

# INTERNATIONAL ARTES CONFERENCE

ART as a vehicle for Education and Social inclusion

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**November 14th - 15th, 2014**

c/o ISI-International Studies Institute,  
Palazzo Rucellai, FLORENCE - ITALY  
Conference Organization: Fondazione Nazionale Carlo Collodi



Perhaps, the most important value of any "community" lies in recognition of shared needs, interests, visions and goals to be achieved by people from different backgrounds. Perhaps, the key to sharing any "practice" is direct reference to personal experience, both successful and failed. ARTES Community of Practice gives an opportunity to present findings and results of projects designed and implemented with true engagement, passion and will to change the world. Examples of using various art branches in education have been tested in real life which is why they are so valuable and useful.

You can join us to learn about the unique power of theatre, music, literature and other art disciplines which have been proved to be an answer to social exclusion and to positively influenced everyday life of ordinary people across Europe. You can also contribute your own ideas and achievements to the platform and let the others use them and creatively develop them in new environments.

[www.artescommunity.eu](http://www.artescommunity.eu)

# INTRO



# THE CONFERENCE

**November 14th - 15th, 2014**

Palazzo Rucellai, Via della Vigna Nuova, 18  
Florence, Italy

The conference offers an overview of valuable methods from the European and international community of inclusive art practitioners, and the possibility to share experiences and reflections during the workshops which are open to all registered participants (admission subject to availability).

The participation in the conference is limited to the first 80 registered participants. Each workshop can admit up to 20 participants, priority in admission to workshops is given to conference participants.

## CONTACT

**Conference Organization:**  
Fondazione Nazionale Carlo Collodi  
Via B. Pasquinelli, 6 I-51012 Collodi PT Italy

**Phone:** + 39 0572 429613  
**Email:** [cinzia.laurelli@pinocchio.it](mailto:cinzia.laurelli@pinocchio.it)

### Conference Themes:

- Arts and Education
- Creative methods for Intercultural Education and Social Inclusion
- Art Education and New Technologies

Register at:  
[www.artescommunity.eu](http://www.artescommunity.eu)

Registration required, no fee.  
Deadline for Registration is:  
October 30th, 2014

The conference is organised by:



In cooperation with:



Under the patronage of:



Partners of the ARTES project:



# CONFERENCE PROGRAMME

## Friday November 14th, 2014

8.45-9.15	<b>Registration</b>	14.40-15.00	Eugene van Erven: <i>Community Art and Social Inclusion: Far from a Matter of Course</i>
9.15-9.45	<b>Welcome and Opening Plenary</b> Prof. Vincenzo Cappelletti, President of the Fondazione Nazionale Carlo Collodi  Prof. Stefano U. Baldassarri, Director of ISI Florence	15.00-15.20	Sandra Passarello: <i>The Imitation Circle as a Practice of Belonging</i>
9.45-12.40	<b>Session 1:</b> <b>Arts and Education</b> Chairperson: Prof. Stefano U. Baldassarri  <b>Speakers:</b>	15.20-15.40	Diego Bertelli: <i>Poetry: a Non-users' Guide</i>
9.45-10.30	François Matarasso: <i>Playful Adventures: Art and Inclusive Education</i>	15.40-16.00	Open questions at the end of the session
10.30-11.00	Daniela Marcheschi: <i>Becoming a Human Being: Arts and Education</i>	16.00-16.20	<b>Coffee Break</b>
11.00-11.20	<b>Coffee break</b>	16.20-18.30	<b>Session 4:</b> <b>Art Education and New Technologies</b> Chairperson: Aleksander Schejbal  <b>Speakers:</b>
11.20-11.50	Andor Timar: <i>Art as a Tool for Integration and Group Development</i>	16.20-16.50	Cristiano Sanna: <i>Teaching Languages through Movie Making</i>
11.50-12.20	Teresa Dello Monaco: <i>Music and Listening as a New Source of Education</i>	16.50-17.10	Maria Bach: <i>GAIA Museum Outsider Art: Working in the arts and culture</i>
12.20-12.40	Open questions at the end of the session	17.10-17.30	Gian Piero Ballotti: <i>Investing in School with Mus-E Art Project for Integration. The Mus-E Italian Experience in Pistoia</i>
12.40-13.00	<b>Session 2:</b> <b>Opening of the ARTES on-line Exhibition</b> Presenter: Isabella Belcari Fondazione Nazionale Carlo Collodi	17.30-17.50	Donald Tarallo: <i>Designing Social Change: Inquiry-based practice &amp; teaching</i>
13.00-14.00	<b>Networking lunch</b>	17.50-18.10	Open questions at the end of the session
14.00-16.00	<b>Session 3:</b> <b>Creative methods for Intercultural Education and Social Inclusion</b> Chairperson: Daniela Marcheschi  <b>Speakers:</b>	18.10-18.40	<b>Presentation of the workshops on Saturday, November 15th:</b>  <b>Workshop Presenters:</b> Aleksander Schejbal Vera Varhegyi Anna Végh and Gyorgy Benedek Sandra Passarello Clara Malkassian and Cecile Stola Maria Schejbal Teresa Dello Monaco Mick Sands
14.00-14.20	Sofia Gavrilidis: <i>Bilingual Picture books in a Multilingual and Multicultural Reality</i>		
14.20-14.40	Juan E. Marcos: <i>Art as a Psycho-social Tool for Inclusion</i>		<b>Closing the Conference first day</b>





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## Saturday November 15th, 2014

8.30- 9.30	Registration
10.00-13.00	Session 5 Workshops
Room 001	<p><b>Workshop:</b> <b>Parables - working with stories and cultural and religious diversity (90')</b> Trainer: Maria Schejbal</p> <p><b>Workshop:</b> <b>The expressive body (90')</b> Trainer: Sandra Passarello</p>
Room 002	<p><b>Workshop:</b> <b>Art for adaptation: the migration path (90')</b> Trainer: Vera Varhegyi</p> <p><b>Workshop:</b> <b>Story- telling Technique for inclusion (90')</b> Trainers: Clara Malkassian and Cécile Stola</p>
13.00-14.30	Networking lunch
14.30-17.30	Session 6 Workshops
Room 001	<p><b>Workshop:</b> <b>Engage in the ARTES Community: Connect - Learn - Share</b> Trainer: Aleksander Schejbal</p> <p><b>Workshop:</b> <b>Forum Theatre against Early School Leaving (90')</b> Trainers: Anna Végh and György Benedek</p>
Room 002	<p><b>Workshop:</b> <b>Music and Listening as a New Source of Education (90')</b> Trainer: Teresa Dello Monaco</p> <p><b>Workshop:</b> <b>An experience of music as used in 'ARTinED - A new approach to education using the arts'(90')</b> Trainer: Mick Sands</p>
17.30-18.00	<p><b>Conference closure:</b> Jolanta Kajmowicz-Sopicka, Representative of the The Bielsko Artistic Association Grodzki Theatre ARTES Project Coordinator</p>
18.00-19.00	Networking Apéro

# PLAYFUL ADVENTURES: ART AND INCLUSIVE EDUCATION

**François Matarasso**

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## ABSTRACT

Culture – however we understand the word – is central to the postmodern economy, to current ideological struggles and to human rights in a world whose essential diversity can no longer be avoided. It is the territory on which humanity's immediate future is being worked out and, at the same time, it is a resource through which we can negotiate better settlements of our differences. So it is not surprising that culture, art and creativity have grown in importance within education theory and practice, even as education's own importance has grown in a globalising, knowledge-hungry world. But if a political wind now fills the sails of education and culture, it often seems to blow from two opposing directions. In education, higher standards are pursued through ever-tighter prescription, assessment and examination in the hope of achieving better outcomes for students and employers. At the same time, those students are expected to be creative, self-reliant and flexible in a labour market and a society that offers less structure and less support. How can rigid, standardised, graded education equip students for life in a complex, fluid and unreliable social and working environment? Art cannot resolve these tensions, which are caused by the deeper uncertainties of a world in rapid transition. But it can offer an open and safe space within which, individually and together, we can explore them – and not just these, but all the uncertainties we experience as growing, learning beings engaged in the human adventure. The talk will focus on how the exploration and practice of art in education can provide students with the resources to navigate these swirling waters – but only if it avoids following the rest of the education world into the labyrinth of prescription, assessment and examination. Whatever else it might be, in education art must be a free space.

# ART AS A PSYCHO-SOCIAL TOOL FOR INCLUSION

**Juan E. Marcos**

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## ABSTRACT

Our aim is to unveil the aesthetic conception and the basic framework of the project of using "Art as a vehicle for social inclusion". In order to do so, we will explore together the existing tensions between a different set of notions. First, we will analyse the opposition between "exclusion" and "inclusion" as they are the fundamental categories for explaining to what extent Art can become a psycho-social tool. Secondly, we will explore the notion of "Culture" to address the discussion around two different conceptions of the artistic production: "Art as an institution" and "Art as a social fact". Our objective will be to explain to what extent today's interpretation of Art can be seen as an historical construction that was built upon and justified by a specific social order. We will dive in some of the key notions of Hegel's aesthetics in order to better understand the "performative" potential of Art as a psycho social tool in contemporary Europe. Finally, we expect to sketch the general features of an "inclusive conception of art", capable of conveying societal transformations.



ART  
As

# TEACHING LANGUAGES THROUGH MOVIE MAKING

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## ABSTRACT

The Teaching Languages through Movie Making (TLMM) is a language teaching method based on the creation of a short film by the students. It won the European Label for Languages in 2010 and it has been further developed within the framework of the European programme LLP thanks to the project financed with funds of the Leonardo "CiLL, Creativity in Language Learning" and the Leonardo Transfer of Innovation "Movet" project. It has also been included in the In Service Training Comenius Grundtvig catalogue and has received funds from Grundtvig to set up a workshop.

The TLMM method is designed to teach languages in an effective and motivating way, by placing the students' creativity at the hub of the learning process. In fact, the creation of a script and acting it out to make a short film, enabling them to acquire an authentic language, stimulates students to focus their attention on the linguistic meaning rather than the grammar. By having to recreate a setting similar to real life, the contents of the script must be as close as possible to the real speech of the target language. Moreover, the creation of a short film is also a task that students find entertaining and motivating; this perception helps increase their motivation to learn the language. Finally, in order to complete the task, there must be ongoing interaction among the students who in this way are able to use and improve their language skills through continuous communication in the target language which is used not only in writing the script but also in every stage of making the short film.

The theories of the method are based on pragmatic language teaching, in accordance with the concepts of "communicative competence" and "speech acts" of the communicative approach. Thanks to its intrinsic characteristics, TLMM also allows for in-depth analyses of non-verbal and para-verbal communication, as well as careful evaluations of a sociolinguistic and phonetic nature regarding the text that the students create and enact.

# BILINGUAL PICTURE BOOKS IN A MULTILINGUAL AND MULTICULTURAL REALITY

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## ABSTRACT

Bilingual books for children are considered nowadays a special type of books with regard to their structure, the organization of the linguistic material, as well as their objectives. On the one hand, they form a distinct category of books which are by definition intercultural, or at least have an intercultural function, given that in a bilingual book two linguistic - and consequently two cultural - systems co-exist. More specifically, literary bilingual books, except for their supporting role in purely linguistic activities, also constitute a source of information and morality, which complements our knowledge on important issues of life. Their linguistic material makes up a total of symbols, codes and ideas which express not only a different linguistic system, but also a different cultural reality.

Picture books are a distinct category of books, considering that the final meaning of the book is being shaped by the interaction and collaboration between verbal and visual text, illustration and its symbolism. Lately we have observed a systematic production of bilingual picture books, which are very interesting to study due to the multiple and complex parameters involved in their structure. The exploration of new and alternative ways by which a picture book can be designed reveals its wide potential to contribute not only to the linguistic awakening of its readers and the multilateral development of their visual and cognitive abilities, but also to the promotion of the intercultural idea.





## BECOMING A HUMAN BEING: ARTS AND EDUCATION

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### ABSTRACT

How and why do we become "human" beings? What are the anthropological, cultural and ethical issues which allow it? What deep connections are there between art and education? "Human" is every being of our species who accomplishes experiences, sediments them, coming to open up to life in its various perspectives and to transmit them to his fellow men of the future; who is able to respond to the evolution of things, as well as to the cases of men and, therefore, even to choose and take risks. He is the being who creates with his own hands and ideas, who builds the future, though every time in a different way. Indeed, the destiny of human beings does not coincide with biological necessity, with death as its impassable limit. "Human" is the being who is able to think such limit, therefore creating a connection between the physical and the metaphysical; the being who can perform a plurality of experiences, to self-educate and educate. Art - the arts - are creations of that "human" being, who thinks the world: this world, not another one. He thinks the possible developments of it, increases it, because he is ready and willing to change the change of it, not to become a passive pawn. Art educates and creates the only human world in which human beings can live in harmony.

## DESIGNING SOCIAL CHANGE: INQUIRY-BASED PRACTICE & TEACHING

**DONALD TARALLO**

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### ABSTRACT

This paper shares an exploratory and inquiry-based graphic design project and the resultant pedagogic approach that offers arts and design educators ideas on teaching to instigate positive social change. The author summarizes a year-long fellowship project where he worked as a change agent in service to a partnership of six non-profit, after-school arts programs in Providence, Rhode Island who are organized as the Providence Youth Arts Collaborative (PYAC).

The intention of this project was two-fold. The primary effort was to investigate ways graphic design can be strategically used to seed interest and empower youth to make positive choices with how they spend their time after school, such as enrolling in a free PYAC member Arts program. The second aspect was to use design to strengthen the visual identity of PYAC in order to unify their voices and improve their offerings.

The design process and the visual outputs are presented as a model for teaching at high school and college levels that cultivate awareness of the social power of visual communication and a civically engaged process. Systems thinking and theoretical models of social change are discussed in support of the project intentions.



# ART AS A TOOL FOR INTEGRATION AND GROUP DEVELOPMENT

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## ABSTRACT

When we talk about change in society and we express our desire to live in a better world we often forget what exactly we would like to see around us and what exactly are the things that we can do in order to make our desires come through. With this paper I would give an example on how practicing art could be a manageable and at the same time creative solution in such a process. Following some basic guidelines and a clear vision we can live up to our mission and we can enjoy our creative contribution in a deliberated way while developing children, adults and making a significant change in society. This is what the European MUS-E network provides together with the Art4Rom project, both initiated by the International Yehudi Menuhin Foundation in 1993 and 2012.

MUS-E (Music for Europe) gives the platform for all those artists who can imagine to bring and share their skills in the elementary schools, maintaining their original role in society which is to provoke emotions and actions, make people think and experience catharsis and last but not least to give an example of collaboration, “una convivenza produttiva” in every sense.

Art4Rom is a particular program. It's an example of how integration processes could be planned developed and delivered while creating new methodologies of art mediation dedicated specifically to Roma and non-Roma children with under-privileged circumstances. MUS-E Napoli, MUS-E Hungary, ETP Slovakia has done a six months piloting program with the support of the Spanish Union Romani and other partners and experts in order to develop methodologies and a collect good practices of integration and collaboration.

Both initiatives use the universal language of arts and demonstrate the impact of arts on society in a manner that it could be beneficial for ourselves and for the next generations too.

# POETRY: A NON-USERS' GUIDE

**DIEGO BERTELLI**

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## ABSTRACT

The aim of this paper is to investigate the way in which a given group of people who belong to heterogeneous layers of society and have mixed nationalities reacts to poetry within the context of a prison. Individuals partaking in the 4 seminars are women sentenced to either short or long-term detentions in the State prison of Sollicciano, in Florence.

Seminars take place every Monday afternoon at 1.30pm in the prison library and last 2 hours. They all have a round-table disposition, where partakers interact under my direction, and vary as for the chosen topics, which are: 1. Time; 2. Memory; 3. Space; and 4. Fantasy.

The aforementioned sequence is designed to intersect and guide all participants throughout a common experience of self-development and amusement. Language of exchange and production is Italian, even though participants may have different degrees of education and not be native speakers.

Meetings include the following steps: 1. Brainstorming (possible definitions of poetry as a form of expression and a literary genre); 2. De-contextualization of normative language (poetic license as grammatical, syntactic and semantic subversion); 3. Close-reading of poetic texts; 4. Personal interpretation (in the form of a written analysis); 5. Written production of poetic compositions (based on the topic discussed for the day); 6. Reading out; 7. Individual reactions and final discussion.

This approach to poetry must be the means through which the aesthetic quality of this form of expression links to its educative role. Creativity includes indeed a certain degree of recreation, which is to be manifested by the way language is used. As a consequence, the interaction between language and the individual's emotional and intellectual spheres, i.e., how language can shape feelings and opinions and vice versa, will also reveal its possibilities and limits.

A direct comprehension of the language's strength and weakness is central to the educational experience of a group of people who face poetry for the first time in all of its aspects, encompassing reading, form and content analysis, production, and discussion. By “translating” ideas, opinions and feelings into poems, individuals will be pushed to bring out new creative solutions throughout language and then reconsider their perspective on people and things surrounding them.

At the end of the four seminars, the group's creative experience must definitely bring all participants to the point of a broader reconsideration of their emotional and intellectual role within the context of the prison where they are and interact. The elaboration of feelings by the means of poetry provides a more complex and comprehensive understanding of the others for future rehabilitation and social inclusion.

## INVESTING IN SCHOOL WITH MUS-E ART PROJECT FOR INTEGRATION

### THE MUS-E ITALIAN EXPERIENCE IN PISTOIA

#### GIAN PIERO BALLOTTI

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#### ABSTRACT

School should look to the future. That would help us all to be richer, as we as a society would be richer and have stronger democratic values. It is not about just obtaining an increase in income. The wealth of a country lies not in the money, but in the "know-how". When a school system is good, it teaches children respect for each other, and provides them the knowledge which society needs. In this way, education is both a very profitable investment for the individual, and a higher yield for the community. That is why, in the present crisis we agree with James Joseph Heckman, American Nobel Prize for Economy in 2000, who recommends: "Invest in the Very Young". Mus-E projects does so by training children to be educated, creative, hardworking, happy to live in their country future citizens. Such basic work is implemented from nursery, and mostly from primary school years. It enhances creativity to produce greater awareness in problem solving, and - most important - to generate more aware students in any field of knowledge, and hopefully citizens who will be able to renovate democracy.

Mus-E (Musique Europe) is a European multicultural project for primary schools where immigrant, disabled or socio-economically disadvantaged children are. It aims to counter inequality and intolerance through arts practice. Cultural differences among the students are seen as an asset: a valuable opportunity to teach respect of different cultures, to promote relationship, socialization and exchange of experiences, with art as a medium.

This path is the brainchild of the famous violinist and conductor Lord Yehudi Menuhin who established a Foundation which bears his name (IYMF-International Yehudi Menuhin Foundation) in Brussels in 1993, disclosing the artistic project of education in Europe called Mus-E. IYMF aims to have the Mus-E draft adopted by all EU member States, as an innovative method for the prevention of violence and racism through the practice of the arts. Mus-E Italia - a non profit organization based in Genoa - promotes Mus-E activities in more than 20 Italian towns. Such activities are completely free for the children; they are carried on weekly all along three school years. Mus-E Pistoia is part of the Italian Mus-E network. It was established as a non-profit organization on July 30, 2008. Since the 2008-2009 school year, more than 1,000 children took part in activities led by professional artists and coordinated by Mus-E Pistoia.

## WORKING IN THE ARTS AND CULTURE

#### MARIA BACH

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#### ABSTRACT

In Denmark, the services and training resources for people with special needs at archives, libraries and museums are very few. Most libraries and cultural centres provide good access opportunities for physically disabled people but there are no specific resources or educational programmes for people with learning difficulties or mental health issues. GAIA Museum Outsider Art is the exception.

The museum has since its foundation in 2002 been devoted to promote and support art practice for people with special needs. The presentation will be an introduction to the organisation of GAIA Museum and GAIA Academy - a 3 year long education for young adults with special needs.

### THE IMITATION CIRCLE AS A PRACTICE OF BELONGING

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#### ABSTRACT

This paper is about a game called "the imitation circle" and it is a piece of research investigating the behavior of groups of people of different ages (between 6 and 70 years old) who took part in this game. The imitation circle is a game of imitation of gestures and voices. Following my observations I would say that this kind of approach leads almost always to a positive sense of sharing and of belonging; moreover it is an important base from which to enter gradually into a creative dimension. The observations are based mostly on two aspects: 1) the consciousness or unconsciousness of our own codes of expression; 2) the ritualistic dimension of the game. In this game it is possible to search and find universal codes, identifiable at every age, and, for this reason, can be a way of getting to know and making comparisons between different people and different generations. There are several studies demonstrating how, through imitation, human beings establish a first contact of mutual confidence, even when they do not know each other, and how people are in general more attracted to those who imitate their own gestures. Imitation intended as a feeling of vibration to be received and reproduced in a



group can produce a common sense of familiarity, which is really important when working in a creative context with strangers. In this game imitation helps us investigate our human nature and become more aware of our own communication levels. Through the deepening of awareness of the imitation act it is possible to stimulate creativity. All that human beings learn comes from imitation, starting in the first hours after birth (as the studies of Meltzoff and Moore have demonstrated). This function is essential for human beings to understand actions and emotions belonging to other people, or to experiment a sort of empathy. It is also important for understanding our own nature as something not separate from other human beings. I am convinced that the power of this game lies in the understanding that every detail of every single gesture is mirrored in the universal human which everyone carries inside him or herself. For this reason people of all ages can experience the imitation circle together creating a communication between different generations in a clear and amusing way.

## COMMUNITY ART AND SOCIAL INCLUSION: FAR FROM A MATTER OF COURSE

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### ABSTRACT

While community arts scholarship has been steadily expanding in quantity - and improving in quality - over the past fifteen years, some of it still tends to be partisan rather than rigorously researched and critical. Or to exclusively measure social effects without considering artistic aspects. This is partly due to what Miwon Kwon has called 'the halo-like armature of social do-goodism' (1996, 31), which some community artists adopt to avoid serious criticism, to cover up their own artistic imperfections, or to protect their future chances on the participatory arts market. To complicate matters, artists with an already respectable status in the mainstream are also discovering 'the community'. They include them as extras in aesthetically-driven stage productions or films, or even enter the homes of immigrants in semi-commercial site-specific promenade enterprises. At either end of this fascinating community arts spectrum - and all points in between - burning questions of an ethical nature lie begging for answers. It may be true, as Jan Cohen-Cruz has argued, that too many people still assume community arts 'is necessarily high on the useful end of the spectrum, but also that [this] usefulness in inverse proportion to aesthetics' (2010, 8). However, the 'softening of boundaries' between user-driven and aesthetics-driven projects, which she proposes, may not be enough to emancipate community art. A clearer formulation, or a hardening of boundaries, with regard to ethics is equally necessary to separate the wheat from the chaff. This need has become particularly acute now that in many western European countries the welfare state is being efficiently dismantled in favor of increasing citizens' involvement in their own well-being under what the Dutch government

is already calling the 'participation society'. In several recent projects in which they emphatically proclaim to include the excluded, Dutch artists are demonstrating their eagerness to jump on the participation band wagon. In the mêlée of styles, approaches, artistic disciplines, sincere or professed motivations - not to mention wishful thinking - in this rapidly expanding field, it is hard to distinguish opportunism from genuine integrity. This paper hopes to provide at least some clarity by first sketching a theoretical frame of reference with regards to keywords like 'participation' and 'empowerment'. Combined with an expanded checklist of aesthetic, social and ethical criteria, the theoretical considerations will then be integrated into a discussion of a troubling recent Dutch community arts project. This paper thus seeks to construct a new way of looking at - and through - community (or participatory) arts.

## MUSIC AND LISTENING AS A NEW SOURCE OF EDUCATION

**TERESA DELLO MONACO**  
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### ABSTRACT

More deeply we listen, more completely we understand. Our listening skills, usually taken for granted, are for us as much vital as the speaking, reading and writing skills and yet in our hectic, mostly visual society, the art of listening is proving increasingly unattainable, inaccessible. Listening has become a lost art and the forgotten key competence which, nonetheless, has the potential to unlock learning in any subject, any discipline, at any level of education. Our school systems are lacking implementation of proficiency of this fundamental skill which could and should be developed since an early age. Studies estimate that between 50 and 75% of students' classroom time is spent in listening to the teacher, other students or audio media. But how well do children listen? Do primary school children's listening abilities improve during the years? Not only the ability of deep listening is pivotal for academic achievements but the need for it expands into a lifelong approach to a more inclusive personal growth and fulfilment as human beings. Experiencing empathic listening and cultivating it is the key to overcome prejudices, stereotyped ideas and racism. This may be the human activity that most supports the foundation of a society based on justice and solidarity and it is essential in the dialogue between nations, cultures and religions. Music, for its inherent qualities, is one if not the most effective means to support listening training, to help us discover the various 'layers' of listening experiences and to foster knowledge/wisdom through evoking self-questioning, process that we may call 'music maieutics'. This presentation is about exploring the above concepts and to illustrate some relevant experiences that were developed within the framework of pioneering education projects funded by the European Union.

# WORKSHOP DESCRIPTION /

## PARABLES - WORKING WITH STORIES AND CULTURAL AND RELIGIOUS DIVERSITY

**Workshop by Maria Schejbal**  
(The Bielsko Artistic Association Grodzki Theatre, Poland)

**Saturday November 15th, 2014 (10.00 - 11.30)**

The workshop will be led with the use of role playing techniques tested during an LLP project: BASICS – Bibliodrama as a way of Intercultural Learning for Adults (Grundtvig Multilateral)

<http://bibliodramatic.net/>

The main aim of the session is to introduce the group to selected methods of fostering intercultural dialogue through analyzing religious texts. The participants will be asked to familiarize themselves with the example of a bibliodramatic scenario presented at the ARTES platform prior to the workshop.

### **Introduction: DIVERSITY – WHAT DOES IT MEAN TO ME?**

- Warm-up games focused on exploring the main subject of the workshop

### **Bibliodramatic action: CHRISTIAN PARABLE ON STAGE**

- Different ways of reading the text. Group games. Role reversal

### **Method reflection: WHAT DID WE LEARN?**

- Mapping exercise. Working in sub-groups. Reflection circle

### **Evaluation questionnaires**

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## ART FOR ADAPTATION: THE MIGRATION PATH

**Workshop by Vera Varhegyi**  
(Elan Interculturel, France)

**Saturday November 15th, 2014 (10.00 - 11.30)**

"The migration path" workshop gives an introduction to what migration and adaptation is. What are the challenges people face when arriving to a new country. A small theoretical input about the phases of adaptation follows with discussion.

**Art methods used:** joint creation of a collage.

**Material needs:** really large pieces of paper (2-3 pieces of 2x3 meters for instance, packaging paper) oil pastels, markers, newspapers, scissors, glue.

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## STORY-TELLING TECHNIQUE FOR INCLUSION

**Workshop by Clara Malkassian and Cécile Stola**  
(Elan Interculturel, France)

**Saturday November 15th, 2014 (11.30- 13.00)**

This workshop gives an introduction about how Storytelling technique can help on the process of adaptation to a new environment and also it's a powerful tool to encourage and learn

a new language. Participants will experience themselves a group of exercises that they could easily apply to their target groups.

- **Target Group:** teachers and trainers in formal and non-formal adult education, stakeholders in the social sector, storytellers and community workers

- **Aims:** this workshop is about the use of oral storytelling in non-formal adult education. It aims at offering insight into different approaches to the use of storytelling for inclusion

- **Technique:** storytelling techniques

### **Modules:**

- a) "Let us tell": Icebreakers based on storytelling techniques
  - b) "Let us share": Storytelling in heterogeneous groups
  - c) "Let us see": The use of storytelling techniques from images
  - d) "Let us build": Storytelling throughout objects
- 

## FORUM THEATRE AGAINST EARLY SCHOOL LEAVING: SHARING PRACTICES AND EXPERIENCES

**Workshop by Anna Végh and György Benedek**  
(Artemisszió Foundation, Hungary)

**Saturday November 15th, 2014 (16.00 - 17.30)**

Forum Theatre is part of the methodology of Theatre of the Oppressed. It is a dramatic and interactive way to look for solutions of the problems of one community and promote active participation. Artemisszió Foundation integrates the methodology in its work in diverse forms as part of training/creative processes or as a core activity in a process such as our international Fotel project <http://www.fotel-project.eu/>. The objective of FOTEL project was to examine to what extent the application of the Forum Theatre technique combined with practical knowledge about intercultural relations, may reduce the risk of early school leaving in the group of youth aged 13 to 16.

During the interactive workshop the participants will have the opportunity to get an insight into the theoretical and practical use of the Forum Theatre methodology by gaining experiences and sharing ideas.

### **Workshop:**

- Introduction
  - Some facts about Forum Theatre and Theatre of the Oppressed
  - Presentation of a short film about the results of Fotel project
  - The structure of a Forum Theatre Process – demo games (group building, searching for the problem, image theatre, creating scenes)
-

# / PRESENTATION

## THE EXPRESSIVE BODY

**Workshop by Sandra Passarello**  
(Cultural Association "Happyto play", Italy)

**Saturday November 15th, 2014 (11.30 - 13.00)**

A practical workshop about the expressive dimension of our body and voice

This workshop is about the presence of our bodies and voices, about what they express and create in a relationship with ourselves and the surrounding world. Every human being is a melting pot of ever changing gestures, sounds, expressions; we are connected to the world and are constantly communicating with it, accompanied by our common human condition and by our personal history. Together we are going to explore the theatricality and expressiveness of our bodies, to recognize part of ourselves in every other person, and to listen to the uniqueness expressed by everyone, all of us being part of a common project: to be human.

**The workshop consists of three parts:**

- Beginning: inside the circle, a sharing space for meeting
- Imitation games, rhythmic games, listening games
- Group improvisation through gestures

## ENGAGE IN THE ARTES COMMUNITY: CONNECT-LEARN-SHARE

**Workshop by Aleksander Schejbal**  
(Est Lifelong Learning Center, Poland)

**Saturday November 15th, 2014 (14.30 - 16.00)**

The purpose of the workshop is twofold. First, it aims at practical introduction to the ARTES Community platform [www.artescommunity.eu](http://www.artescommunity.eu). In particular the content of the following parts of the on-line environment will be explored:

- Blogs in the thematic domains of the platform covering a wide range of art forms used in educational and social inclusion projects
- Discussion groups used by the ARTES community members to debate on issues of interest to the community
- Learning paths showing comprehensive workshop scenarios applicable in other educational contexts than those in which they originated

Accordingly, the participants are expected to grasp the concept of the ARTES exchange, learn exemplary content of the contributions to date and get motivation for sharing their own methods and approaches.

Secondly, the workshop is seen as an opportunity to gain evaluation feedback from the participants on the relevance of the ARTES platform and its resources for educators looking for fresh ideas on the use of art in education, particularly in the context of engaging with social exclusion. This will be done through a brief on-line survey to be introduced at the workshop and completed either on site or as a follow-up assignment. We particularly welcome the conference participants not acquainted with the ARTES platform. If possible, please bring laptops with you as we will need at least one computer for each sub group, ideally 2 – 3 people at one table.

## MUSIC AND LISTENING AS A NEW SOURCE OF EDUCATION

**Workshop by Teresa Dello Monaco**  
(Mosaic Art and Sound, UK)

**Saturday November 15th, 2014 (14.30 - 16.00)**

The Workshop is centred on music listening and explores the different layers of the 'listening' experience: hearing, feeling, listening and understanding.

It develops through four parts:

- Introduction to the subject by the workshop leader
- Music listening through hi-fi speakers
- Feedback by participants
- Conclusion and evaluation of learning outcomes

Participants will broaden their concepts of education through music listening practices that enhance memory and auditive intelligence as synthesis of a modern maieutics.

## AN EXPERIENCE OF MUSIC AS USED IN ARTinED - A NEW APPROACH TO EDUCATION USING THE ARTS

**Workshop by Mick Sands**  
(Mosaic Art and Sound, UK)

**Saturday November 15th, 2014 (16.00 - 17.30)**

'ARTinED - A new approach to education using the arts' is a successful European Union funded project that aimed to develop innovative practices based on multi-arts to teach curricular subjects in primary schools <http://artined.eu/in-service-training.html>. The Workshop will focus on music and how to apply it into everyday teaching in classroom to teach virtually any subject.

**The Workshop consists of two parts:**

- presentation of the results of the ARTinED project
- activities to enable participants to familiarize with music as a tool to promote learning and creativity



# CONFERENCE SPEAKERS

## DANIELA MARCHESCHI

Fondazione Nazionale Carlo Collodi, Collodi, Italy  
Permanent Member of the Board

Daniela Marcheschi is a literary critic, a scholar and a lecturer of Italian and Scandinavian literature with wide interdisciplinary horizons (Anthropology of the Arts) and an international reputation. Besides publishing numerous essays which have been translated and published in several countries, she edited two collection volumes for the distinguished series "I Meridiani" Mondadori: the "Works" of Carlo Collodi (Milan, 1995) and those of Giuseppe Pontiggia (2004). She published an anthology of her essays on literature criticism and literary theory under the title *The Dream of Literature* (Rome, Gaffi 2012). She is the Chairperson of the National Edition of the Works of Carlo Lorenzini (Collodi), and Scientific Director of the Fondazione Dino Terra.

## SOFIA GAVRIILIDIS

Aristotle University of Thessaloniki, Thessaloniki, Greece  
Faculty of Education

Assistant professor of Comparative Children's Literature in the School of Early Childhood Education. Her recent research deals with multicultural children's literature and comparative children's literature. She is the author of the books *Pinocchio in Grecia*, (Armando Editore-Fondazione Nazionale 'Carlo Collodi', 2004), *The difficult job of the classic character* (Thessaloniki, University Studio Press, 2008 – in Greek) and *Garrulity and Laconism in the titles of books for children. A diachronic journey in children's literature by reading book titles* (Thessaloniki, Zygos, 2013 – in Greek) and of several articles and scientific papers in national and international journals and proceedings of conferences.

She is a founding member and member of the scientific committee of the workgroup and the journal "Polydromo" and a member of the management board of OMEP - Thessaloniki (Organisation Mondiale pour L'Education Prescolaire).

## SANDRA PASSARELLO

Cultural Association "Happytoplay", Italy

Graduated at the University of Bologna (Department of Art, Music and Performing Arts) with a graduation thesis about dramaturgy; actress, director and singer. Starting in 1993 she undertook a study about the use of the voice and did research about voice-theatre-singing, working for a long time in the field of vocal and music theatre, both in Italy and abroad. She carried out also a research about the "choral" dimension, both on stage and during her workshops and in this way she developed a pedagogical theatre *path* with children, teens, adults and also in the field of social inclusion for disadvantaged groups, collaborating with national and international organizations.

## TERESA DELLO MONACO

The Mosaic Art And Sound Ltd London, UK

Educator and researcher of music as a science/art and listening as a new source of education.

International cultural events organizer, festivals and music recording manager (worked with renowned musicians such as Levy, Philharmonia Orchestra, Fischer-Dieskau, Jacques Loussier and Ravi Shankar, among others).

Designer and coordinator of successful innovative projects funded by the European Union in the field of education and culture.

## EUGENE VAN ERVEN

Utrecht University, Utrecht, Netherlands  
Institute for Cultural Inquiry (ICON) - Textual Culture  
Department of Media and Culture Studies - Theatre, Film and Television Studies

Eugene van Erven holds a Ph.D. in Comparative Literature from Vanderbilt University (1985, US). He has worked at Victoria University in Wellington (New Zealand) and at Utrecht University (Humanities, University College), where he has taught literature and drama courses. Between 2004 and 2006 he conducted oral history research and taught in the Caribbean island of Aruba. He has been back at Utrecht University since then, teaching in the Theatre Studies Department and working 'on loan' to the Community Art Lab of the Peace Treaty of Utrecht and as artistic director of the International Community Arts Festival in Rotterdam.

## JUAN E. MARCOS

Elan Interculturel, Paris, France

After an academic career in Philosophy of Art and Aesthetics, Juan plunges in diversity and cross-cultural management. He has experience in educational innovation, design and management of cultural projects. He provides consulting services to organisations in Europe and Latin America where he develops both local and international projects.

## ANDOR TIMAR

President of MUS-E Hungary Association  
Budapest, Hungary

President of the International Committee of MUS-E Coordinators.

Executive Coach & Trainer at Sensa Consulting, Art Director and Producer at Arttool Entertainment.



## CRISTIANO SANNA

Centro Machiavelli training organization, Florence, Italy

PhD in Anthropology, with specialization in Cross-cultural Communication, Cristiano Sanna also worked as a freelance journalist and photographer.

In 2007 he started to work as an Italian language teacher for foreigners.

In 2009 he started to work on EU projects focused on language learning and in 2010 he won the European Label for Languages with the project "Teaching Languages through Movie Making".

He is working as teacher trainer, expert in learning evaluation and language teacher for foreigners to Centro Machiavelli training organization and he actively works in the development of new teaching methods for adults in national and international projects.

## FRANÇOIS MATARASSO

Honorary Visiting Professor, Robert Gordon University, Gray's School of Art, United Kingdom

Writer and independent researcher with a long career in community-based arts and cultural practice. Between 1979 and 1994, he worked in visual arts, theatre and production in neighbourhoods, community settings and institutions.

## DONALD TARALLO

Bridgewater State University, Bridgewater, MA, United States  
Department of Art – Art Center

BA in Studio Arts and Graphic Design from Clark University, his MFA in Graphic Design from Rhode Island School of Design and he studied in the "Weiterbildungsklasse" at the Basel School of Design in Switzerland.

He has worked as an art director and photographer in Oslo, Norway, and as an identity designer at Interbrand in Seoul, Korea. His passion for typography and identity design has gained him to work on the development of the visual identities for Sotheby's, Icograda and the Hong Kong Design Institute. Since 2003, Don has been the design consultant for Community MusicWorks in Providence - one of the top fifty after school arts programs in the United States.

## MARIA BACH

Project Manager, GAIA Museum Outsider Art  
Randers, Denmark

MA of Arts, Art History and Media Science, University of Aarhus, Denmark. Maria Bach Nielsen has been working as a curator, project manager and education coordinator at GAIA Museum since 2008. She has widespread experience in education management at GAIA and in relation to international projects and cultural activities. At GAIA Museum she is coordinating VET for special needs groups and taking part in the design and evaluation of the educational programme.

## DIEGO BERTELLI

ISI Florence, Italy

Yale M. A., 2005, Ph. D. 2011. Professor of Italian language and literature at ISI Florence. He contributed for *The Encyclopedia of Italian Studies* (Routledge, 2005) and published essays and articles on both National and International literary journals. He was awarded the «Premio Astrolabio Opera Prima» for his poetry collection, *L'imbuto di chiocciola* (Edizioni della Meridiana, 2005) and ranked as finalist at the Premio Alinari 2012 with *Lo stato delle cose in sospeso*. He also curated the bio-bibliographical content of Italian poet Bartolo Cattafi at [www.bartolocattafi.it](http://www.bartolocattafi.it). His monthly book review on contemporary poetry, narrative and graphic novels appears in "Samgha", a cultural magazine active in Europe, China and in the United States ([www.samgha.me](http://www.samgha.me)).

## GIAN PIERO BALLOTTI

President of Mus-e Pistoia Onlus, Pistoia, Italy

Member of the Board of Mus-E Italia. Lawyer, since the 1970's he has held positions in the Municipality as well as in public institutions of his hometown, Pistoia. He is founder or member of the board in several cultural institutions (Conservatory of St. John the Baptist Foundation, "Amici di Groppoli" Association) and is Honorary Inspector of the Superintendence for Environmental and Architectural Heritage. With Mus-e Pistoia Onlus and Mus-e Italy he dedicates to supporting the role of art in children's school education from an early age.





# ARTE FACTS

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