



# Train the trainer // The Guide //



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# 00 Introduction

## The general aims of the “Train the Trainer” ABeyGA Guidance

- To design, offer and evaluate different activities/approaches/methods to art creations including some alternative and innovative ways to create art or to participate in.
- To involve of the senses.
- To utilize not only the school context but also the art workshops and all cultural environments such as museums, cultural centers, galleries, social work organizations, youth organizations etc.
- To support art teachers, educators, youth trainers or youth workers in their process to organize art activities in the formal and non-formal environment as well as young learners (especially with SEND) increasing their abilities and encouraging at the same time their school and social inclusion.
- To develop the personal and professional development of the trainers so as to respond more efficiently to the demands of their social role, as parents, teachers, and professionals.
- To develop the learning skills and the empowerment of social- emotional abilities, self- expression and creativity of the young (especially with SEND) in order to be included in their social and cultural environment.



### Developmental Characteristics of the focused ages: adolescents (middle school and high school students) and early adults

The students of these ages might be regarded as both “late adolescents” and “young adults” (Skipper, 2005).

For this reason mentors initially must work with the adolescents’ initial meaning, making balance, and then challenge them at an appropriate time with an appropriate response, being supportive to the adolescents’ “evolutionary passage,” or transformational change, brought on by the challenge (Kroger, 2004, p. 188).





## CHAPTER 1

# Education in the Arts & Education through the Arts

# 01 Education in the Arts

## 1.1. What are the different kinds of Art that young people engage with in various learning environments e.g. Schools, Art galleries, Museums, etc

The following types of Arts are educated in public school systems formally or in a non formal or informal way, as well as in museums and art workshops.



### Drawing

Drawing is a means of making an image, using any of a wide variety of tools and techniques.



### Painting

Color is the essence of painting as the sound is of music. Color is highly subjective, but has observable psychological effects, although these can differ from one culture to the next.



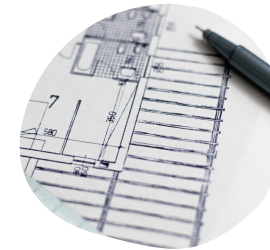
### Ceramics

Ceramic art is art made from ceramic materials (including clay), which may take forms such as pottery, tile, figurines, sculpture, and tableware.



### Photography

Photography as an art form refers to photographs that are created in accordance with the creative vision of the photographer.



### Architecture

A wider definition would include the design of the built environment, from the macro level of town planning, urban design, and landscape architecture to the micro level of creating furniture.



### Sculpture

The sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling, or molded or cast.



### Craft

Craft as self-expression is a pedagogical model that combines craft education and art education. It supports the ability to creatively express an innate aspect of one's psyche (McWilliam and Dawson 2008).



### Printmaking

Printmaking is about the creation of artworks by printing, normally on paper, but also on fabric, wood, metal, and other surfaces.

# 01 Education in the Arts

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### Design

A design is a plan or specification for the construction of an object or system or for the implementation of an activity or process.



### Video

Video is an electronic medium for the recording, copying, playback, broadcasting, and display of moving visual media.



### Film Making

Filmmaking (or film production) is the process by which a film is made.

## 1.2. Basic Art Materials Supply List



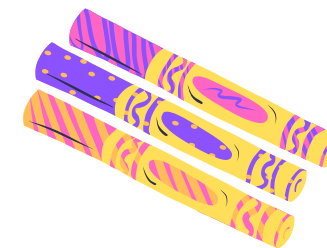
Paper



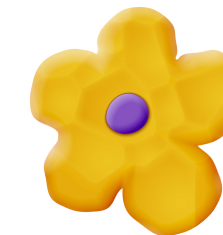
Pencils



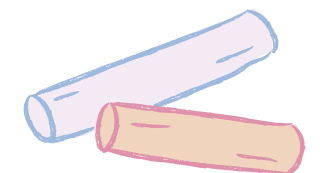
Crayons



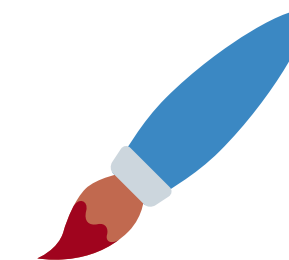
Markers



Modeling Materials



Chalk



# 01 Education in the Arts

## 1.3. Learning Objectives of Education in the Art and Developed Competences

Teaching children about art it's about preparing young minds for a future of invaluable experiences—art related or otherwise.

Initially, Education in the art supports students to acquire basic knowledge in different art topics, art education is considered important for the development of cognitive abilities necessary for creating meaning in the world.

It is important to mention that the objectives of all arts subjects are the development of subject-specific skills (methods, materials, and techniques), generic abilities (e.g. creativity, curiosity, imagination, initiative, critical thinking, problem solving skills and communication) and personal skills (self-confidence and identity).

In the same line, another objective of art education is to discover different ways to express emotions by offering an alternative way (nonlinguistic) of self-expressing. As Picasso P. said “Every child is an artist; the challenge is to remain an artist even as an adult” (1881-1973). Arts education fosters a range of abilities mostly among pupils with disabilities, such as furthering their social, cognitive and communicative development, promoting motor skills and encouraging engagement and collaboration (Crockett, Berry, and Anderson 2015; Allahverdiyev, Yucesoy, and Baglama 2017).

Education in the arts aims for the students to discover different materials and tools in order to produce creative works and know artistic references from different fields, to acquire different manual skills, and promote the integral development of the person, encouraging a creative spirit that frees from established standards; also, to nurture inventiveness, as art engages children in a process that aids in the development of self-esteem, self-discipline, cooperation, and self-motivation.

Finally, the objective of empathy cultivation aims to make the students able to think and understand the feelings and emotions of other creators and mostly of an artist.

## 1.4. Teaching Methods



**Making Connections through Drawing**



**Changing the mistake**



**Nonverbal ways of communication (students with SEND)**



**Activities Organization**

### **Other Strategies**

are related to project-based training, practical workshops, collaborations in external projects (of the department of education), LabArt where professionals could work with students, collaboration with organizations, external work outside the classroom, participation in competitions (FAD, museums, etc)

## 02 Education through the Arts

### 2.1. Learning Objectives of Education through Art and Developed Competences

An essential objective of Education through art is the combination of art and Education. Another objective is wholeness.

Teaching visual culture is about making students view the visual art in a way that they understand their meanings, purposes, relationships, and influences (Freedman 2003: 11).

Education through art aims also at Interdisciplinarity. Art courses sought to improve trainees' language skills (on language seminars) and expand their knowledge on cultural and historical studies through visual arts (Marosi, R., 2021).

By bringing visual arts-based tasks to the classroom, students' cognitive skills can be developed, and eventually this method could contribute to successful self-expression, including both formulating students' own opinions and justifying the proper use of grammar (e.g. Why am I using this tense? Why are both tenses acceptable in this sentence? Why is this tense incorrect here?).

### 2.2. Teaching Methods

#### Developing learning process

Making comparisons, viewing things from different perspectives, looking for ways to remember information, and recalling information.

#### Developing critical thinking

Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action" developed through art education:

- Can you give me an example? (Clarity; e.g., giving an example of a sentence in the present continues);
- How is that connected to the question? (Relevance; e.g., to understand the theory and use it in practice);
- Is there another way to look at this question? (Breadth; e.g., to recognize that more tenses are acceptable at the same time or to study homophones and homographs);

#### Cognitive Development

[p]rominent theories of cognitive development (e.g., Vygotsky) would further suggest that thinking is [also] greatly influenced by instruction" (Baker 2013: 5)





# CHAPTER 2

# Lifelong Learning in Arts

# 02 General Frame & Identification of Lifelong Learning in Arts

*In a time of drastic change it is the learners who inherit the future. The learned usually find themselves equipped to live in a world that no longer exists.*

Eric Hoffer “Reflections on the human condition” (1973)

If we only think of education as something that happens within schools and universities, or we only think of art as something we find inside museums or at artists’ workshops, the resulting picture of lifelong learning in arts (LLLA) and everything it might imply will be poor, limited and, above all, unreal.

Whenever we take into consideration any knowledge or skills transferring experience where art and artistic matters play a significant role, we realize that both fields (education and art) may meet fruitfully wherever and whenever in our lives.

## 2.1. What is Lifelong Learning in Arts?

We can approach the concept of Lifelong learning (LLL) according to H. B. Long (1983) from the idea that learning is an inner personal process, even a basic need that humans develop throughout their lives.

LLL is a system that takes place during all an individual’s life, from birth to death, and so it is generated from every possible learning form (Lackey, 1994), and from different levels and vital situations.

Countries that are part of OECD[1] (2011) identify three categories or forms of learning which help us understand better and give value to learning situations beyond formal and academic education. This organization defines them in the following way:



### Formal Education

Always structured and organized, and with explicit learning objectives implied.



### Non Formal Education

It is also motivated by the learner’s intentions, and takes place in organized activities, at training centers, institutions, museums



### Informal Education

It refers to all the training we receive from our environment unintentionally.

LLL implies the three categories, but as understood in our context, would be mostly part of non formal education

As Lipovetsky says, it includes cultural leisure proposals, activities outside school hours, family activities and direct participation of cultural creation agents (Lipovetsky, 2017).

Long life learning in arts (or through arts) is developed in different contexts and several formats, and allows the individual to acquire knowledge related to the artistic field, from different outputs and with multiple formats.

## 02 General Frame & Identification of Lifelong Learning in Arts

### 2.2. What are the benefits of LLLA?

Traditionally art related training has been one of the most common in non formal and informal contexts (along with sports or music).

A study conducted by A. Bamford (2009) proves that children and young adults who participate in quality artistic education programs improve their academic results. They also become more respectful, cooperative, responsible, tolerant and creative. This has a positive effect on their well-being and health, reinforcing as well their community engagement and the dialogue and communication with other cultures.

But art also deals with values and with critical thinking, which makes it helpful to reinforce tolerance and democratic participation. That is what makes it a means for community engagement. Cultural and artistic expression facilitates social integration and improves self-esteem, offering new horizons to people in risk of exclusion (Lipovetsky 2017), and artistic education enhances the development of a cultural consciousness and sense of belonging to a certain culture (European Commission 2016).

Artistic education has a great potential to transform society, as it allows any human being to change points of view, to change ways to see the world, to reflect, to share and to generate experiences (Hernández 2017).

### 2.3. LLLA in a changing world

Long life learning has become increasingly common as a means of specialization, professionalization or career adaptation. In a globalization context, the working market needs creative people, who are able to innovate, work in a team, and adapt to changing and dynamic environments. Artistic education is considered a way to acquire these competences and face the 21st century's economical and technological challenges (Crosas 2018). But these important changes are also affecting the worlds of art and education.

First of all, digitization has brought new ways to create, publish, exhibit and consume art. Secondly, we have immediate access to almost any piece of information, but transferring knowledge implies being able to manage this excess of information. And finally, the tools for creation and public exhibition of works have become accessible and easy to use. This allows a democratization of art and communication.

A graphic featuring the text 'LEARNING NEVER ENDS' in large, bold, white, sans-serif capital letters. The text is set against a dark blue background that has a slight gradient and rounded corners. The overall style is modern and impactful.



## CHAPTER 3

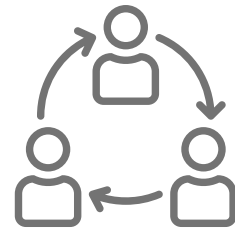
# Active Partnership between Schools & Organizations and between Teachers, Artists & the Community



# 03 Art as Means of Collaboration

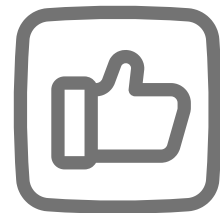
Collaborative arts practice involves artists and communities working closely together, often over extended periods of time, to make art.

The art provides means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that brings communities together.



### Know Different Ways of Collaboration

Learn how to involve partners strongly to your activities



### Good Practices

Learn & apply different activities as example of good practices involving partners



### Learn From Experience

Sharing knowledge from others

### 3.1. Objectives of an active Partnership

The educative centers must be a point of knowledge, learning, experimentation, and creation of the different artistic fields. The collaboration with local artists allows the creation of spaces for inclusion.

### 3.2 Key Actors for Successful Partnership

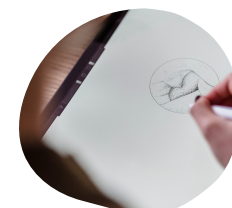
The educative centers must be a point of knowledge, learning, experimentation, and creation of the different artistic fields. The collaboration with local artists allows the creation of spaces for inclusion.



Creating



Presenting Producing



Responding



Connecting

## 03 Art as Means of Collaboration

### 3.3. Types of Active Partnership

#### 3.3.1. Formal Arts Education



Artists in residence at the schools.



Co-creative projects.

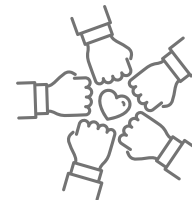


Collaborative social service school projects.

#### 3.3.2. Informal Arts Education



Museums educational programs



Artistic projects with social participation



Festivals or public art events



Artist associations.



# 03 Art as Means of Collaboration

## 3.4. Arts based partnerships

The formation of arts-based school-community partnerships has become a popular strategy for addressing the declines in arts resources and opportunities for students. The most successful programs tend to take the form of a coalition that links cultural organizations and artists to local schools with oversight provided by a board that includes school and district officials, leaders of cultural institutions and organizations, government officials, philanthropists, and researchers.

Professional development opportunities for arts instructors as well as arts-integration professional development for classroom teachers:

- Teaching-artist residencies
- Field trips to arts institutions
- In-school performing arts events
- Afterschool arts programs
- Grants to schools and classroom arts instructors to enhance arts education.

Several of these partnerships also have created sophisticated data-collection systems to help identify local resources and needs (Bowen, D. H., & Kisida, B., 2017). Outside the school environment there are different spaces where artistic actions of various types can take place.



**Workshops and/or spaces for the creation of theater, dance, music, art, cinema, etc.**



**Museums, educational programs**



**Artistic projects with social participation**



**Festivals or public art events.  
Artist associations FAD  
Art Foundations**



**Centers of arts production  
Faber**

# 03 Art as Means of Collaboration

## 3.4. Key considerations for successful partnerships

Secure broad buy-in and support. In addition to reaching out to education officials and arts organizations, successful partnerships tend to engage a range of local stakeholders, including government officials, business leaders, community activists, and philanthropists.

Be proactive in identifying and addressing potential conflicts. The downside of working with multiple partners is that they are likely to have differing and perhaps conflicting interests and needs.

Designate an independent body to oversee partnerships. Initially, arts education partnerships may thrive on the grassroots energy and commitment of their founders.

Without exception, the most successful and enduring partnerships depend on a backbone organization, usually a nonprofit, to facilitate the work, negotiate among schools and cultural institutions, advocate for increased public and private funding, and ensure that local needs are being met.

Seek out, share, and analyze data. The most successful partnerships make a regular habit of assessing their own strengths and weaknesses, measuring their progress against specific goals, and changing course as needed.





# CHAPTER 4

# Ways of Collaboration

# 04 Ways of Collaboration

## 4.1. Ways of collaboration in the school environment of secondary education and adults education

By establishing procedures and expectations for collaborative work. Assigning students to work in a variety of teams is one of the easiest ways to promote collaboration among students.

Moreover, students could work on collaborative projects on a variety of scales. For example, pairs of two students could work on a collaborative drawing either by the traditional way or by using computers and New Technology.

By switching students seats multiple times per grading period. The students could work on more complex tasks like design an entire carnival based on artists or create a living museum or create art with unconventional materials. The teachers could help students develop ownership of group projects by asking them open-ended questions, by helping them do relevant research or finding resources and developing critical thinking. by having students use the interview technique, by having students comment on one another's blogs about in-process work, by using gallery walks to help them build ideas during work time, by consciously building students' communication skills or by playing a harmonious piece of music in a school band or students' orchestra, by learning via theater.

### Multi-professional collaboration in art education.

Art education in Secondary Education or Adults Education could be provided in a more effective way by collaboration between the school and other professional experts. Co-teaching, co-design, co-execution, co-debriefing, and co-reflection with local artists and community art organizations. Working with community organizations or nonprofit art organizations, Visiting performers or art exhibitions or theatres, field trips, participation in national arts events may help them broaden learners' horizons and learn a lot about art and art careers.

## 4.1. 1. Impact (Personal & Professional Competences)

The impact on personal and professional competences might be significant. Students and adults will learn to value teamwork, as they work together to come up with stronger ideas, and they will understand the value of working with people that have varying ideas and convictions.

Working collaboratively means that part of the learning process is to create a safe space for mistakes and even failure and enforce effective listening and problem-solving skills.

Working together in groups, such as coming together to play a song, helps students build trust and respect for each other, as well as a sense of commitment toward achieving group goals.

Working collaboratively will lead students and adults to become better citizens who respect the others and live harmoniously with them. They learn to understand varying perspectives, make compromises to accommodate a range of interests, and respect differing opinions. In addition, students might be better prepared to take on the jobs of the future.



## 04 Ways of Collaboration

### 4.1.2. Impact (School & Social Inclusion of youth with SEND)

Students with disabilities might be provided with alternate methods of learning that enhance their understanding of their traditional curriculum content.

Students might improve their verbal language skills when discussing art works, they might develop self-confidence through talking about their personal art work and they might be proud of their accomplishments.

Art courses teach students the ways for evaluation and value attribution in its simplest form. Art courses teach success, failure, courage and the value of production; they teach how to consider options and come up with solutions.

Furthermore, they reduce the risk of social exclusion, as they develop the sense of belonging to the community, learn various creative techniques, establish links, find job opportunities related to artistic creations.



### 4.2. Ways of collaboration in art workshops

In Art Workshops creative methods could be used like brainstorming, problem solving, decision making, and team building via traineeships and collaboration with local artisans.

#### 4.2.1. Impact (Personal & Professional Competences)

The impact on personal and professional competences might be significant, as learners can improve their personal and social skills and increase their self-confidence and self-esteem.

Visual arts education produces 'beautiful evidence' which can 'trigger collective behaviors that will be required in the future to transform our systems from destructive to sustainable'.

#### 4.2.2. Impact (School & Social Inclusion of youth with SEND)

Collaborative art activities provide an opportunity for learners with special needs (LSN) to freely express their feelings, conflicts, psychological problems, and their artistic creativity.

What's more, visual arts are considered as a source of satisfaction, development of the feeling of achievement, and happiness, and a means of activating thinking and learning.

# 04 Ways of Collaboration

## 4.3. Ways of collaboration in youth centers and in art centers

There could take place special exhibition activities, seminars, institutional agreement, art awards.

Social integration is best achieved through cultural integration (organization of cultural and entertainment activities appropriate to psycho-physical and social characteristics of persons with disabilities) or in artistic communities.

### 4.3. 1. Impact (Personal & Professional Competences)

Artistic communities are important because they allow artists to interact and learn from each other.

### 4.3. 2. Impact (School & Social Inclusion of youth with SEND)

The impact could be the improvement of the position of persons with disabilities and their active participation in the community life.

## 4.4. Ways Of Collaboration in Museums

The collaboration in museums could be egged on via exhibitions and educational programs in which participants get informed, interact and collaborate.

Institutional agreements could endorse the integration of art in education, in order to enhance art education, art history and art therapy by creative collaboration between museums and schools, or between art museums and universities, or art museums and well-known companies. online Collaboration or visual Thinking Strategies.

### 4.3. 1. Impact (Personal & Professional Competences)

People might understand how museums can address the emotional needs of the public and increase well-being, and how the emotional response of viewing and creating art is elicited within the context of a museum.

For art museums, building a partnership with well-known corporations can help to increase the audience attendance, saving marketing and operating cost.

Museum and university partnership have significant impact for the institutions involved: above all, they result in the attraction of new audiences and in the skilling-up of staff.

### 4.3. 2. Impact (School & Social Inclusion of youth with SEND)

Art teachers grow in their area of teaching through collaborative programming with museum educators. Students gain hands on learning experiences in a museum environment.

Art museum tours reinforce classroom arts curriculum and students gain enthusiasm for their own studio projects.



# 04 Ways of Collaboration

Students might develop an original question, a problem or another project.

Students might execute and complete a major project, documenting frameworks, methods, analysis, findings, and conclusions as appropriate to the project. They might actively create connections between theory, course content, and community engagement through reflective assignments, experiences, and research, they might participate in active learning approaches.

Last but not least, students might provide assistance to a community agency by contributing time, expertise, training, and research.

## 4.4. Ways Of Collaboration in Galleries

The collaboration in Galleries might be accomplished via conferences, art Projects, exhibitions, educational programs, meetings with modern creators and curators, interdisciplinary projects, interactivity-based projects and a variety of creative occupations, collaboration of art and science. Moreover, via art awards or online galleries.

### 4.3. 1. Impact (Personal & Professional Competences)

Their intellectual improvement and learning interpreting coded meanings in art pieces. In addition, the desire to identify and know internal history, new experiences, aesthetic satisfaction, and variety in the daily routine, satisfy one's social needs, i.e., meet friends, spend time among people or increase one's personal status by showing interest in art and culture as well as knowledge.





# CHAPTER 5

# Accessibility to All

# 05 Accessibility to All

## 5.1. Legal and regulatory framework in accessibility

Physical or informative accessibility is a means that every State must guarantee so that any person with some type of physical, sensory or cognitive disability can exercise access to the physical, social, economic and cultural environment, as well as health, education, information and communication, without any kind of limitation. Accessibility therefore means being able to lead a completely independent life.

This new Strategy takes into account the diversity of disabilities (physical, mental, intellectual or long-term sensory) in line with the UN Convention on the Rights of Persons with Disabilities. Faced with the risk of multiple disadvantages for women, children, the elderly, refugees with disabilities and people with socio-economic difficulties, this strategy promotes an intersectional perspective in line with the 2030 Agenda for Sustainable Development and the Sustainable Development Goals (SDGs) of the United Nations.

There are 3 standardization organizations within the European Community: CEN (European Committee for Standardization), CENELEC (European Committee for Electrotechnical Standardization) and ETSI (European Telecommunications Standards Institute). The role of these organizations is to create a set of rules that become a basis on which each country can create its own legislation on a specific issue. On its website we can find regulations on accessibility.

The ISO (International Organization for Standardization) ISO standards contribute to making the development, production and supply of goods and services more efficient, secure and transparent.

On its website we can find different rules regarding accessibility.

## 5.2. Inclusion vs Integration

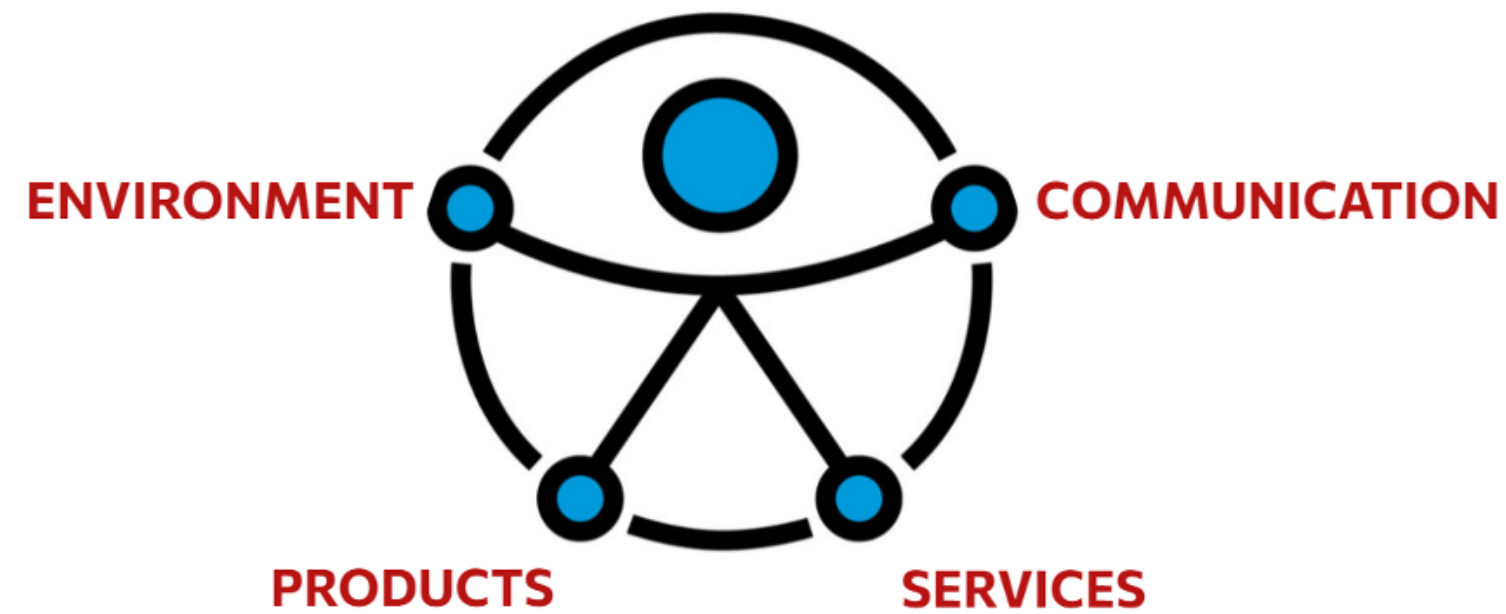
Inclusion aims to offer all people high expectations and opportunities in all areas of life, regardless of their characteristics, needs or disabilities; as well as the opportunity to grow together by sharing experiences and learning situations.

When we talk about integration, the aim is to provide people with the necessary support so that they can participate in the environment. Emphasis is therefore placed on adapting the person to the environment. Inclusion aims to be the environments that adapt to the diversity of the people involved.



# 05 Accessibility to All

## 5.3. Accessibility



*New accessibility symbol created by the UN (2015)*

Universal accessibility is the condition that must be met by environments, processes, goods, products and services, as well as objects or instruments, tools and devices, in order to be comprehensible, usable and practicable by all people in conditions of safety, comfort and in the most natural and autonomous way possible.

### 5.3.1. Universal Design (UD)

Universal design or inclusive design is a design paradigm that directs its actions to the development of products and environments easily accessible to as many people as possible, without the need to adapt or redesign them in a special way for people with disabilities.

The purpose of universal design is to simplify the performance of everyday tasks by building products, services and environments that are easier to use for all people and without any effort.

The DU is based on 7 principles:



**Equitable use**



**Flexibility in use**



**Simple & Intuitive**



**Perceptible information: (design easy to perceive)**



**Tolerance for error: The design must minimise accidental or fortuitous actions**



**Low physical effort**

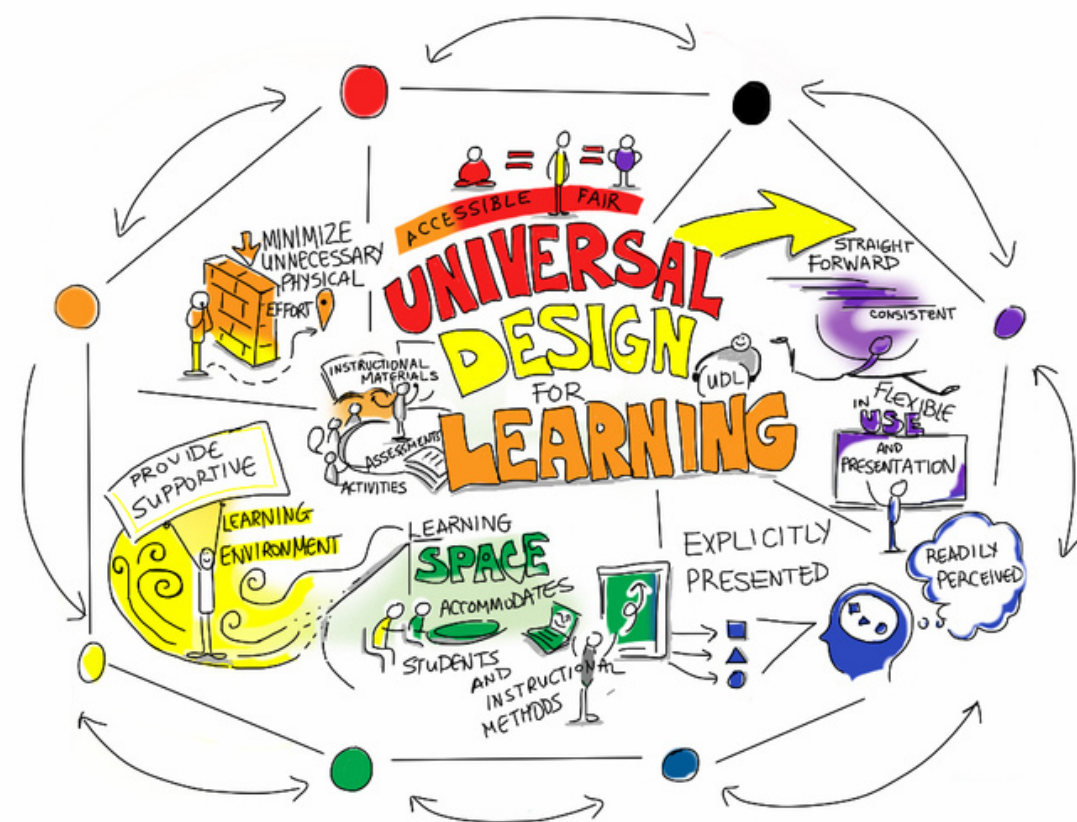


**Size and space for approach and use**

# 05 Accessibility to All

## 5.3.2. Universal Design for Learning (UDL)

Universal Design for Learning (UDL) is a framework for improving and optimising the teaching and learning of all people by detecting and removing barriers to the curriculum. UDL coherently integrates many of the classroom practices that are already being done to address diversity, while providing a coherent conceptual framework by suggesting new forms of intervention and organization.



<https://www.flickr.com/photos/gforsythe/8527950743>

## 5.3.3. Factors to take into account: Architecture, Mobility and Design

When we talk about accessible architecture we mean that cultural spaces are adapted so that everyone can move freely throughout the physical space, a cultural space may have been designed with this accessibility or else it will be necessary to make the relevant reforms taking into account:

-

**The building: stairs, elevator, ramps, entrances and exits, width of the corridors and doors, handles, etc.**



Furniture



# 05 Accessibility to All

**Touch marks: to signal circuits or real estate that protrudes and can be dangerous.**



**Accessible counters: the displays must be designed in such a way that their placement and height allow everyone to see their contents.**



**Rest areas: they must be designed so that a wheelchair can fit in between and there must be enough for those who need it.**

**Toilets: they must be wide enough and with the necessary furniture so that everyone can use them.**

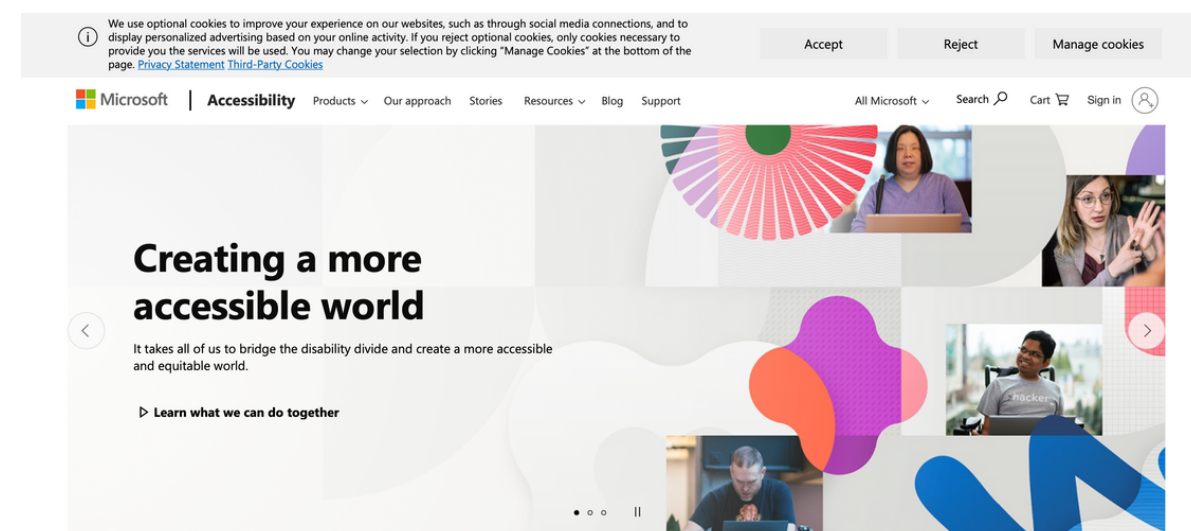
Link to ISO web about Accessibility and security in the built environment  
<https://www.iso.org/news/ref2683.html>

## 5.3.4. Digital Field

Currently, new technologies help to promote better inclusion of all people in society through:

### Specific software

Microsoft website about the products and services that this software may offer  
<https://www.microsoft.com/en-us/accessibility>



**Promoting disability inclusion**

There are no limits to what people can achieve when technology reflects the diversity of everyone.

# 05 Accessibility to All

## Apps

Mobile application that guides people inside museums by making them more inclusive, interactive and playful.

<https://play.google.com/store/apps/details?id=com.google.android.apps.cultural&hl=en&gl=US>

Google Arts & Culture



## More Apps

[https://play.google.com/store/apps/details?id=com.ilunion.amuse&hl=en\\_US](https://play.google.com/store/apps/details?id=com.ilunion.amuse&hl=en_US)

<https://apps.apple.com/us/story/id1266441335>

<https://www.androidauthority.com/best-disabled-apps-and-accessibility-apps-for-android-586626/>

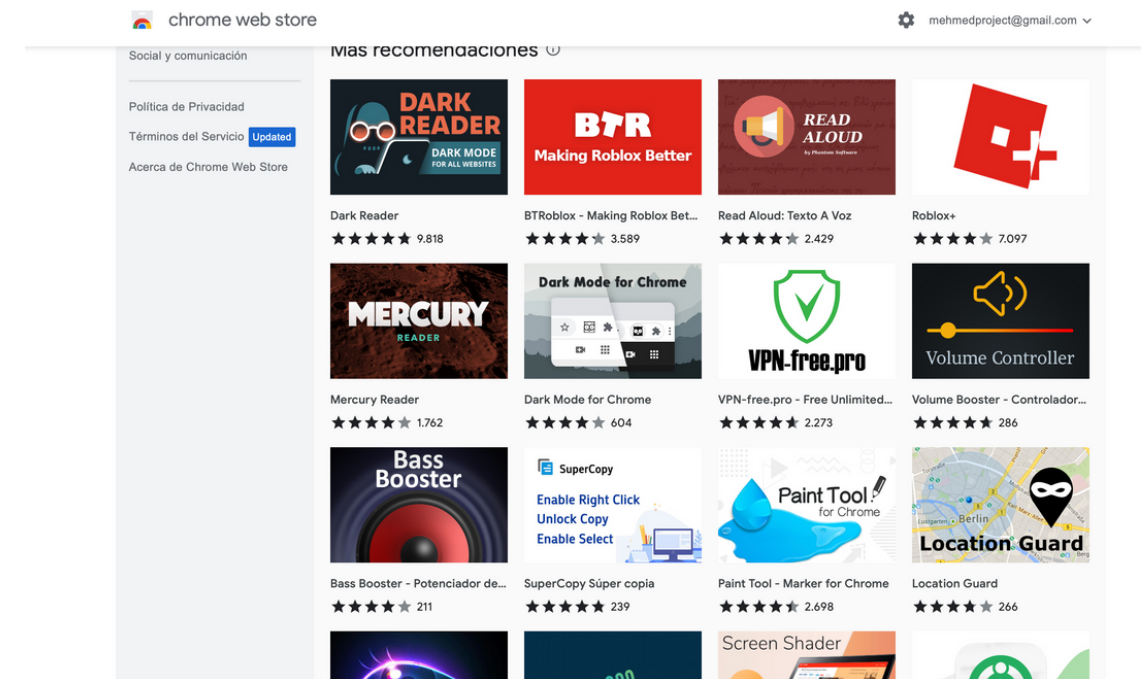
## Accessible Websites

Website with a summary of W3C accessibility standards

<https://www.w3.org/WAI/standards-guidelines/>

Chrome search engine website with different accessible extensions

<https://chrome.google.com/webstore/category/ext/22-accessibility>



## Technological devices communicators with ACC



[https://neurorhb.com/wp-content/uploads/2013/07/dispositivos\\_saacs\\_imagen2\\_neurorhb-300x250.png](https://neurorhb.com/wp-content/uploads/2013/07/dispositivos_saacs_imagen2_neurorhb-300x250.png)

# 05 Accessibility to All

## 5.3.5. The Senses

### Visual impairments

the spaces must be designed allow movement with a cane or guide dog and the content must be presented in Braille or audio description or with tangible 3D objects.



symbol for audio description



blind's cane



braille alphabet



Tactile map made with 3D printer for blind people

# 05 Accessibility to All

## Hearing impairments

Explanatory videos must be subtitled, offer the services of sign language interpreters, the possibility of different languages and “hearing loop” service.



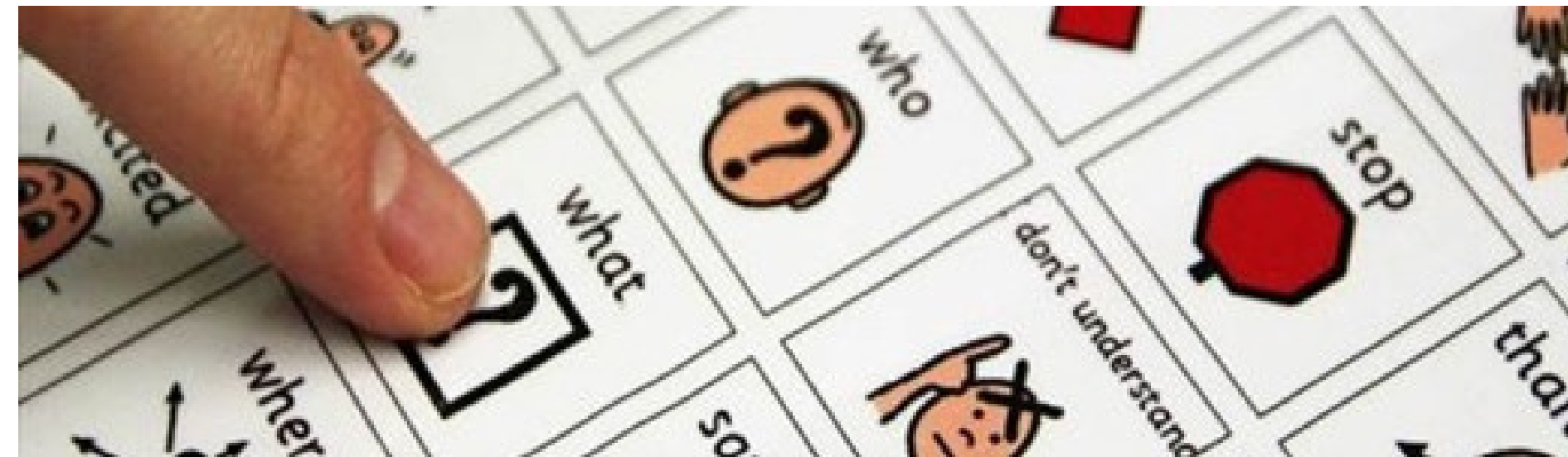
Symbol for closed captioning



Symbol for sign language

## Speech impairments

Museum staff must be prepared to deal with people with speech impairments and should know the basics of Augmentative and Alternative Communication Systems (CAA).



### 5.3.6. Universal Design for Learning (UDL)

- Offer different degrees of content complexity and abstraction
- Use clear language and a simple structure
- Offer different ways of presenting the contents: videos, images, audios, texts, etc. as well as the interpretation of these.



Symbol for easy reading



This logo incorporates, offered by the Hearing Loss Association of America "Get in the Hearing Loop" task force, offers the universal symbol for hearing assistance.

## 05 Accessibility to All

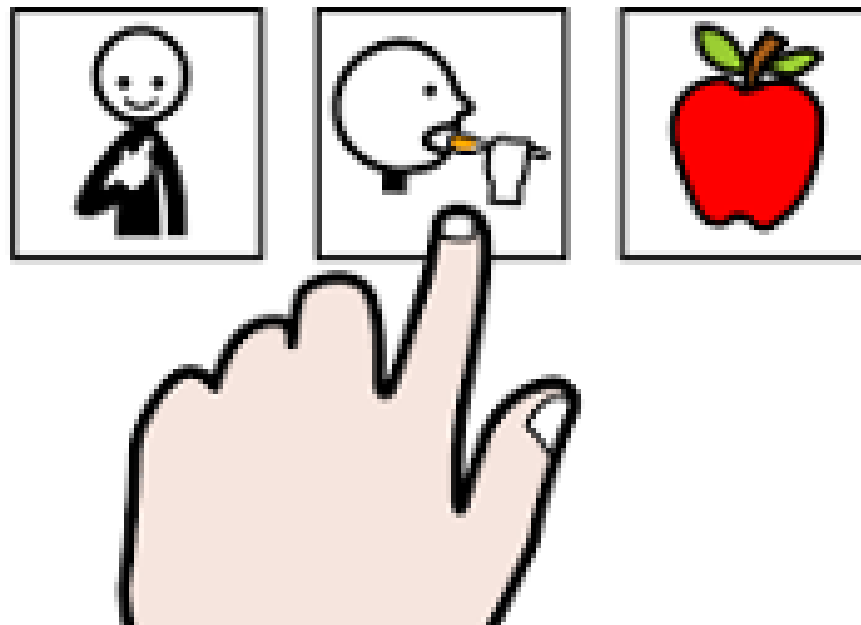
### Lectura Facil

<https://www.lecturafacil.net/eng/> Web site that provides guidelines for writing texts that are accessible to everyone.

### Inspired Services

[https://www.inspiredservices.org.uk/wp-content/uploads/EN\\_Information\\_for\\_all.pdf](https://www.inspiredservices.org.uk/wp-content/uploads/EN_Information_for_all.pdf) A guide to European standards on how to use easy-to-read method

- Use multisensory devices, offer audio or video content to help the understanding of all audiences
- Use pictograms to make the contents accessible.



### 5.3.7. Economics

It is crucial to offer a flexible ticket prices and that discounts can be enjoyed according to the needs of each group as well as offering free days/schedules. A good practice of this idea is the decision taken by the Barcelona City Council: in order to approach culture to those citizens without financial resources, decided to open for free, most of the city museums, on the first Sunday of every month.

To take into account also the transport to access the different cultural centres and spaces.

Catalan Project Apropacultura, carried out by an exclusive network of cultural programmers, who wants to facilitate access to culture to people in vulnerable situations, offering some of their tickets at a reduced price.



## **CHAPTER 6**

# **Shared Responsibility for Planning, Implementation, Assessment & Evaluation**

# 06 Shared Responsibility for Planning, Implementation, Assessment & Evaluation



## 6.1. Introduction

Engaging with art is essential to the human experience.

Among adults, arts participation is related to behaviors that contribute to the health of civil society, such as increased civic engagement, greater social tolerance, and reductions in other-regarding behavior.

Yet, while we recognize art's transformative impacts, its place in education has become increasingly tenuous.

Though few would deny that the arts confer intrinsic benefits, advocating “art for art’s sake” has been insufficient for preserving the arts in schools—despite national surveys showing an overwhelming majority of the public agrees that the arts are a necessary part of a well-rounded education. Over the last few decades, the proportion of students receiving arts education has shrunk drastically. This trend is primarily attributable to the expansion of standardized-test-based accountability, which has pressured schools to focus resources on tested subjects.

## 6.2. Three Paradoxes

The relationship between school and cultural practices is in many ways a paradoxical one.

The first paradox lies in the assumptions that are most often put forward to analyse the relationship between educational capital and cultural practices.

The correlation between the level of education and the propensity to engage in cultural practices is a spurious correlation, since these two variables ultimately come under the same hidden variable: the cultural capital transmitted by the family environment.

The second paradox is the relatively marginal status of the arts and culture within a school system that is nevertheless reputed to be one of the most humanities-oriented.

There is an imbalance in favour of the literary field, which occupies a very privileged place compared to other fields of art, notably music and the plastic arts. Imbalance between the field of heritage and that of contemporary creatio.

The third paradox, which has to do with the contradictions of the massification of education, is more confusedly perceived.

It has also, in a way, blurred the line between the realm of scholarly culture and that of mass and popular culture, on which the policy of democratising culture inherited from the founding fathers of the Fifth Republic's cultural policy was implicitly based (Coulangeon, 1996; Urfalino, 1996).



# 06 Shared Responsibility for Planning, Implementation, Assessment & Evaluation



## 6.3. Two Examples

The example of the latest acquisition of the Musée des Beaux-Arts de Lyon (see Annex 1) can serve as an illustrative example. « Katia à la chemise jaune » adds to an already important collection of the artist's works, particularly drawings and books.



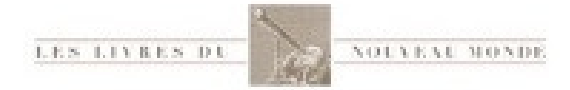
*An anonymous face without features*

This single portrait can become a great opportunity to create an event around an anonymous, yet famous portrait, giving the group of students and trainers the chance to consider the semiotics of art, its abstract, anonymous yet beautiful nature of the image.

To this kind of mental reversal we are calmly invited to *Les Formes du Visible*, the new book by one of France's greatest anthropologists, Philippe Descola, professor emeritus at the Collège de France, who engages ethnological knowledge in the broadest sense in what was the reserved domain of art historians.

This book can be an excellent basis for discussion between students and trainers.

Finally, another example of a place for art exhibitions and work with the public can be the Confluence Museum (Annex 3). This is a unique place where art meets both human and animal nature in history.



Philippe Descola  
**Les Formes  
du visible**



# 06 Shared Responsibility for Planning, Implementation, Assessment & Evaluation



A human being is a migrant who is able to come together with others, stops for a time and forms societies, cultures and civilisations. The exhibition questions these ways of functioning on the basis of three constants, namely organisation, exchange and creation.

Even more exceptional is the fact that visitors are invited to touch some of the exhibits with their own hands, an experience that changes our relationship to the artistic and natural objects exposed.

This aesthetic experience is at the heart of the Abeyga project. It can be used as an example in order to establish shared responsibility for the planning, implementation, evaluation and assessment of the museum visit.





# CHAPTER 7

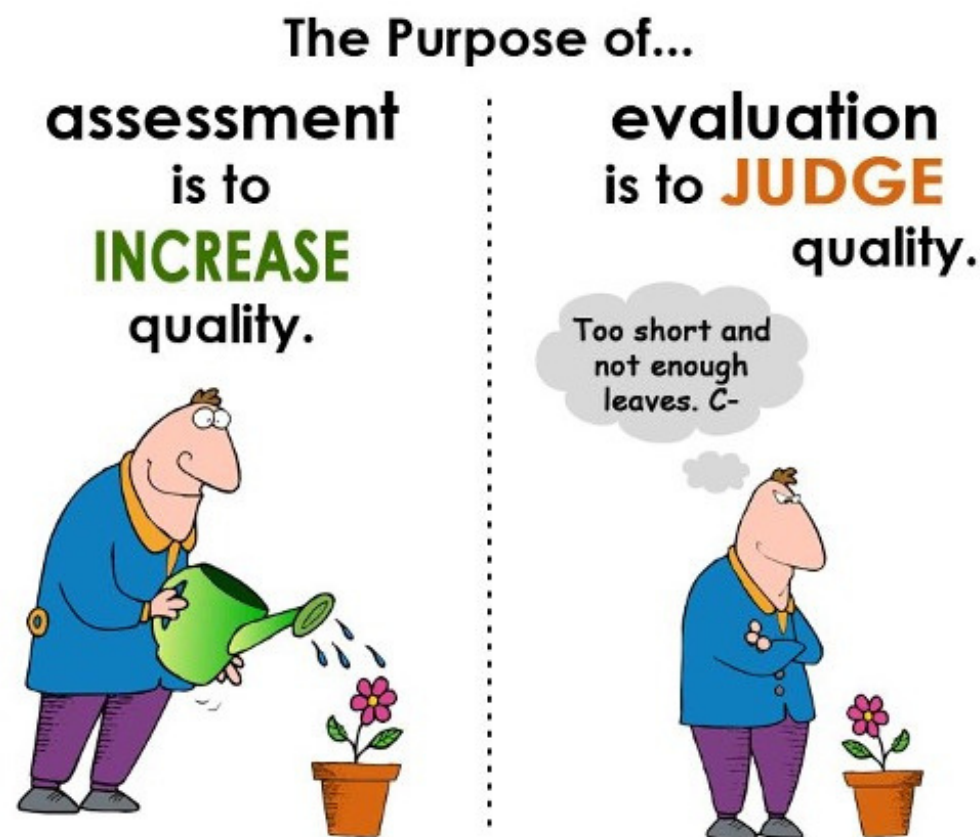
## Detailed Strategies for Assessing, Monitoring, Evaluating & Reporting

# 07 Detailed Strategies for Assessing, Monitoring, Evaluating & Reporting



Results from assessment and evaluation are becoming critical to establishing how well school systems are performing and for providing feedback, all with the goal of helping students to do better (OECD, 2013).

## 7.1. Assessment vs Evaluation



Assessment is a measurement of growth, is the process of collecting information about a student to aid in making an evaluation about the progress and development of a student.

Evaluation is a judgment of mastery.

## 7.2. Assessment in Art Education

In art education, one of the most difficult tasks is to evaluate the artistic works of students (Dikici, 2009).

Good arts assessment needs time to be thoughtfully implemented, professional development for teachers using and administering the assessments and alignment with district, state or national standards in the arts. Good arts education assessment supports and develops teacher instruction and student learning.

Richard Cowell, in his 2003 article, “The Status of Arts Assessment: Examples from Music”, reminds us that assessment serves many purposes, including motivating students and teachers by recognizing work well-done; providing information to teachers and leaders to improve instruction; informing us if our instructional goals have been met; and, informing us what was and was not covered in the curriculum.

There are some aspects of arts assessment that make it unique from assessment in other core content areas.

- “Doing” and “making” are critical components of arts education.
- Arts education assessment is authentic.

There are a number of qualities that should be present in arts education assessment.

- An insistence on excellence
- Judgment
- Importance of self-assessment
- Multiple forms of assessment
- Ongoing assessment

# 07 Detailed Strategies for Assessing, Monitoring, Evaluating & Reporting



## 7.3. What Should be Assessed?

Student autonomy is not only important but central to their art making. Student experience in school art programs is thought to develop the capacity for independent thought and the ability to express ideas in visual form. Individual creative expression.

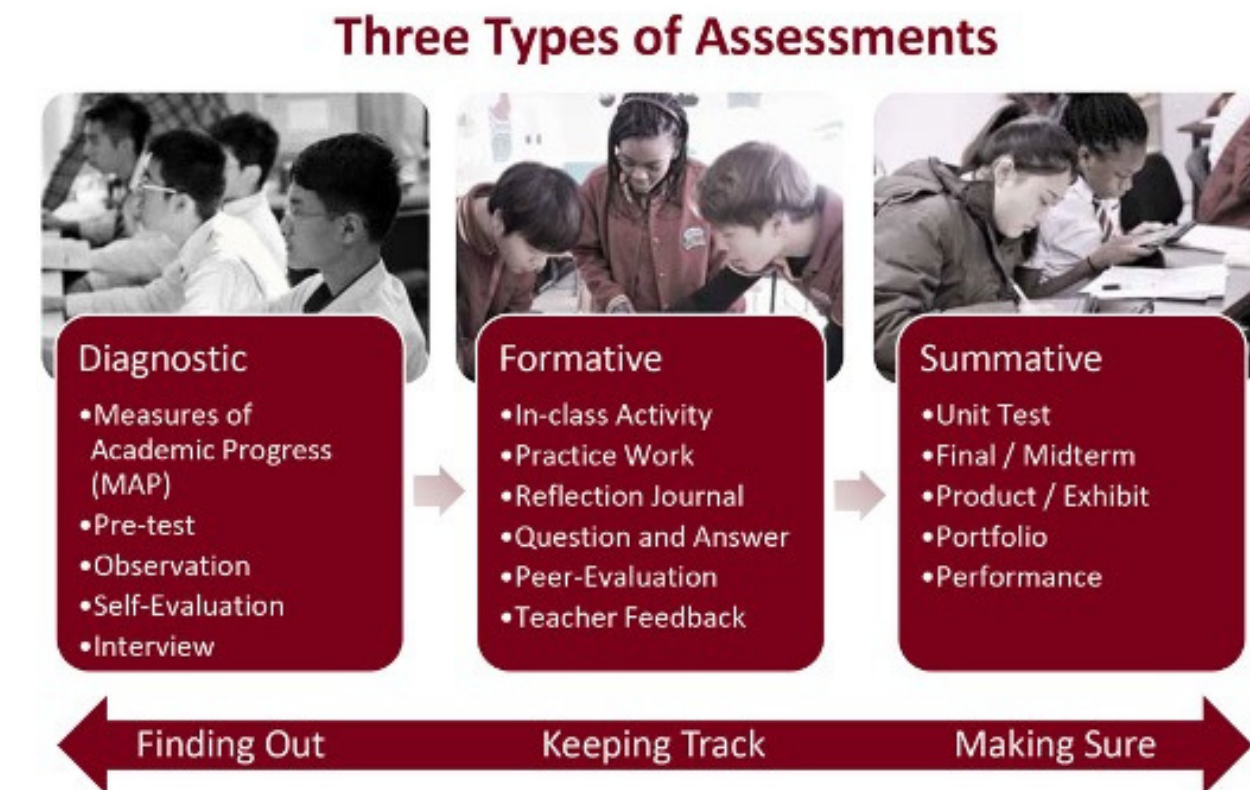
Creativity is re-emerging as one of the key goals of art learning in the twenty first century (Steers, 2009, Freedman, 2010). Learner's technical skills or knowledge of cultural and historical content.

Techniques to identify the personality characteristics and dispositions of creative individuals. As such the determination of creative artistic production becomes an issue of judgment rather than measurement.

## 7.4. Evaluator or Evaluators?

Teachers need to recognize the social context in which student work is produced. The teacher is not necessarily the final arbiter of quality. Should not be the sole arbiter of quality in judging student work is not an expression of mistrust in teachers. Rather it recognises of the nature of art and the ways in which its quality is determined in social settings. Critics, artists, agents, and consumers all play their part in stamping an artist's work as original, valuable, worthy or not. Similarly in the educational context there are many stakeholders who can legitimately contribute to the discourse about the quality of artwork made by students. These include the students themselves, the classroom teacher, the community of art teachers, arts administrators, and professional artists to name some (Boughton, 2013).

## 7.5. Types of Assessment



There are three main types of assessment that can be used during the teaching and learning cycle: Diagnostic, Formative & Summative.

### 7.5.1. Diagnostic Assessment

Allows a teacher to determine students' individual strengths, weaknesses, knowledge, and skills prior to instruction.

# 07 Detailed Strategies for Assessing, Monitoring, Evaluating & Reporting



## Tools for Diagnostic Assessment:



- Pre and post-tests
- Self-assessments
- Discussion board responses
- Entry/Exit tickets
- Interviews
- Observations
- Polling

## Tools for Formative Assessment:

### HAND SIGNAL: ONE TO FIVE

QUICKEST AND EASIEST WAY TO ASSESS A LARGE GROUP OF STUDENTS

FORMATIVELY ASSESS STUDENTS BY HAVING THEM RATE THEIR UNDERSTANDING FROM A SCALE OF ONE TO FIVE

1 FINGER: STUDENT IS ABSOLUTELY LOST  
 2 FINGERS: STUDENT HAS A VAGUE IDEA  
 3 FINGERS: STUDENT IN THE MIDDLE  
 4 FINGERS: HAS A GOOD UNDERSTANDING  
 5 FINGERS: STUDENT HAS MASTERY

### EXIT TICKETS

BEST FOR ASSESSING A LESSON'S OVERALL OBJECTIVE OR GOAL

2 - 3 MINUTES

WHAT DID YOU LEARN TODAY?  
WRITE A 3 SENTENCE SUMMARY OF TODAY'S LESSON.

STANDARDS TRACKING

THE QUESTION IS ANSWERED ON THE SLIP OF PAPER

### THINK-PAIR-SHARE

THIS ASSESSMENT IS ALSO AN EXCELLENT CLASSROOM ACTIVITY AS WELL

**THINK**

GIVE APPROPRIATE "WAIT TIME"

**PAIR**

TOGETHER STUDENTS DISCUSS AND COMPARE THEIR ANSWERS

**SHARE**

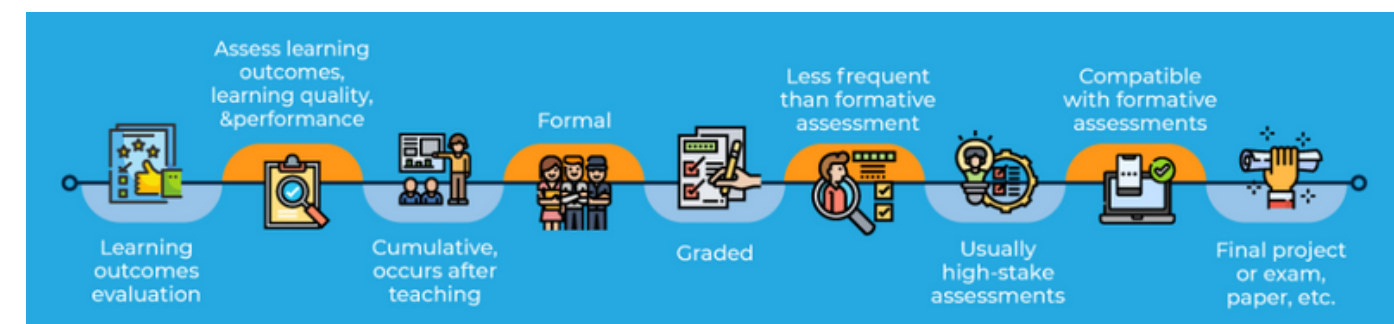
THE TEACHER MAKES CORRECTIONS ON THE STUDENTS' RESPONSES FOR ALL TO HEAR

## 7.5.2. Formative Assessment

The purpose of formative assessment is assessment for learning, in other words, classroom teachers find out how their students are doing with the targeted knowledge, skills, and dispositions in order to provide immediate feedback, coaching, and correction.

## 7.5.3. Summative Assessment

The purpose of summative assessment is assessment of learning.



# 07 Detailed Strategies for Assessing, Monitoring, Evaluating & Reporting



## Types of Summative Assessment:

### PORTFOLIOS



### PROJECTS



### INTERVIEWS



### ESSAYS



### TESTS



### PRESENTATIONS



## 7.6. Methods & Strategy of Assessment

### 7.6.1. Portfolio Assessment

Paulson, Paulson, and Meyer (1991) describe a portfolio as 'a purposeful collection of student work that exhibits the student's efforts, progress and achievements in one or more areas of the curriculum' that includes content selected by students, selection criteria, merit judging criteria and evidence of self-reflection. Usually a portfolio contains selected multifaceted samples of students' best efforts.

### What goes in a portfolio?

- 1) Media, videos, tapes, pictures, artwork, computer programs
- 2) Reflection, statements of goals, self-reflections, journal entries
- 3) Individual Work, tests, journals, logs, homeworks, essays, posters
- 4) Group Work, cooperative learning sessions, group performances, peer reviews
- 5) Work in progress, rough and final draft of a project

### 7.6.2. Curriculum

In general, curriculum is a systematic and intended packaging of competencies (i.e. knowledge, skills and attitudes that are underpinned by values) that learners should acquire through organised learning experiences both in formal and non-formal settings (<http://www.ibe.unesco.org/en/geqaf/core-resources/curriculum>).

The curriculum framework for Visual Arts embodies the key knowledge, experience, skills, values and attitudes that students are to develop at the senior secondary level.

# 07 Detailed Strategies for Assessing, Monitoring, Evaluating & Reporting

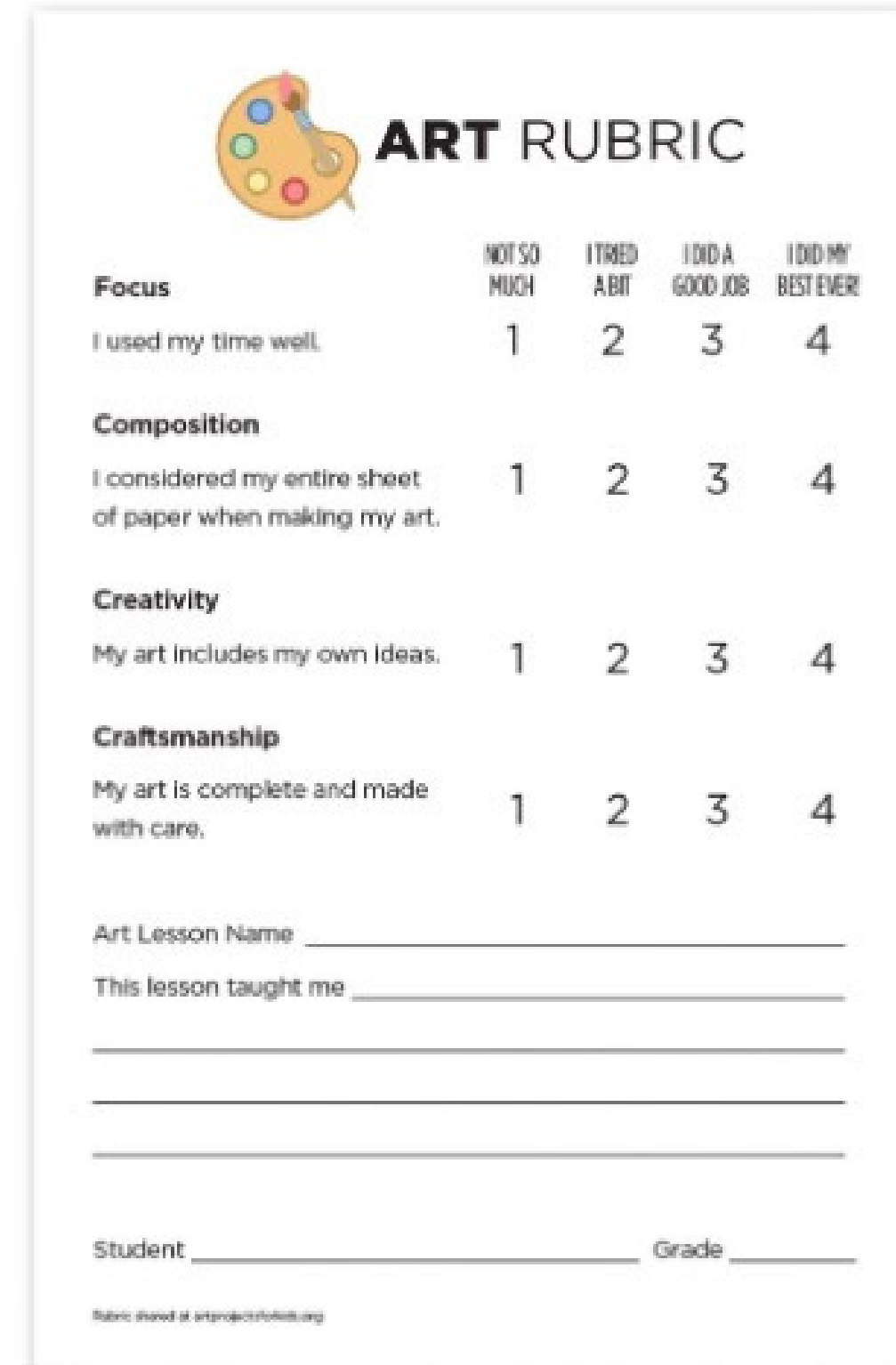



## 7.6.3. Rubric

A rubric is a tool that has a list of criteria, similar to a checklist, but also contains descriptors in a performance scale which inform the student what different levels of accomplishment look like (<https://theartofeducation.edu/2018/02/21/lighter-side-rubrics/>).

### Types of Rubric

- General Rubric
- Task-Specific Rubric
- Analytic Rubric
- Holistic Rubric
- Single-Point Rubric



 **ART RUBRIC**

Focus	NOT SO MUCH	I TRIED A BIT	I DID A GOOD JOB	I DID MY BEST EVER
I used my time well.	1	2	3	4
<b>Composition</b> I considered my entire sheet of paper when making my art.	1	2	3	4
<b>Creativity</b> My art includes my own ideas.	1	2	3	4
<b>Craftsmanship</b> My art is complete and made with care.	1	2	3	4

Art Lesson Name \_\_\_\_\_

This lesson taught me \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Student \_\_\_\_\_ Grade \_\_\_\_\_

Rubric shared at [artprojectofeducation.org](http://artprojectofeducation.org)



# **CHAPTER 8**

## **Opportunities for Public Performances, Exhibitions & Presentations**

# 08 Opportunities for Public Performances, Exhibitions & Presentations



Exhibition can be defined as the presentation of works of art in a certain space, for a certain period, to the widest possible audience; and following its completion, it is presented for economic or intellectual needs or for different reasons to people who are expected to perceive it.

Therefore, as art exhibitions are events that act as a bridge between the artist, the work and the receiver (fairs, biennials and festivals), nowadays digital exhibitions of art via online applications have been made possible in a dimension without time and space.

## 8.1. Museums & Galleries

The term “performance” fails to capture the full range of variables that come into play.

Regarding the importance of performance on museums, Barbuto A. (2015) investigates what role can museums play in preserving, documenting, and acquiring a performance and agrees with Laurie Anderson (2004) thought “that performance is indeed one of the most ephemeral forms of art”.

The role audience plays in a performance is crucial, whether they participate actively or instead exhibit total indifference.

In recent decades, there have been a range of political, social, and cultural pressures to museums to change, adapt, and modernize (Windey, Bouckaert, and Verhoest 2008). There was also a shift in the 1980s towards considering visitor experiences, such as through satisfaction surveys and inviting comments and feedback, albeit this was not wholeheartedly embraced by all museum professionals

Nevertheless, one of the groups that museums continually fail to cater for, despite their efforts to broaden and diversify their audiences, is the younger age group - teenagers and young adults. (Xanthoudaki, 1998; Australian Museums Online, 2005).



## 8.2. Art Workshops in Exhibition Centers

Within Art Workshops the trainer through spontaneous artistic expression could create a "new" non-verbal language, thanks to which one can "directly express dreams, fantasies, and other experiences (...) escaping censorship and limitations of verbal expression (Ulman, E. & Dachinger, P., 1975).

# 08 Opportunities for Public Performances, Exhibitions & Presentations



An Art Workshop can aim to:

- Foster spontaneous creativity of participants
- In the case of students with SEND, Art Workshops are the way to bring order out of chaos – chaotic feelings and impulses inside, a dizzying mass of sensations.
- Throughout the entire creative process implemented in the Art Workshop space, internal and external realities are mixed into a new being, so that students or adults with mental health problems or suffering from traumatic experiences
- The creative nature of the art activities implemented in the workshops help participants to shape their ego

## Example of Art Workshop

In 2010 at MoMA, Abramović engaged in an extended performance called, The Artist Is Present. As Abramović explained “Nobody could imagine...that anybody would take time to sit and just engage in mutual gaze with me,”.

On the other hand, “Positives” is a series of eight large-format staged photographs Zbigniew Libera transforms.



## 8.3. School Presentations

Example 1: Students of universities and secondary schools have to make a holistic interactive exposition “Experimental Mathematics” for a museum

Example 2: A series of projects that demonstrate to students that math is beautiful, fun, interesting, exciting, and extremely useful.

- Some of the hands-on projects discussed will include math and Origami;
- Several magic tricks involving cards, magic squares, etc.

# 08 Opportunities for Public Performances, Exhibitions & Presentations



## 8.4. Online exhibitions & National or International Platforms (Digital – Virtual Exhibitions)

With the COVID-19 pandemic in 2020, the world has entered into a new process (quarantines and shutdowns), and life was sustained from homes. And most of the canceled exhibitions and art organizations were continued online.

Virtual reality (VR) exhibitions, which give the closest feeling to the real experience among other digital methods, include applications that can produce works, design spaces, support curatorial understandings, and benefit from multimedia.

Virtual reality systems are used as the closest applications to the actual experience of visiting exhibitions. As Scale (2018) supported “Virtual reality is the creation of a virtual environment targeting our senses in such a way that we experience it as if we were there. And it uses a range of technologies to achieve this goal”.

It is worth mentioned that one of the prominent applications during the pandemic period was online viewing rooms. Many great galleries and art organizations of the world have taken their places in there. Online viewing rooms are planned and curated similar to a physical gallery space presenting exhibits in 3D.



Additionally, Websites with virtual reality application infrastructure such as Artsteps, or VR All Art have become an important alternative for art exhibitions with their simple interfaces and structures that appeal to the use of a wide population.

Finally, International Virtual Engravist Printmaking Biennial 2020 is the world's first virtual printmaking biennial held during the pandemic. More than 600 artists from 54 countries took part in the biennial, and the works were exhibited in 7 virtual galleries (Engravist, 30.03.2021).



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