together, each one of them added personal elements in the story. After that, the representative of each team changed the order of the pictures, according to the story created by his team, and presented it to his class-mates. The students commented on the stories they listened to, and, at the end, we compared the stories and spotted the following common elements: (i) the hero of all stories feeling safe at home, (ii) employment, an element that leads us to the concept of duty. Some mentioned that the hero was going to work, while others that he was coming back from it. (iii) a clear separation between the internal space (home) and the external space (work) was made, implying the separation of us from the people around us.

3rd workshop: “Art generates emotion”

A group of 15 adult students participated in this workshop. Initially they were asked to write down their thoughts and emotions when observing a painting and keep their notes aside. Then some photographs were distributed to them showing paintings of Van Gogh. Those with the same painting comprised the members of one group. 3 groups were formed consisting of 5 students each. They were then asked to leave the paintings aside and familiarize with the other members so as to be able to present their partners in the group. After they had observed their theme carefully they located points that impressed them and generated emotions to them. After a conversation all views of the group were recorded and presented to the class. The groups were given a big white sheet on which they had to express their impressions and emotions through drawing, a

poem, a short text or in any other way they chose. A title and their names on top of the sheet were necessary. Each team pinned their sheet on the wall and presented them to the others. Then the other teams made their comments and talked about the emotions being provoked. The trainer asked them to put in front of them the initial paper on which they had written their thoughts at stage one, giving them the option to change something if they wanted to, and then analyze it to the others. After that a video was shown with Van Gogh's paintings and songs related to their content. In the final stage a new blank sheet of paper was handed out, on which they had to express in one word what they had in mind about the workshop process. The impression at the end of the workshop was very positive since the participants seemed to be extremely interested in the process and they were given the opportunity to comment on Art and express their emotions in various ways. We were surprised by the fact that the older students expressed the view that the contact and collaboration with younger fellow students enabled them to see from a more optimistic viewpoint the content of the paintings, whose subject was the balance between life and death.

e. Specific methodological issues developed

Two questionnaires were prepared for our adult students. For the completion of the first one we surveyed our students, males and females of 15-25, 26-35 and 36-45 years old. Despite their difference in age, they gave the same answers to the majority of the questions. They all answered that they had no difficulty in expressing themselves, they described themselves as optimistic and they admitted that they often felt stressed and anxious. Regarding their involvement with art, a lot of them were already familiar with some kind of art and they felt its positive effects on them. The second questionnaire was given to the same students at the end of the second year to evaluate changes after their participation in the art workshops and activities. The benefits of their involvement with art were very positive. The art activities and the workshops have been really educational not only for the students but also for the staff. After three workshops the teachers have learned several techniques about using art as therapy and also become witnesses of the positive effects that art had on the students.

f. Challenges associated with project starting

In the context of our program, we had the opportunity to approach art from a completely different angle. Thus, we have tried through a series of activities and the application of certain techniques to use art in a way that can contribute to the development of creativity, communication, initiative, flexibility and proactivity, all elements necessary for students to shape a balanced personality, which will allow them to respond in the continuously changing circumstances of modern society. All activities and seminars, which took place in our school within the framework of our program, also assist us, the teachers, to approach and use art in an entirely new way. We have therefore realized that art should not only be addressed to students' minds, but it should also aim at the activation of the three basic elements: mind-heart-body. Therefore, the important thing is not only what the students will learn, since the added value lies in the emotions and experiences they carry with them. Thus, we, the teachers, learned through this program not only the way in which we teach art, but also how we use it so as to achieve all the mentioned above.

So, during our training through the seminars organized, we realized that our role was particularly difficult. In fact, within the group of the students who participated in the program, we had to deal with several problematic situations, such as arguments among the students, noise, mental or physical tiredness after many hours of lessons, etc. Thus, we discovered that our first priority was to approach our students, show patience or even tolerance sometimes in order for them to trust us and therefore be able to express their emotions. During the workshops and the rehearsals both students and teachers got acquainted each other better, learned our weaknesses but also at the same time our strengths and capabilities and shared ideas and aspirations. The experience gained in the art activities and workshops will be continued in the future.

Possibility to form a dance group for the next academic year

Participant teachers will present the results to the school and local community

Gained knowledge and experience will be used by the staff in their teaching

Implementation of art workshops by experts for our students

Teachers' participation in seminars and conferences concerning art methods

g. Results from the learners

Since the beginning of the programme the adult students showed a great interest in the art methods and their participation to the workshops. During these activities they had the opportunity to express their ideas and emotions through art while at the same time they discovered their strengths and capabilities as well as their weaknesses. They also had the chance to develop further social skills. Finally, they felt closer to the educators and they admitted that the teaching procedure became more pleasant and creative.



Dance class



Workshop “Art generates emotions”



Workshop “Creating a scenario”



Workshop “Art generates emotions”

2.4 FEPAMUC

Our institution is a non-profit organization with many years of experience in the aid of women under risk of social exclusion. Their main fields are education as a way of achieving integration in society and healthcare as a tool to get the most of our potential both physical and psychological

Founded in 1989 by Ernestina Coello, a teacher of the Spanish School System, it is based on the work of many other women, professional or not who have worked on a voluntary basis to attain a more egalitarian society.

a) Type of learners

Our learners are women who are looking for a job after years of being dedicated to raising their children, many of them need to obtain some kind of qualification as well as encouragement to enter into the working world. We also have retired women who are looking for training in new technologies or English as a means to develop their mind and be better prepared for future travel or other experiences.

Due to the economic crisis that we are now in there are large numbers of young women who are searching to adjust their careers to the new job market and who are looking for advice or a sort of guidance so they could find their way in today's dramatically changing world. Many of them are married, divorced or single mothers .In fact, women of all ages are represented in our institution with or without educational qualifications, but all aiming and struggling for a better and more egalitarian world in the near future.

For this particular programme 10 women from our association willing to participate were chosen. The only condition being that they were willing to write following the methodology of which they have been previously informed. They all express their difficulty for finding time to allow for the exercises and work they have to complete at home after finishing their everyday tasks.

In the second year of this programme 12 men and women have started a new group. They are all single or divorced, some with children and in employment. They have no time for themselves in their everyday life. They all agreed to spend a whole Sunday

learning the techniques of the Personal Diary as a tool to improve their skills and their quality of life. They were aware of their lack of free time to fulfil requirements of the project: to write three pages of diary every day and to attend a follow-up sessions of two hours every month.

b) Composition of the staff

Three teachers were appointed to carry out the programme:

An experienced teacher of the art of writing in workshops and adult schools

An experienced teacher of art in the Spanish Educational System and a specialist in Andragogics and writing as therapy. They all work on voluntary basis. One of them is part of the staff of Fepamuc-Guadalajara.

The collaboration of a women artist and a sculpture: Pilar Vicente de Foronda who is now writing her doctoral thesis on another female artist in her eighties after her divorce, Carmen Perujo, born in Sevilla in 1930, who discovered her fascinating future when her family life collapsed and had to struggle to survive.

c) Art methods

The art of writing serves as a way to discover our own values and potentials. The work has been based mainly in the application of the Intensive Personal Diary practice as described in “At a journal workshop” by Ira Progoff. In our institution such workshops have been given over several years by the monitor who was trained in New York by Ira Progoff in person: Jose Vicente Bonet. He has given day seminars on self-esteem and personal growth to different groups of women over the last two decades, and is the author of books mentioned in the bibliography in Spanish. The art of a personal diary has been encouraged at a way to vent personal feelings and come to terms with them.

The art of writing fiction has also been given in the two hour sessions every week. Different techniques were applied in order to reconstruct a new image of the self taking into consideration the positive images that arise from the use of artistic self created images. This was given through reading works of famous poets and giving models of expressing feelings in artistic ways.

The aim was, as explained to the participants, to dive into the depths of aspects of our personality and engage in a never-ending

process of reshaping and reconstructing our personality according to our potential, hopes and desires.

d) Process in application of the methods

The first group met twice a month with their trainers, sharing their feelings about the work they had been doing and some pieces of work they considered worth reading aloud.

A blog was created and the participants were told how to use it adding pictures selected or taken by themselves.

The teacher used this to add pieces of text of relevant writers as an inspiration on the different subjects on which participants were asked to write.

There has been constant and fluent communication between all of them throughout the process via e-mail or telephone.

The second group has followed similar methods. The difference being that they only met once a month due to lack of free time. They were also invited to publish in the original blog and were connected to their trainers via e-mail. A new trainer has been chosen for this new group, Ernestina Coello, an expert on Ira Progoff and a diary writer herself.

e) Specific methodological issues developed

Group work has been used to stimulate person-to-person communication.

The participants were encouraged to share their challenges, achievements or difficulties in writing their personal diaries but never to open them to the rest of the group. To keep it only for themselves would be the only way to express their most personal thoughts without the need of hiding anything. Fictional characters were allowed to give opportunities in expressing repressed feelings of anger, envy, etc., not considered socially correct. Fiction stories have given ways of transforming real past difficult periods of personal lives into a newly told reconstructed piece of art.

The participants have been assessing themselves both about their daily work on the personal diary and about the quality of the fiction work they were able to produce. The trainers are particularly consistent in avoiding any sort of correction or criticism based on academic rules of writing.

We are much grateful to the contribution of Ernestina Ordoñez with her use of all sort of literary resources, fruit of her long-life experience in this field.

The psychological approach has been Humanistic based mainly in the work of Carl Rogers and Transpersonal theories of Carl Jung have been developed in all parts of the program concerned with dreams and symbols.

f) Challenges associated with project starting

For the learners

The group of participants have had difficulties in joining an experiment designed to promote health, as the word “therapy” is often associated with illness and inabilities.

Difficulties in learning the new technologies became a limitation to upload their thoughts on the blog created for that specific purpose. Changes of habits in order to make room in their personal lives to write a few pages a day.

The need of developping a parallel work on positive thinking throughout constant assessment on personal values and potentials. Initial shyness of participants to openly express personal feelings.

For the teachers monitoring the work

Having to cope with a new outlook of their experience in the field of creative writing trying to find the healing aspect of the task.

The lack of experiments in Spain in this field.

The need of finding ways of assessment based on observation rather than written tests.

Finding the right balance in the task proposed to the participants in order to develop the most of their potential without being overwhelming.

Finding the way to share the programme with other women’s associations in rural areas of the province.

Collaboration with health services and other institutions such as community centers stands as a new target for the forthcoming years.

g) Results from the learners

The regular meeting of the group developed a special relationship among its members and other participants.

Attendance at the meetings was good except in those cases in which shift jobs made special demands.

Some of them expressed that they were more motivated to go on with their usual social activities and they have found better ways to cope with loneliness in interpersonal relationships

Some of them expressed an improvement in self-confidence and found it easier to get acquainted with strangers.

Some of them participated in local, provincial or national writing competitions and expressed their satisfaction and willingness to continue this type of activities.

They all felt more motivated to follow the path of continuous education as a means of personal growth.

The older participants expressed their hope to maintain their memory skills through writing about personal periods of their earlier life.

Although some of the participants left in the early sessions of the experiment due to a lack of interest or confidence in their abilities to fulfill the task required, the group conclusions are positive and much in favor of continuing in the same path.



Activity group at the public library



Ernestina visiting Amargi, a feminist association in Istanbul



Participants in a week-end workshop



Workshop for female immigrants

2.5 SIAULIAI UNIVERSITY

Siauliai University, as an institution of public education, organize free educational activities, applying different methods of art education, creative activity, forming health behavior among adult groups, who are in groups of social risk. Within the framework of the project we have three target groups that participate in the activities of art education, all of them gaining long-lasting effects.

a) Type of learners

The first target group was: 46 women with Multiple Sclerosis from Siauliai County aged between 35 and 48, who took part in the project activities and free education activities, organized by teachers of the university. In most cases they were widows over 46 years of age with higher education qualifications. It is typical for educated women to be more active and motivated in any kind of social participation. Only 46% of all women live in family, whereas 34% are widowed, 15% divorced and 5% are single.

Another target group consisted of students of Faculty of Social Welfare and Disability Studies of Siauliai University, studying in their 3rd year on the bachelor degree programme of Health Education. This Faculty prepares specialists for the large range of work activities in the health education area, meaning that they will be working with people who are at social risk, with people having different kinds and levels of disabilities, with people who are in a situation of disadvantage because of their somatic, neurological diseases.

The third target group consisted of 6 teachers in the Faculty of Social Welfare and Disability Studies.

b) Composition of the staff

Composition of target groups and staff was based on volunteer choice.

Women with MS, as active participants of the free education sessions and projects, take part in Siauliai University as a regular group of social copartners.

Students were asked to participate in the project as trainers, where they gained art education training skills in the special sessions that were organized for them by the university teachers that took part in the project activity. For two months they were thought to apply

art education methods that were chosen for women with MS. Students as trainers in art educators for women with MS, organize art education session twice a week in the university classrooms that are equipped for such activities.

Teachers were selected according their spheres of scientific interests and subjects thought for students that are in the bachelor degree programmes of Health and Social Education.

c) Art methods

1. Therapy of Dance and Movement (TDM)

General theory of operation of the motion, arguing that the movement of the body is an intermediary between the human body inside (internal processes) and its external environment, and expressing satisfaction, coordination, and other needs in both environments were exposed. Most of the dance and movement therapists apply this theory in practice as a working model for the development of the body depending on its use, and this affects psychological health.

TDM includes muscle activity, expression of emotions that occur spontaneously in dance as a tool for structuring and organizing all other activities, which lets us assume that dance is a potential for communication and re-integration into society. TDM provides a therapeutic environment in which communication can be explored, experienced and replaced. There is no need or requirement of the so-called therapeutic process that is usually expressed in words, especially for situations where individuals have difficulties in linguistic expression.

Forms of TDM education are not described as strict exact forms in the use of movement. Movement is performed and seen as complex, individual and expressive communication. TDM during specific movements of the person's appointment would prevent the expression of individual evaluation. That would be the same as verbal therapy for patients say what they have to say. according to the methodology of dance and movement styles Dance and movement therapy exercises chairs methodological choice of dance styles and movements, focusing more on the patient's / client's problems. This may be ancient dance, classical ballet, entertainment, sports, or so-called household / social, jazz, Latin American dance, free (improvisation) and original dance style. So-called psychomotor

(free) dance and movement therapy techniques spokeswoman, said that a group of dance therapy developed by an individual's ability to feel myself. Group therapy is useful in that it provides interaction with other group members as an opportunity for give and take, to transform such feelings as anger, fear, and to reduce or avoid social isolation. When working with a group of patients, the following elements of dance and dance, which is suitable for, all involved, without exception. The therapeutic task consists of the creation of group synchronicity of movement, while combining them with free associations.

2. Decoupage (with Marabu colours) therapy

Decoupage (or *découpage*) is the art of decorating an object by glueing colored paper cut-outs onto it in combination with special paint effects, gold leaf and so on. Commonly an object like a small box or an item of furniture is covered with cut-outs from magazines or from purpose-manufactured papers. Each layer is sealed with varnishes (often multiple coats) until the "stuck on" appearance disappears and the result looks like painting or inlay work. The traditional technique used 30-40 layers of varnish which were then sanded to a polished finish. This was known in 18th century England as The Art of Japanning after its presumed origins. The decoupage technique gives paper a permanent use and turns simple things into creative objects. Attractive designs can be applied to most surfaces by cutting out art-print paper motifs to decorate wooden chairs, lamp-shades, storage boxes, shoe boxes, vases, picture frames, etc.

Decoupage therapy can be used to heal serious disorders and diseases. Although DMT is promoted to reduce stress and center the body, this therapy is very effective in helping to heal other disabilities and diseases. Examples of these include: Autism; Learning Disabilities; Mental Retardation; Deaf and Hearing Impaired; Blind and Visually Impaired; Physically Handicapped; Elderly; Eating Disorders; Parkinson's Disease; Multiple Sclerosis and etc.

d) Process in application of the method/s

Development of communication skills based on the earlier selected art methods (decoupage art and moving therapy) took place during 4 months with the project target group - women with MS. Sessions were conducted by students of Health Education study program in

Siauliai university lab-area twice a week with a duration of 1 hour. Once a week decoupage sessions and once moving therapy were performed.

There were selected 6 subjects (pointing out development of communication skills) to each kind of therapy. In whole, 46 women with MS participated in art therapy sessions. Discussions were produced after every session.

Taking into account the peculiarities of women's health, the number of participants in one session was from 20 to 29.

Changes in women's ability to express their feelings to describe why they choose colours, pictures, art elements, etc., movements of body and meaning of movements, their possibility to express their mood and emotions during moving therapy, were fixed in the protocol.

Students, who were involved in the art education sessions with MS women, were asked to reflect on the changes they fixed during session time.

Students' reports were included in the final summary of achieved project aims and goals.

e) Specific methodological issues developed

A questionnaire has been prepared for women with MS to evaluate changes after participation in art therapy sessions (presented in the article No.2). Changes of developed communication skills will be assessed.

Students that were involved in the work with project target group passed spring term exams with additional marks in the main subject (Kinezitherapy for disabled adults) mark.

Students were happy to learn new methods of art therapy and results achieved during sessions with MS women. Work with MS women will be prolonged next study year.

Two students decided to use gained experience for their bachelor degree dissertations.

Sessions with MS women was a good opportunity for educators and for physicians, as well. Medical and psychological evaluation in the changes of communication skills of MS women, gives opportunity for specialists to do some research, to share experiences, to think about subjects for students in the new study program (bachelor degree study program - Social rehabilitation).

Using gained experience the authorities of the Faculty of Social Welfare and Disability Studies suggested for city institutions, working with disable persons, new forms and tasks of practical placements for students.

f) Challenges associated with project starting

Possibility to find target group that could participate in the art education activities during whole project time. After discussion with physicians, group of women with MS was selected. Women participate in the project under medical supervision.

The experience gained in the art education session working with MS women will be continued in future.

Experience will be placed organizing health promotion services to the other groups of persons who are in social risk (collaboration with NGO, with public and private sector providing health promotion services, day centres for disabled persons, social enterprises, etc.)

Knowledge gained during project activities will be used in creating new methods in practical teaching of students, new tasks for practical placements will be arrange.

Teachers who participated in the project activity will present and share generalized results in publications, conferences, meetings with university and city community.

On the base of gained experience continuing projects concerning problems of long life learning socially disadvantage adults will be prepared.

g) Results from the learners

Situations that exclude (or partly exclude) people with MS from usual social activities, that give him/her self-satisfaction, create states of despair and feeling of loneliness, contributing to communication disorders in interacting with environment.

Age is one of objective attributes that could influence effectiveness of communication skills of people with MS, because age is directly connected with social experience that forms communicative behavior. Women with MS over 46 years of age demonstrated more self-confidence in getting acquainted with strangers, sharing their success with others. In this case the presumption has been made that duration of this disease is not an essential factor for the quality of communication skills.

Women who are out of work show much more energy in the communication sphere. This might be due to the specific environment in which they act. It helps not only to maintain communication skills, but to develop them, as well. So, communication skills could be maintained better in unemployed women, because they can shape their activity by their own self-feeling. The education level of people with MS also has an influence on their communication skills.

Differences are seen in research data analysis according to age, occupation and education. The group of women who are over 46 years of age shows controversial results. It is obvious that lack of self-confidence is typical for women of this age. On reflection of possible self-realization most participants of this group preferred painting therapy. Those who are in labour market relations prefer decoupage, and those who are out of work prefer movement therapy.

Talking about art education as a kind of development of communication skills in general it was realized that the most popular is decoupage art and moving therapy. Painting and music therapies were mentioned as well, but their rate of choice was low. Analyzing the final results of the research and the influence of art education on the changes of communication skills it is obvious that positive effect in this sphere was created. In spite of that, significance changes were not discovered; the results could be analyzed and assessed as a premise for more detailed analysis in the future. Lack of energy is one of the most common features of MS disease. So art education could be used as a means of management of these disease symptoms.

Talking about the kind of art education that could be carried out in the social rehabilitation process it was established that there are some differences to which attention must be paid, because women indicated a few types of preferable art activities. Differences are seen in research data analysis according to age, occupation and education. But in reality they prefer to participate in movement therapy. Women can assess (lack of) progress in the loss of motor skills and moving therapy is one of ways that could stabilize progress of motor impairments. According to women's occupations ideas about personal participation in art education field differ.

These results point out that during the day time women got tired and decoupage education is rather quiet but at the same time highly motivating, because women could do a lot of things for their everyday life needs at the same giving a great positive emotional input. For those who are out of job - moving activity is a way to increase social contacts, to get more physical activity and to manage progress of disease.



Activity with Marabu colors



MS women during the activity with Marabu colors



Cards of Marabu colors



Dance Movement Therapy laboratory

2.6 SISLI TECHNICAL AND VOCATIONAL HIGH SCHOOL

Sisli Technical and Vocational High School is a public institution that organizes free educational activities for adult groups, who are members of socially disadvantaged groups. During the project, there was one target group that participated in the activities of art education and it can be said that these activities were useful for them.

a) Type of learners

The target group of the project was young adults who are unemployed or intend to change their work. We have applied a questionnaire in order to figure out how “socially disadvantaged” they are.

This questionnaire applied to 31 young adult students who study in the Electricity and Electronics division of the open high school part of Sisli Technical and Vocational School.

According to the findings of the survey, they are all male, 20, 97 % of them are single, 39 % of them were born outside Istanbul. 71 % of them describe their hometown as another city from Istanbul. 36 % of them dropped out from secondary school, and 36 % of them graduated from dual education center. 22 % of them are unemployed, and 19 % of them define themselves as freelancers. So, 41 % of them can be defined as unemployed people or people who work whenever find a daily job. The others are working in private small companies. 39 % of them intend to change their profession. 93 % of them live with their family. And they have 3 sisters or brothers on average. Their average earnings per month are approximately 350€. And, 52 % of them live in rented accommodation.

b) Composition of the staff

Composition of target groups and staff was based on volunteer choice.

Students were chosen by using the questionnaire about social-economic state and their demand. Implementations were going on for two months duration and art education sessions are organized once a week in the school classrooms that are equipped for such activity. Two different student groups were constituted during the project.

Teachers were selected according to their personal desires and scientific interest in the subject.

c) Art methods

Film Therapy

Movie is described as “Way of express the inner world to the out”. That’s why movies are interesting for young adult learners, using movies as educational tool for young adult learners is effective. Also, finding out materials which are convenient to the project aims is not difficult and, our school’s infrastructure is suitable for the film applications. All these reasons made us choose film for the project activities.

Film therapy is an approach that uses movies as a counseling tool to help people focus on issues in their lives with a counselor. It can be implemented one by one or in a small group. Small groups were used to support the wide participation during the project. Movies can be watched together with the educator or at home by learners. Movies were watched together ensure that they have watched the movies during the project. Educator asks questions to the learners who watched the movies. Questions should be related to the aims of the activity. The subjects about what they liked and why, or why not, are handled during the discussions. The educator helps learners to find the relationship between the movie and their own life. However, the educator mustn’t be dominant during the implementations.

d) Process in application of the method/s

The process of the application of the method can be handled year by year.

First Year:

Work plans and division of works prepared.

Literature related the usage of arts in education in Turkey searched. A questionnaire about usage of arts in education in Turkey created. Pre-final questionnaire created in order to figure out the statue of their target attitudes before the implementation.

Art therapy methods reviewed to decide which type of method would be used.

Movie Therapy chosen.

In-depth study made about Movie Therapy in literature

Method of the survey configured.

Socioeconomic status questionnaire created and applied to the group in order to figure out how disadvantaged they are.

A pilot movie implementation made before starting to the implementations.

Evaluation questionnaire created and applied after this pilot study.

Forms have created in order to use during movie therapy implementations.

Pre-questionnaire applied to the group.

Movie based implementations made with the first group. 13 disadvantaged adult learners participated in the movie implementations. Implementations proceeded two months. Six films were watched by target group, and discussions made after watching films. Forms were used during the implementations.

Final-questionnaire was applied to the group in order to figure out the difference at the end of these activities.

Evaluation of the movie implementations and project activities done by target group by writing at the end of the movie implementations activities.

Evaluation of the movie implementations and project activities carried out by teachers involved in the project by completing the related form at the end of the movie implementations activities.

Further literature-based research related with the usage of arts in education in Turkey made.

Questionnaire about use of arts in education in Turkey applied.

Second Year:

Forms and questionnaires reviewed.

Workshop carried out by trainers as training the trainers' implementation.

Short films searched.

Socioeconomic status questionnaire applied to the second group.

A simple movie therapy implementation made.

Evaluation questionnaire applied to survey group.

Pre-questionnaire was applied to the group.

Movie based implementations made with the second group. 18 disadvantaged adult learners participated in the movie implementations. Implementations proceeded two months and two weeks. Short films were watched by target group, and discussions

made after watching films. Forms were used during the implementations.

A short film was made by learners. Firstly, learners wrote short film scenarios about their own lives after movie based implementations. Scenario of the short film configured by whole group based on an event that they lived in their real school life.

This short film was shot by students, and as the last movie based activity, this short film was watched and discussed by the group.

Final questionnaire applied to the second group

Evaluation of the movie implementations and project activities carried out by target group by writing at the end of the movie implementations activities.

Evaluation of the movie implementations and project activities carried out by teachers involved in project by filling the related form at the end of the movie implementations activities.

e) Specific methodological issues developed

A questionnaire was prepared for young adults to evaluate changes after participation in art therapy sessions.

This project activity was a good opportunity for our educators as well. This activity gave our educators a powerful tool such as film in order to make connection with their students. Experience about using movies for educational purposes is so valuable to deal with young adult students who have special needs.

f) Challenges associated with project starting

Challenges associated with the project can be divided into two groups. One of them is related with the young adult students. The other is related with the procedure.

Challenges about the students

Young adult students liked the idea of using movies in classrooms. Also they liked talking about the movies after watching. But some of them wanted to watch adventure or horror films. And, at the beginning, they resisted to talk at the end of the movies. But after the second movie, they got used to talking about the films and they started to find connections with the characters, scenes, subject of the movies and their everyday life. And finally they understood why we can't watch whatever they want. They didn't give any negative

comment about applications at the end. They wanted us to continue these activities in the future.

Challenges about the procedure

Since the activities weren't a part of curriculum, arranging the activity time was a problem. The activities lasted approximately two and half hours in the first year. And, sometimes, it could be hard to concentrate to talk after watching movies for students. Then, we decided to use short films instead of feature films so that it would be easier for the students to talk about the movie, and using time could be more effective by using short films.

During the project, psychologists and scientists supported us whenever their assist was needed, especially in which movies to select and configure the methodology.

To improve the capability of educators in carrying out arts based implementations, a workshop has been set up by an association.

The experience gained in the art education session working with disadvantaged young adults will be continued in future:

Using similar activities with the same target group, and with the different target groups who study in our school.

The educators who participated in the project activity will present and share results in publications, conferences, meetings.

Attending similar projects we will be able to realise the experience we got.

g) Results from the learners

Assessment of results in learners who were involved in this project during two years has been undertaken in two ways. The first way was taking their opinions by writing freely. According to the results that were reflected by students, they state that movie based educational activities are both fun and contribute to personal development. The opportunity of talking after watching movies provided them to express their ideas, opinions, attitudes, judgments, and also to understand about their own feelings. And lastly, they all are willing to continue these types of implementations.

We had used pre-final questionnaire in order to understand the effects of using arts in education as second way and it can be see below.

Proskills – Manual of Good Practices

State	No	Questions	First Year				Second Year			
			Pre-Questionnaire		Final Questionnaire		Pre-Questionnaire		Final Questionnaire	
			Total	Average	Total	Average	Total	Average	Total	Average
Creativity	1	I can combine the information I get from various resources in order to find a solution.	13	3,5	13	3,8	13	3,8	13	4,3
	2	I can see various dimensions of an event that can't be seen by everybody.	13	3,7	13	3,5	13	3,6	13	3,8
Capacity of innovation	3	I'm good at discovering new ideas.	13	4,2	13	3,7	13	3,8	13	4,1
	4	I'm not afraid to start a new job.	13	4,4	13	3,8	13	3,9	13	3,9
	5	Sometimes, outdated rules must be broken.	13	4,1	13	4,4	13	3,5	13	3,8
Problem solving	6	I can listen to myself and others.	13	4,3	13	4,2	13	3,8	13	4,7
	7	I can look to the events from a distance to see the whole picture.	13	3,7	13	3,8	13	4,1	13	3,8
Situation of their professional life	8	I am always careful and systematic in my work	13	4,6	13	3,6	13	4,2	13	4,5
	9	I always look for a way to improve myself in working life	13	4,7	13	3,8	13	4,5	13	4,9
	10	I have a realistic career plan.	13	3,9	13	3,4	13	4,1	13	4,8
Situation of their private	11	I can forgive myself for my mistakes easily.	13	3,5	13	3	13	2,6	13	3,3

Proskills – Manual of Good Practices

State	No	Questions	First Year				Second Year			
			Pre-Questionnaire		Final Questionnaire		Pre-Questionnaire		Final Questionnaire	
			Total	Average	Total	Average	Total	Average	Total	Average
life	12	I am open to criticism.	13	4	13	3,5	13	3,1	13	3,5
	13	I know what I want to do in life.	13	4,4	13	3,5	13	3,5	13	3,9
	14	I can you say 'no' without feeling guilty.	13	3,6	13	3,3	13	3,2	13	3,5
	15	I often laugh out loud.	13	2,8	13	2,8	13	1,8	13	3,2
	16	The relationship between me and my family is based on mutual respect and love.	13	4,5	13	3,9	13	4	13	4,9
Behaviours to relations	17	I can receive help, as much as I can give.	13	3,8	13	3,7	13	3,2	13	3,5
	18	I can accept my faults.	13	3,8	13	4	13	3,8	13	4,5
	19	If I make a promise, I do it.	13	4,5	13	3,9	13	4,5	13	4,5

Proskills – Manual of Good Practices

State	No	Questions	First Year				Second Year			
			Pre-Questionnaire		Final Questionnaire		Pre-Questionnaire		Final Questionnaire	
			Total	Average	Total	Average	Total	Average	Total	Average
Frienship and emphaty abilities	20	I can empathize with others to understand the needs and feelings of them, without judgement or criticism.	13	4	13	4,2	13	3,6	13	4,4
Proactive attitudes and behaviours	21	If I feel that conditions are changing, I can change my behaviour immediately.	13	4,2	13	3,7	13	3,8	13	4,1
	22	I can recognize new opportunities immediately.	13	4,2	13	4,1	13	4,2	13	4,2
Level of social participation	23	I can declare my ideas in a group easily.	13	3,4	13	3,6	13	3,8	13	4,6

Proskills – Manual of Good Practices

State	No	Questions	First Year				Second Year			
			Pre-Questionnaire		Final Questionnaire		Pre-Questionnaire		Final Questionnaire	
			Total	Average	Total	Average	Total	Average	Total	Average
and civil engagement	24	I like to be involved in social activities.	13	4,5	13	3,8	13	3,2	13	4,3
Learning to learn ability	25	I always recognize my needs about my work life easily.	13	4,5	13	3,9	13	3,8	13	4,3
	26	I can find out the information using different tools whenever I need to.	13	4,3	13	4,3	13	3,7	13	4,2

According to the results of the questionnaires, it can be said that, especially in the second year, movie based activities affected student positively in many dimensions. These fields can be summarized as: creativity, capacity of innovation, problem solving, and situation of their professional and private life, friendship and empathy abilities, level of social participation and civil engagement and learning to learn ability. But, at the same time, other factors that affect students must be considered as well.



Local activity – Training of trainers



Mobility group



Local activity – Learners' group



Movie class

CHAPTER 5

CONCLUSIONS

5.1 Positive effects for the students

The active involvement of the adult students in art gave them the opportunity to expand their soft skills and increase the level of social participation.

During the implementation of the art methods, the students learned how to operate within the team. They created new friendships and experienced the joy of creativity. Gradually they managed to feel safe in front of public and obtain self-confidence. Through the process they were encouraged to express their personal experiences and feelings.

This worked as a therapeutical intervention for them dealing with problem solving. They realized weaknesses, they absorbed knowledge and formed life attitudes, all necessary elements for shaping their personality and character.

The participants developed personal skills such as the setting of goals, assuming responsibilities, triggering the imagination and cultivating critical thinking. Using arts in education stimulated their full commitment in the learning process and improved their cultural awareness.

They also became more familiar with art and the abstract ideas as art brings every subject to life and turns abstraction into a concrete reality.

Eventually they discovered the artistic energy hiding inside them and more and more they wanted to participate in the art activities. In addition some disabled students had the opportunity to join the team, to express themselves within the group and to feel more comfortable with their classmates.

Few of the participants approached the activities in a special and also interesting personal way. The older students expressed the view that the contact and collaboration with younger fellow

students of the same team enabled them to acquire a more optimistic outlook.

Also the new students who came this year to school were more easily integrated by participating in the art-activities.

5.2 Positive effects for the teachers

During the implementation of art-therapies methods we applied in our school the teacher acted as a facilitator. During our training through the seminars organized, we realized that our role was particularly difficult.

In fact, we had to deal with several problematic situations, within the group of the students who participated in the programme, such as disagreements among the students, mental or physical tiredness after many hours of lessons, etc.

Thus, we discovered that our first priority was to approach our students in a different way, to become open-minded and flexible, to feel more familiar with them, to show patience and even tolerance sometimes, in order to facilitate and encourage them. In this way, we managed to make our students trust us, feel more comfortable with us and not hesitate to express their thoughts and emotions.

5.3 Positive impact on teaching

In the educational programme of our schools, art has always had an important position. However, the truth is that so far we had used art more like a pedagogical tool having as a main aim a more systematic and creative teaching.

In the context of an arts programme, we had the opportunity to approach art from a completely different angle. We realized that art education is a useful, effective and valuable procedure, which can facilitate a variety of goals, such as physical goals (improving motor skills), cognitive goals (improvement of memory, planning, organization), and psychosocial goals (improving interpersonal skills). So, we tried through a series of activities and the application of certain techniques to use art in a way that can contribute to the development of creativity, communication, initiative, flexibility and proactivity. All the elements mentioned above are necessary for the

creation of a balanced personality, which will allow our students to respond to the continuously changing circumstances of modern society.

All activities and seminars, which took place in our school in the framework of our programme, constituted an entirely new approach in the use of art. So, we realized that art should not only be addressed to students' minds, but it should also be aimed at the activation of the three basic elements: mind-heart-body. Therefore, the important thing is not only what the students will learn, since the added value lies in the emotions, experiences they carry with them. Thus, the teachers learned through this programme not only the way in which we teach art, but also how we use it so as to achieve all mentioned above.

The "art in education" programme gave the opportunity to get closer, both students and teachers, know each other better, learn our weaknesses but also at the same time our capabilities, and express our disagreements, our criticisms, our thoughts, as well as our positive or negative emotions.

It also provided the teachers with a significant assistance and an important pedagogical tool to make teaching more stimulating and creative. Concerning the students, they will also be able to develop their skills and embrace the school with greater zest.

The experience and knowledge gained from the art programme could be applied to the whole body of the students in our school in the future in order to promote creativity in the teaching procedure and to become more pleasant and creative.

5.4 Recommendations

Our participation to the art program was a great opportunity to discover the benefits of the use of art methods in education. The new procedures gave the chance to our students to develop key-skills and social abilities, to our staff to improve their knowledge and teaching practices and to the educational process to innovate techniques.

The collaboration with our partners was very constructive, so we would like to continue our common effort by creating a portal which will be a channel of communication between adult educators

who use art methods in education in order to exchange information, ideas, experiences and good practices.

In Greece, however, the use of art in the educational field has not been so expanded. Therefore, some changes are necessary to improve the conditions of the application of the art methods. It is very important that, the school's program becomes more flexible in order to be able to host art activities. Adult educators should be encouraged to attend seminars and workshops in so that they become properly trained. Their cooperation with artists and psychologists at all stages is essential. The technical support from the school/institution is also very important.

ANNEX A

QUESTIONNAIRE: THE USE OF ART IN THE EDUCATIONAL FIELD

I PART: Demographic Questions

1. Gender?

☐ Female ☐ Male

2. How many years have you been working as an educator?

☐ 1–5 ☐ 6–10 ☐ 11–15 ☐ 16–20
☐ over 20 years

3. Expertise area?

☐ Technical Sciences
☐ Social Sciences
☐ Science
☐ Arts
☐ Other: _____

4. Level of education?

☐ Bachelor ☐ Master ☐ Doctorate ☐ Other

5. Type of your institution?

☐ Public
☐ Private
☐ Industrial Institution
☐ Foundation
☐ Associations
☐ University
☐ Other _____

6. Is your institution a profit organization?

☐ Yes ☐ No

7. Does your institution make activities for disadvantaged adults (unemployed, employed who wants and/or needs to change their work, immigrants, disabled etc.)?

☐ Yes ☐ No

II. PART: Research Questions

8. Do you agree that using arts in education could improve learners' personality traits, social abilities, communication, language, personal habits, friendliness and optimism?

☐ Yes ☐ No ☐ Uncertain

9. Do you agree that using arts in education could improve learners' social competences, sense of initiative and entrepreneurship, cultural awareness and expression?

☐ Yes ☐ No ☐ Uncertain

10. Do you apply a learning style inventory when you start to educate a new group?

☐ Yes ☐ No ☐ Uncertain

11. Do you convert the content of a lesson to visual format via painting or drawing in order to make your learners learn faster or remember the lessons longer?

☐ Yes ☐ No ☐ Uncertain

12. Do you use music during your lessons to take your learners attention and/or improve their visual intelligence?

☐ Yes ☐ No ☐ Uncertain

13. Do you believe that if dance or dance like activities are used in education, learners' success will increase?

☐ Yes ☐ No ☐ Uncertain

14. If you want to use cooperative education activities in your lesson, which of the above do you prefer to use?

☐ Debates between groups

☐ Games between groups

- ☐ Drama demonstrations between groups
☐ Other _____

15. Do you use films which have scenarios related with the subject of your lessons or psychology of your learners?

- ☐ Yes ☐ No ☐ Uncertain

16. Do you want your learners express themselves via writing in order to figure out their problems and/or contribute to their personal development?

- ☐ Yes ☐ No ☐ Uncertain

17. Do you use activities which contain arts enough in your lessons?

- ☐ Yes ☐ No

If you choose “Yes” in 17th question, please pass to 19th

18. What are the obstacles which cause not to use arts activities enough in your lessons? *(Please choose all the options which are suitable.)*

- ☐ I don't know how I can integrate arts activities to lessons
☐ I don't believe that arts activities are useful for my learners' personnel development
☐ My institution, and administration don't want me to use arts in my lessons
☐ I can't obtain the tools which are necessary to use arts in education.
☐ Our institution don't have physical conditions
☐ Other _____

19. In your opinion, what are the negative sides of using arts in education?

.....

20. What are your assessments, suggestions and contributions of the subject of this questionnaire?

.....

ANNEX B

PICTURES FROM THE WORK MEETINGS



1st Meeting in Athens, October 2009



2nd Meeting in Lisbon, February 2010



3rd Meeting in Siauliai, July 2011



4th Meeting in Istanbul, October 2011



5th Meeting in Guadalajara, April 2011



6th Meeting in Rome, June 2011

APPENDIX C

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