

TEENS WITHOUT SCREENS

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**TOOLS FOR SOCIAL INTERACTION
THROUGH ARTS
TOOLKIT FOR TEACHERS**



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DEVELOPING TOOLS
FOR SOCIAL INTERACTION
THROUGH ARTS



LATVIJAS KRISTĪGĀ AKADĒMIJA
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SHORT DESCRIPTION OF THE PROJECT

Taking in notice World Health Organization (WHO) data on public health of teenagers and behavioral addiction to electronic devices, and PEW Research Centre data (2019) that 97% of teen boys and 83% of girls play games on some kind of device, the main purpose of the project is to develop innovative guidance (“Toolkit”) for teachers and educators working with teenagers in order to reveal to young people alternative ways of creative initiatives and communication at school’s daily activities.

We propose integration of several forms of Arts – visual art, drama, ballet – as a way of captivating and fascinating young people for involvement in social (non-virtual) interaction. Teachers can guide young people in alternative ways for socializing according to the needs of healthy psychological, mental and spiritual growth of personality. The guidance will be developed by interdisciplinary and cross-sectoral team: university teachers, professional artists, secondary school teachers, art therapists, youth educators, specialists of psychology, anthropology and theology working on the common idea.

According to WHO data, excessive internet use of electronic devices for teenagers and young people need to be addressed by special policies and programs to resolve the growing problem: recent decade has witnessed explosion in the use of electronic devices, smart phones, etc. Since 2014, it has become an alarming concern also in the Nordic and Baltic countries – not only for parents, but also for clinicians, professionals working with youth, academicians from universities, educators in general about the relevance of public health of teenagers.

According to PEW Research Centre, 97% of teen boys, and 83% of girls play games of some kind of device. In May 25, 2019, WHO voted for inclusion of “gaming disorder” as a behavioral addiction into the new International Classification of Diseases. This is the move that could alarm parents, educators, different strata of society also in the Nordic and Baltic countries.

Psychological and physical health of teenagers and young people is under threat, especially in the Baltic countries where the level of addiction is higher than in other European countries. We consider that use of technologies in the process of learning and teaching should be evaluated as positive. But our concern is about overspending time in internet, because it may leave a negative impression on the immature psyche of teenager. The potential of strength of immature personality of teenager is overused in one direction against the others.

The main purpose of project is to develop innovative guidance (“Toolkit”) for teachers and educators working with teenagers and young people in order to reveal to young people alternative ways of creative activities and communication at school during breaks between lessons. Partners of the NORDPLUS Horizontal project suggest the use and integration of arts in the school Curriculum. It makes study process more attractive, creative and sometimes mind-provoking.

Pupils waist their time during breaks between lessons, they “sit” and communicate through smart devices even if their peers are just next door. We propose integration of several forms of arts as a way of captivating and fascinating young people for involvement in social (non-virtual) interaction. Teachers can guide young people in alternative ways for socializing according to the needs of healthy psychological, mental

and spiritual growth of personality. Uniqueness of LChrA as a coordinating institution is in integrative cross-sectoral perspective on each problem, and especially holistic approach including spiritual context of personality. The guidance will be developed by interdisciplinary team: artists, art therapists, academics and teenage educators, specialists of psychology, anthropology and theology will work on the common idea. LChrA has a wide network of professional associations of psychologists, anthropologists and artists, and the specialists from these associations will be invited as experts for qualitative development of the innovative idea.

Project aims to develop: 1) Arts-Integration Toolkit for Teachers “Teens Without Screens” in printed form and available in the net, 2) piloting the Toolkit as a guidance for teachers in Majori Gymnasium (Latvia) integrating arts into everyday school life - and make it available to everyone interested; 3) To present the results of piloting the Toolkit in practical Conference for teachers and educators to rise the public interest on the growing problem of internet addiction among youth.

By activities and dissemination of results the project is reaching NORDPLUS Horizontal aims in a sustainable network on the Nordic and Baltic cooperation in education, to help to create Nordic and Baltic educational area, as well to “contribute to the development of quality and innovation in the educational systems”. Also we are reaching NORDPLUS Horizontal aims for in-service training and further education for teachers, development of new teaching methods. Our aim for future is to create sustainable cross-sectoral network activities between Nordic and Baltic educators.

WORK OF HEART: INTEGRATION OF PAINTING AND ICONOGRAPHY IN CURRICULUM FOR SCHOOL BREAKS

Skaidrīte Gūtmane (Latvian Christian Academy)

Background for integrative approach

The obsessive use of digital technology is a real problem for many teens and children, say parents and therapists. A recent European study concluded that more than 70% of parents think their teens are “addictive” to mobile devices. A growing number of psychologists specialize in treating young people who use digital technology obsessively – some even point out that teens do not eat or sleep without their gadgets by hand. Yet the term “internet addiction” is controversial and mainly is not officially recognized as a mental disorder. Teachers and therapists, parents are searching ways to turn teenagers’ attention towards more healthy activities.

The current project “Teens Without Screens” aims at integration of arts in secondary school Curriculum. The present article deals with practical and theoretical approach how it could be done during the class breaks.

If a school employs music, art, drama or dance teacher, it is most likely that he or she is involved in various arts lessons as part of the school Curriculum or arts learning programs, guided by state, national or local standards by each school. However, arts-integrated school Curriculum is a different approach to its pupils’ education. In integrated approach, arts become the drive for activity and meet dual learning objectives: pupils are engaged in creativity process to explore connections between some particular art form and another subject area to gain greater understanding in both. For example, they meet objectives in painting, composition, colors, expression and at the same time deeper understanding of social problems of society. Or, painting an icon, they learn how to use different colors, gold and composition for better expression of their artistic talent, and at the same time they are welcomed to reveal spiritual background of the portrayed person as human being created by God. Therefore, integration of art experience is reinforcing deeper understanding of specific life situations in various contexts. In addition, the result for arts-integrated curriculum is student’s competence in both the arts form and other curriculum areas. It requires the teachers’ engagement in professional development to better standards of arts and connection of arts to the Curriculum they teach.

Arts-integration definition

Arts-integration is an approach to teaching in which students construct and demonstrate understanding of social reality through an art form. Students engage in creative process, which connects an art form to some other subject area, and meets involving objectives in both.

“Arts-integration is approach to teaching...”

Keyword “approach” means “path”, “road” or other means of reaching a person

or place. This definition starts with assumption that arts-integration is larger than just another activity.

Approach to teaching requires clarification *how* something is taught rather than *what* is taught. Every teacher has an approach to teaching whether or not they are aware of it. Approaches are traditionally teacher-centered instructions, when students are receiving instructions. Our belief is based on *how pupils learn*. Arts-integration is progressive, pupil-centered continuing process. This approach to teaching is grounded in the belief that learning is to be actively built, it should be experiential, evolving, collaborative, problem-solving and reflective; in one word, interesting. This understanding is based on the research about the nature of human learning, and is integral in involving students spiritual and psychological potential.

Arts-Integration includes:

1. *Drawing*. To unleash creativity in order to drive away teen’s psyche from pressing buttons,
2. *Active hands-on-learning* (student draws by him or herself and not from setting that teacher would put in front of him or her),
3. Opportunities for students *to learn from each other*, and to enrich their understanding through explanations,
4. Students are engaged in *reflections about what they learned*, what they understood from social and spiritual consequences from each particular situation painted,
5. Students’ *assessment of their own and their peers work as a part of their learning experience*,
6. *Positive environment* where students are encouraged and supported to understand life risks, explore different possibilities as well social and corporative learning is created and maintained.

To illustrate the idea of arts-integration, we use “interactive” paintings by contemporary Swedish artist Janeric Johansson (b. 1950). He actively participates in international exhibitions and has done solo exhibitions in Arab countries, Brazil, Canada, China, Denmark, France, Germany, Hong Kong, Israel, Japan, Latvia, New Zealand, Northern Island, Norway, Russia, Sweden, Switzerland, Tunisia, USA). J. Johansson is Honorary professor in Yunnan Arts Institute (China) where he regularly presents his artworks in academies and art schools on creativity. His series paintings relate allegorical and metaphorical expressiveness.

First, we propose to discuss the J. Joseffson’s painting “Ladybug” (*Fig. 1*). This is one of his favorite motifs to start mutually interesting discussions with audience. For example, teacher could address students with questions:

- How you could cross the abyss? Two options given: as a horse or as a ladybug – which one you choose and why?

Possible answers could be:

- If we cross like horses, we use only our physical strength – however, we may risk to fall in the abyss.
 - But if we are like ladybugs... We build bridges for others to cross the abyss.
 - Which way you choose? Are you “a horse” or “ladybug”? If you are ladybug: in God’s power you cross the abyss and build a bridge over it.
-



Fig. 1. Ladybug and horses by J.Johansson.

Mind-engaging process requires both reception and mental processing of the given information. Students' reflections reveal their personalities. Processing is active and saturated, it involves personal opinion, and becomes interesting.

Arts-integration provides multiple ways to make sense of what pupils learn, and at the same time it makes learning visibly appealing and even entertaining. It goes beyond the initial step by helping students to accept the information. But the most important is that students would go in deeper understanding of life's situations which is interdisciplinary by definition.

Or we recommend to take J. Johansson' painting "Nothing left, no right" (Fig. 2 and 3). Artist used a toy elephant from 1920s with a pitiful expression. He painted it standing on a spring board, looking on both sides, left and right, and seeing no way out. Many pupils were able to relate their own or parents' feelings to this painting. It speaks about human crisis facing uncertainty and the unknown. For example, today many people are anxious about the unfolding future of the Covid-19 crisis. How to deal with the situation?

Artist's explanation:

"Nothing left, no right... – whom can one trust? Is there any way out or any alternative? In front – black hole! The only thing that seems certain is uncertainty... Where is the light?... Is mankind human?"



Fig. 2 and 3. J.Johansson discusses "Nothing left, no right" with pupils.

From artist's favorite stories: "Some years ago I had a tour in Switzerland with couple of musicians, and I asked them whether in Swiss they are familiar with the situation. After good talk, they agreed that the most important thing for them is to keep clear consciousness about what they can do for themselves and their families. - What it means to have clear consciousness? - I asked. - How should we act in crisis situations? And I proceeded with my opinion: We as Christians in situations like these are used to come to God and pray."

How this story is related to the painting? First, the audience is met with a challenge: psychological (uncertainty: “What to do in the situation of despair?”), social (social crisis), theological (“What is God?”, “How to address Him in situation of despair?”). Second, the audience reflects on challenge illustrated with visual means: black abyss is contrasted by bright light rays from above. The contrast provokes further questions about the meaning of symbols: “What do they mean? Do they have any meaning beyond just visible contrast?” Third, the toy elephant may be a picture of inability to find necessary solution, childhood memories or even immaturity. The mouth of the elephant is tied up with red rope – this may a symbol.

The learning is made visible and it is multi-layered. It demonstrates the method how to address psychological, pedagogical, social and religious challenges by means of art. Analysis of painting turns into discussion about the context and students are involved in that. J. Johansson enjoys to be present in his exhibitions, to speak to people, to ask questions and to listen to their shearing. Sure, the result goes far beyond the initial step to learn “technical” information explained by teacher regarding composition, proportions and other elements of the painting. Pupils become active meaning-makers. Their role is more than just passive reception of the given knowledge; arts-integration develops capacity to reflect on what they see, to make a dialogue on many levels. At the same time, it is a lesson for life, in this example – how to deal with crisis when it happens?

“... through an art form...”

Any branch of art – painting, icon painting, sculpture, dance, drama, music, etc. – is a product of creativity. And it invites creativity of the viewer and listener. Art lives through and by interaction with the audience. Teachers ask to communicate pupils’ learning through certain art form. They should have possibilities to demonstrate their understanding in various ways. Class break becomes time of experiment when different learning modalities can be actively processed. Participants sometimes are observers, sometimes listeners, sometimes they become painters themselves, they acquire information and they provide their authentic context and understanding of problem solving in their feedback.

“...students engage in a creative process...”

Creativity is a psychological, social and above all spiritual activity, fashioned to produce outcomes that are value-oriented.

The heart of the arts-integration is personal engagement of a student in creative process. Arts-integration requires more than mere repetition of instructions given by teacher. Students are challenged to create some original content which is rooted in their own personality and values. The creativity in arts is a process that is not a single event; it includes many ongoing phases of interaction. Each phase is related to every other, therefore it’s very useful for school breaks.

Another painting of J. Joseffson is “Letters” (Fig. 4). The viewer sees white letters on square. There is no particular sequence of them, however, the viewer is free to “decipher” the message by combining letters. Letters make words, indeed, and after few minutes students will find many hidden words in seemingly chaos. Find them and pronounce! How many words did you find? The artist doesn’t impose one single meaning, and obviously the world we live in is made of many views, they do not contradict but make one whole universe of meaning. The painting is very useful for improvisation and haring with people of different views.



Fig. 3. “Letters” is made of many letters which could make up many words.

The process of creativity has been described differently in education science. We propose that creativity is a synthesis of ideas coming from many sources. The process is visible in five open cycles:

1. Students imagine, examine and perceive,
2. Students explore, experiment and develop their idea,
3. They create their own image,
4. They reflect the image, assess and revise it,
5. They share their product with other students.

Being engaged in creative process, pupils start to produce their original work in one class break, and continue with insights, opinions, and feelings in following breaks during the whole day, and even the week. Obviously, it is difficult to predict all turns of the creative process, for who knows what will happen? Creativity is a discovery, it means immersion in the process of creation. Students’ engagement is experimentation, opposed to rigid step-by-step rules.

For example, some ideas, once explored, do not work in particular case or go well; other ideas that were not originally considered may be perfect for the solution. If teachers are concerned with idea of their product, they are not giving strict normative direction for students; they present foreseen vision of how the result could and should

look like. Teacher's responsibility is to present a problem or challenge for pupils to solve it by means of art, and not to take over and solve the problem keeping in mind that the pupil says what is right or what is wrong.



Fig. 5. J.Johansson has put maps of the Baltic and Scandinavian countries together to make a perfect Arch.

“...engage in creative process which connects an art form to another subject area...”

The key word here is “to connect”, it means “to join”, “link” or “fasten together”, or “to bind, unite”. The idea is very well illustrated by “The Arch” (Fig. 5). The artwork was created during the Awakening years when status of the Baltic States was hotly debated in politics between the West and East. Should the Baltics join European community? Artists’ vision was simple and clear, and it had two meanings: an arch over the globe would be incomplete without three Baltic States and “arch in Biblical sense reminds rainbow, the sign of God’s mercy.

During class breaks we give time to pupils to understand what is interdisciplinary connection between different subjects of their art studies and life around them. A distinguished aspect of arts-integration is its interdisciplinary approach. Connections are made between specific art forms and a specific curriculum area. For example, it can have connections to psychology, different age cycles or psychology groups, social issues, etc. It can be concerns and connections to sociology, history, theology, etc. Be not surprised that a focus for improvement sometimes takes you outside the formal curriculum scope, for example, the arts can connect to such concerns as human depression, effort making, collaboration between different age groups, habits of mind or multiple intelligence, etc.

Art as an object of interdisciplinary approach reinforces interest in studies. Students see that penetrating into the meaning of one subject takes to another subject; consequently, their knowledge is reinforced and extended.



Fig. 6. The Patron Saints of Europe: St. Cyril, St. Methodius, St. Benedict. Icon.

Another example: students at Latvian Christian Academy were challenged to paint an icon “The Patron Saints of Europe: St. Benedict, St. Cyril, St. Methodius” (Fig. 6). When the work was done, they put it on display at Riga Art School and waited for reaction. Pupils were not aware of ancient foundations of Europe during Middle Ages. First they were curious about ancient icon painting technique and step by step they showed more interest about people portrayed: who were they, why they have nimbus etc.? This obviously was the first level of information they need for further insight. Looking at the icon, pupils noted that special status of the persons is presented not only by their pose but also by unique use of light and gold in their portraits, which is part of the Christian Iconographic tradition in the East. Through the visible means they found the invisible sanctity, through temporal they saw the Eternal. Thus pupils learned that icon is profound expression in colors and line of personalities who have entered Deified holiness. It didn’t take much time, only few minutes in the passing during the break (for that very precise explanations by experts are required). For pupils it was real revelation and at the same time personal experience which may be “boring” to explain in words. The use of form, colors and lines could tell them the meaning of “holiness”. From here, there conversation may start why European founding fathers were saints, what made them, what are European human values and Christian humanism itself, what is Church and how does she speak today.

Teacher can explain that the icon shows holiness in a symbolic way: drawing attention to importance of transparent light, why faces of saints have nimbus that serves as a direct indication to the presence of spiritual realm. Students may pay attention to the often use of spheres and circles in icons. E.g., nimbus is a symbolic depiction of spiritual reality, it is compulsory part of any icon. Further, teachers

can explain the place of icons in liturgical life by which believers grow spiritually. Students examine the content of icon and find its relation to a spiritual personality. They examine relationships between a person and God the Creator. They conceive that it is very significant information which comes to the Church through ancient roots and lives on in Europe which has roots in Christian values. They build their understanding of European history by means of art.

“.....and meets involving objectives in both...”

“To involve” is the key word, which means “to develop gradually”. The final part of the definition of arts-integration underlines two ideas. First, arts-integration requires teachers that are eager to work creatively and are able to set objectives in both directions, art form and other subject area. Dual objectives are mutually balanced: pupils are moved towards significant and interesting development in both the art form and other subjects. Secondly, objectives challenge pupils to deepen their further unaided research and the challenge remains open. Pupils learn to express their ideas through more than just one painting, installation or icon, since the class breaks them away from gadgets and make them motivated to come back for continuous learning. Although they are not aware of the result yet, the process of reaching the goal has aroused interest, as they have inborn curiosity (Greek *gnosis*). Teachers monitor pupils’ progress and adjust objectives to keep them challenged and interested during the breaks throughout the whole school year. As pupils’ mastery grows, so do their feelings of self-efficacy – their belief in self-esteem and ability to achieve is growing as well. The self-consciousness is raised though achieving the composition, improvement of art skills, and skills of critical interdisciplinary thinking. They see that parallel to gadgets there are many other possibly interesting activities.

At the end of the school year pupils groups can create a set of art pieces. Separate group can choose phrases from set given by teachers and draw sketches how they will paint it in details. Their task is to paint in the free style, metaphorically, following the example by J. Johansson.

Offered topics (examples):

Biblical motifs: The Noah’ arch, Biblical tower of Babel, Crossing the Red see, The Prodigal son; Holiness and profanity; Why Church?

General motifs:

Love and war, Work of heart, Art as a weapon, Paradoxes of life.

Motifs with upgraded importance:

Modern European personality and icon, Teenagers and icon, Time meeting.

Pupils are encouraged to choose the motif from the list (or create their own) to paint without preset. They have to count on their own results. Art works could be exhibited and discussed among students.

Some educators are hesitant to include the arts-integration in the breaks because usually teachers do arts-based instructions from only a teacher’s side. By this, we provide different approach which is fully integrated and interdisciplinary.

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SUPPORTING ARTS INTEGRATION

Dace Dolace, Ieva Sergejeva (Latvian Christian Academy)

“The creative adult is the child that survived.”

Ursula Le Guin

Creativity Across the Curriculum

The key goal of integrating the arts with other subjects in school education is to reinforce specific skills and content across the Curriculum through hands-on arts activities. When pupils are making or creating things that incorporate content from other subject areas, they are better able to integrate and retain what they are learning.

Integrating the arts with other subjects combines the creative engagement other subject areas, such as mathematics, natural sciences, languages, social studies and technology. There are many ways how to do that. For example, an interdisciplinary “Travel / Excursion Brochure” combines science content with art skills.

There are many types of arts-integrated activities. Some examples are project- or problem-based, or thematic projects that require collaboration and incorporate content across the Curriculum. For instance, in designing and publishing a brochure that advertises travel to a selected planet, pupils have to learn about the planets (science), travel advertising (economics, technology), persuasive writing (language, arts), and combine all those into an aesthetically pleasing print product that “sells” the planet of their choice. Above all, this requires positive teamwork.

Begin by connecting with school teachers to find out what themes pupils are studying in different classes. If pupils are studying the early explorers in social studies their learning could be extended with arts-based activities such as creating maps, replicating costumes and plays based on the life of early explorers, or designing a flag to mark a new settlement. To incorporate reading and writing skills in an arts-based activity, pupils can make and illustrate their own books around the theme. It is important to develop arts-based activities that also tap pupils’ interests, such as animals, cooking, music or technology, etc. Whatever the activity, be sure that pupils have an opportunity to explore, express and present something that incorporates learning from different subject areas.

Integration of arts with other subjects works because pupils are able to use different strategies and learning styles to explore variety of subject areas. Pupils who struggle in science, for example, might enjoy the content more if it is presented in the context of an art activity, ultimately increasing their desire to learn. Giving pupils opportunities to dance, act, draw, paint, or play music draws on their strengths and broadens their learning experience across the Curriculum.

Art integration is hands-on, project-based learning using art materials, songs, poetry, plays, dance, etc., to make children learn in ways that connect to prior knowledge and make their learning relevant to their lives through engagement.

Implementing arts-oriented classroom technology is no different than working in any other kind of technology into the classroom. It is extremely important to involve knowledgeable teachers who can adapt their teaching to a learner-centered, creative

process with other teachers, students, and families, and provide a classroom environment that has access to technology. In using technology for creative pursuits, teachers can introduce and reinforce concepts that have been previously introduced by more traditional teaching methods, and in doing so adapt the concepts to the various needs of all their pupils.

Art integration can be the best tool for engaging, motivating, and inspiring pupils, and, most importantly, keeping creativity alive. And it’s easier than one may think!

Art integration is the tool we need in education to preserve the innate creativity of a child. Children come to us bursting with energy, creativity, and the desire to learn.

Before we talk about what art integration is and why it is important, and how to use it, first let’s talk about the most important part – the pupil it serves. Imagine a 5-year-old child! You give him or her a marker, and he immediately takes it and begins to use it. He doesn’t need instructions. He is not apologetic about his work. He hardly cares what you think about his work. This is creativity and problem solving in its purest form.

- **Drama** develops higher order language and literacy skills as students act out historical or literary figures, they immerse themselves in a theme and can explore and learn about it in a personal way.
- **Music** enhances language learning by teaching students about rhythm, pitch, and sound. Rhythm helps students learn rhymes and develop phonological awareness — components of reading. Repetitive songs help teach academic facts to be memorized (like the multiplication tables) and help make the learning experience easier and more enjoyable.
- **Fine Art** experiences develop literacy, numeracy, and writing skills. Drawing and painting reinforce motor skills and can also be a way of learning shapes, contrasts, boundaries, spatial relationships, size and other math concepts.

Art Integration and Encouragement for Teachers

1. “*I’m not talented.*”

Art integration has nothing to do with talent on the part of the teacher or the child. Pupils get completely engaged, and they sing along with teacher even he / she doesn’t sing “right”. Kids are forgiving and pay close attention to the song. The pupils do most of the work anyway; teachers just need to provide them the means and opportunity.

2. “*I’ll have to teach everything with a messy art project.*”

Art integration does not replace the importance of teaching reading, writing, math, and science in traditional ways; it simply provides a tool to make teaching more engaging when it is appropriate.

3. “*Art isn’t important.*”

Arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevails. Imagination sparks inspiration, and inspiration leads to success.

4. "I don't have time to let my kids color."

This is about integrating to make all learning more meaningful. It is a tool to help a teacher, not to make more work for him. The best resource is his kids—let them dream up the projects to guide their learning.



Fig. 1. Pupils draw the other half of self-portrait photographs extrapolating from what's visible.

Art is not Extra, it's Integral

Art has long been recognized as an important part of a well-rounded education. Unfortunately during the last economical recession and due to Covid-19 pandemics many public schools in Latvia have seen their visual, performing and musical arts programs cut. However, few schools are taking the art integration to heart, weaving the creativity into everything they do. They found that the new approach not only boosts academic achievement but also promotes creativity, self-confidence and school pride even in this situation of remote teaching. It is worth to mention that some teachers came to the arts integration from rather practical perspective.

What does art integration look like, where does it come from? Recently, a fourth-grade lesson on geometry examined the work of the famous Russian artist Wassily Kandinsky. The class talked about his work and then created their own art using angles in the style of Kandinsky. Pupils had to be able to identify the angles they'd used and point them out in their art. It works for both higher analytical thinking and reasoning and pupils voice fit so well with the arts. Teachers were finding new ways to make connections between subjects and watch as pupils find creative confidence and voice of their expression. Arts integration taps into many different interests and abilities and forms of learning and online classes didn't suffer much from being distant and remote instead of personal attendance.

Artistic learning goals are held up as equals to academic standards and teachers should work hard to design lessons that highlight content through art. "If you pick a subject area like science, social studies, math or literacy and you integrate it with an art form, what you do is connect the two and find ways to really integrate the two so they lean on each other". An arts specialist should co-plan and co-teach alongside the general education teacher to help ensure academic learning is happening through an art form and vice versa.

Transitioning to an Arts Focus

"I have to remember and remind myself that this is one of the best avenues to take. Because when kids are learning through the arts, they end up getting deeper understanding and the concepts end up sticking much better," says Aivars Kalniņš, teacher of Literature and History at the College in Riga. His strong suit is music, he used to teach piano some years ago. When he went back to the general education classroom, he thought music could bring some joy and creativity to the academic lessons he taught. Once he asked students to listen to "Sword Dance" by A. Khachaturian several times, often during break for snacks or at another transition time between classes. At the class they talked about the dynamics of the music, its tempo and instrumentation. Then pupils draw cartoons illustrating a story they've developed based on their interpretation of the music. Mr. Kalniņš asked pupils to write out their story. "They're definitely more involved because they're pulling from their own experience and it's their own interpretation," he said. They write elaborate stories and then talk about the differences in each pupils' interpretation of the music and the plot.

Difficulties

If you taught in a traditional method and then you come to arts integration, you have to change everything. Teachers are met with inertia and routine unwilling to work creatively. Teachers really have to understand that creativity is critical to pupils' understanding. Teachers create art and try out lessons together. It's a time for community-building and collaboration, a space for teachers to stretch themselves as artists, too.

As with most deviations from what has been done in schools for hundreds of years, many teachers see art as secondary to the academic standards they must get through. Also teachers in Latvia said they feel that pressure, but some know they can teach the standards through art in a way that gives pupils some independence to stretch their creativity.

Arts integration can also be a hard model for teachers to buy into if they don't feel like they themselves are competent artists. "Art scares people who are not in the arts," said Inese Leske Baldwin, a lead teacher at the private "Ladder Academy", where art is central to everything done in the classroom. "If they don't have a lot of experience or don't feel like they are good at anything in the arts, it becomes a personal insecurity issue." But she points out that teachers don't have to be experts to open up the door for students. There are experts willing to share their knowledge online, not to mention collaborations with local and state arts organizations to support this kind of work.

Teacher Andra Jausma often feels out of her depth in visual arts, but that doesn't mean she discourages it in her class. "I'm not a very good illustrator, but if you bring it into your classroom, some of your pupils might be," she said. "Having an atmosphere of being open to various art forms is all your students need."

Despite calls for more art in schools, artistic ability often isn't recognized as a skill equal to computer coding or engineering by society. Many parents want their kids to study something that clearly leads to a stable job. Until the arts are held in high esteem, they will always come second in traditional schools, Andra Jausma said. "Even if parents say they value the arts, they still have that ingrained industrial method of education that people have a hard time letting go of," Jausma said. And, in her opinion, it's very hard to be creative within the narrow limitations of what traditional school and its standards ask kids to do. "You can't be creative when you are in a box, when you have no way to make your own choices and decisions," she said.

Some teachers using an arts integration model, like Inese Leske, are working to help teachers understand how art can be built into any kind of classroom. A big part of that is being able to pitch the idea to administrators and defend what might look like some whacky practices to people who wander into the classroom on a given day.

Ways to Use Art Integration in Classroom

You can...

- Use choice-based learning so pupils have the opportunity to experiment with various media, like clay and paint (true, the messy stuff you don't want to do with the entire class).
- Learn about different cultures by making the art that is popular from that region; for example, North American Indian art from America or masks from Africa.
- Let pupils listen to music that is related to whatever unit you are teaching. They may fight you (because initially they think that your music isn't "modern"), but do it anyway—it sinks in in the end.
- Use artists like Monet to teach symmetry, Dali to teach telling time, Mondrian to teach math, or Escher to teach tessellations, etc.
- Create monsters and robots using geometric shapes you are studying.
- Make up songs (lyrics) about what you are learning.
- Let pupils illustrate and write a sequel to their favorite book or an alternate ending to their favorite story.
- Let pupils create plays about their learning.
- Sing to your children, instead of giving your students instructions in your normal voice. Try singing to them—you'll get their attention!
- Let your pupils take dance breaks when they are getting restless.
- Have your pupils invent games based on the learning they have done in class.

And let their imaginations stir yours...

Benefits of the arts for students with disabilities

Schools that integrate the arts into their Curriculum have discovered that the arts capture the attention of both pupils and teachers alike. The arts continually engage pupils with disabilities in observation, rehearsing, weighing, and judging — all of which are essential meta-cognitive tools for learning with which pupils with learning, behavior and attention disabilities often struggle. The arts also help pupils grasp concepts and make connections between academic subjects, such as math, foreign language, and science. Research by Mason, Steedly and Thormann has made connections between the arts and academic achievement, particularly when it comes to three areas: listening to music and spatial-temporal reasoning; learning to play music and spatial reasoning; and classroom drama and verbal skills (Mason, Steedly, & Thormann, 2008). Teachers have noted that the arts provide a platform for individualized instruction, a key element in meeting the needs of diverse learners, as well as a way for teachers to understand the strengths and weaknesses of pupils to incorporate that knowledge into their teaching and classroom planning.

In both general education and special education populations, the arts have been found to:

- Reach pupils in ways that they are not otherwise being reached;
- Connect pupils to themselves and each other;
- Transform the environment for learning;
- Provide learning opportunities for the adults in the lives of young people;
- Provide new challenges for those pupils already considered successful;
- Connect learning experiences to the world of real work;
- Enable young people to have direct involvement with the arts and artists; and
- Support extended engagement in the artistic process.

These benefits, however, are only reaped when teachers are provided the professional development and support to learn how to integrate and fully involve the arts in the classroom.

And what about Breaks?

Pupils, particularly young ones, often struggle with staying focused for long periods of time. Godwin and team of researchers measured how attentive elementary grade pupils were during class, and discovered that they spent over a quarter of the time distracted, unable to focus on the teacher or the current task. Shorter lessons, however, kept pupils' attention high. Teachers found it more effective to give several 10-minute lessons instead of fewer 30-minute ones. Pupils are easily distracted, whereas regular, short breaks can help them focus and increase their productivity, and reduce their stress. Regular breaks throughout the school day – from short brain breaks in the classroom to the longer break of recess – are not simply "lazy relax time" for students. Breaks may increase their productivity and provide opportunities to develop their creativity and social skills.

Reducing Stress, Increasing Productivity

Recent research shows that human brain isn't idle during the break, it works hard with processing of memories and making sense of what has been experienced. Im-mordino-Yang and her colleagues have examined neural activity during the brain's "default mode", a state of rest that's usually associated with taking a break or letting our minds wander. In this state, the brain is still highly active, with a different set of regions lighting when we are focused on the outside world.

Further experiments show that the default mode is crucial for consolidating memories, reflecting past experiences and planning for the future, in other words, it helps shape how people sense of their lives. Breaks keep human brains healthy and play a key role in cognitive abilities such as reading comprehension and divergent thinking (the ability to generate and make sense of innovative ideas). "Rest is indeed not idleness, nor is it a wasted opportunity for productivity," researchers wrote.

So breaks are an essential part of learning. But the benefits extend beyond the psychological well-being of pupils. Particularly for younger ones, regular breaks throughout the school day can be an effective way to reduce disruptive behavior. In a series of recent studies, short physical activity breaks in the classroom improved pupils' behavior, increasing the effort they put into their activities as well as their ability to stay on task.

Both pupils and teachers benefit from using unstructured breaks to reduce stress. Stress can cause serious health consequences, even increasing chances of serious heart disease and depression, and this is what we definitely do not want from school classes! Therefore frequent breaks are recommended in addition to other activities such as exercise and creative tasks.

Cognitive Development and Academic Success

Exercise break, whether short activities in the classroom or recess, help promote physical fitness, which in turn works for brain health. For example, the National Academy of Medicine (USA) published a major report on the benefits of physical activity on children's cognitive development and academic success: "Correlational studies of physical activity during the school day demonstrate a positive relationship to academic performance" (2018). Bringing together experts across a range of fields, research focused on why regular exercise crucially improves pupils' performance: it not only provides physical health benefits but also enhances their cognitive functioning, leading to higher academic performance.

Research shows that regular exercise changes the brain to improve memory and thinking skills. When pupils exercise they pump oxygen to their brains which improves brain function. Yet, teachers force their pupils students to sit still and sit quietly – and then complain when their "brains aren't on." Consequently, if teachers know that movement improves brain function, then why do they continuously build a practice that completely disregards the needs of growing brains? A static body creates static brain. Ideally, pupils shouldn't sit still for longer than about 20 minutes and we should respect that. Not only can prolonged sitting create health issues, but the longer they sit still, the faster they zone out.

How does exercise improve learning? Engaging in physical activity increases blood flow and oxygenation in the brain, boosting neural connectivity and stimulating nerve cells growth in the hippocampus, the center of learning and memory. Medics prove that exercises actually change the structure of human brain with a number of benefits: improved attention and memory, increased brain activity and cognitive function, and enhanced mood and ability to cope with stress. Research shows that physically active children consistently outperform their inactive peers academically on both a short- and long-term basis. All these are mere facts and education process must be aware of it. This is where creativity of the teaching and learning process come in.

Developing Social Skills

Longer breaks – such as recess or playtime – provide opportunities for children to learn important life skills. When children play together, they learn how to take turns, resolve conflicts, and solve problems. Socializing is equal part of the learning. They also learn how to manage their own emotions and behavior – fundamental skills for life. So dropping recess is a mistake: recess is a "crucial and necessary component of a child's development," and sacrificing it for more academics may actually be counterproductive!

Unstructured playtime provides an opportunity for imaginary and creative play and allows children to practice divergent thinking. They benefit from the freedom to explore new ideas without fear of failure or the stress of grades, and regular exposure to new experiences can also increase their cognitive flexibility, preparing them for "serious" academic challenges.

Incorporating Breaks in Classroom

Several breaks throughout the day can help pupils stay focused:

- If they are getting rowdy or bored, a few moments of exercise can reset their attention.
- Use brain break, short activities that stimulate curiosity. They boost pupils' motivation and improve their mood.
- Set aside time during class for creativity, e.g. art projects which can help boost pupils' imagination.

While breaks can help reset pupils' focus, a useful alternative, especially for older pupils, switches teaching strategies throughout a lesson: Teachers may invite pupils to team up for a think-pair-share activity or work in groups, spend few minutes reviewing concepts, or give a low-stakes practice test at the end of a lesson. These activities can help break up the monotony of a long lesson, and as a bonus, boost pupils' memory.

Brain breaks

Brain breaks are short, intentional actions that provide a mental rest for pupils after a period of classroom instruction. Brain breaks allow to refocus and attend to new tasks throughout the day. These actions can be short pockets of movement, creative activities, or even brief mindfulness practices. The point is to make it active rather than passive.

An easy way to incorporate movement into the classroom is by altering the space to meet the needs of instruction. It will take some practice and very clear procedures, but it is possible to have pupils reconfigure the movement into the classroom strategy and make the space conducive for the type of learning that is occurring on any given day.

Planning brain breaks into lessons can be easy by simply getting pupils out of their seats. For example, after sitting for a mini-lesson, students apply their new knowledge by creating. This can be done by:

- Creating a visual representation on chart paper hanging in the room (that they have to get up to write on),
- Have them get into groups and create a tableau (the original mannequin challenge) with peers,
- Or have them "reteach" by taping a tutorial of the new information.

Even if teachers don't plan the brain break into lessons, when they notice pupils starting to get lethargic, they should have them move. This can be as simple as having them stand up and switch seats with a peer. For example, while they are "visiting" their peer's space, have them comment on their peer's notes by adding something they forgot or creating a question. They can even write a little note of appreciation to their peer. After two minutes teacher can have them return to their seats. Even though it's only a couple steps, it will increase the heart rate, and pump oxygen to their brains.

Here are five ways to get pupils up and incorporate movement into the classroom strategy by rearranging their space (*Fig. 2*):

1. Theatre Seating

The theatre environment is the traditional school set up: rows of desks facing front. This setting can be used when there is need to impart knowledge that pupils can't get anywhere else.

2. Groups/Pairs

Groups and pairs are great for everyday work. They don't have to be actually doing group work in order to be in this setting.

3. Debate

Debate style has rows facing each other and can be used as debate, but also as an everyday setting.

4. Discussion

Discussion is set in a circle, sometimes a double circle and again, doesn't have to be used only for discussions.

5. Away

Away, literally no desks. This is great for stations, gallery walks, four corners, walk the line, or any activity where you need space.

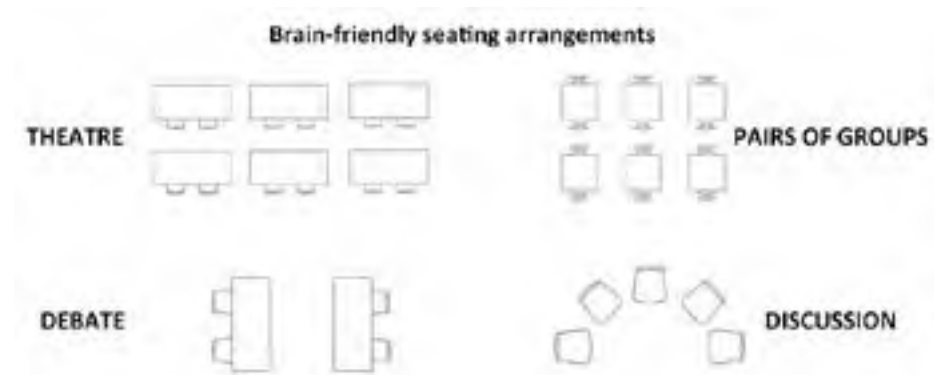


Fig. 2. Ways to get pupils up and incorporate movement into the classroom strategy by rearranging their space.

Partner with Dance

When teacher is ready to take his / her brain breaks to the next level, he can consider partnering with, e.g., Dance department. This is a great way to create school-wide brain breaks for pupils. Dance department can be invited to create and video mini movement segments and then send them out to the staff. If there is at least one "go-to" video per week, then any time the class is losing steam, play the video and have your pupils move!

Everyday Brain Breaks

After the school year begins and classroom routines are established, brain break strategies may be introduced. Access to these tools should be available during built-in brain break segments throughout the day.

Here are some everyday classroom brain break tools to consider:

- Pocket puzzles,
- Cube games (Rubik's and the like),
- Dominos,

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- Word search,
 - Card catalog listing quick at-desk activities,
 - Mini art-related challenges,
 - Dice,
 - Questions to ponder,
 - Build mini-structures,
 - Lego architecture.

Pupils may engage in any one of these activities as long as they are respectful of their task, respectful of others, and respectful of returning materials in the same condition in which they were taken.

During instruction, or while reviewing steps of a project, teacher may decide to "press the pause button" and provide a two minute brain break so that pupils can regain focus at the larger task at hand. Depending on the class, teacher may also provide pupils the freedom to pick their own brain break if they are finding it difficult to concentrate. This can be a good differentiation tool for learners who need more movement throughout the day.

5 Fast Arts-Focused Brain Breaks

Whether it's a 60-second brain break or a 20-minute recess, having release time is important for all learners. And while there are many options out there, not very many really get those creative juices flowing. That's where these fun arts-focused brain breaks for kids come in. The given mini strategies are a great way to get everyone up, moving and changing the pace. They're short (between 2-3 minutes) and offer a way for creativity and focus to intersect. Here are five useful artful and fun brain breaks for the classroom that make the building that bridge a little easier.

1. Beach ball elements

Fill a beach ball with air and on each division write an art element (i.e, texture, line, space, weight, etc.). Shout out a topic or idea you're working on in class and then bump the ball in the air. The pupil who catches is asked to choose one of the elements on the ball. Then pupils share a reflection on the topic through the art element he/she chose.

2. Find it fast

Call out three items. For example: something silver, something soft and something with sharp edges. For each item, give pupils 5 seconds to find and bring back that item. Then, give pupils 1 minute to create a sculpture out of those 3 items.

3. You complete me

This is a favorite! Here's what teacher does: start by pairing up students. One person in the pair hums the beginning of a song and the other person hums the ending. Then switch roles and repeat. Then, switch partners.

4. Face me

Create a set of index cards with various emotions or expressions written on them. Divide the class in half. One half creates a circle with their backs towards the inside. The other half creates a circle that faces the other students (creating concentric circles). Give an index card to each pupil in the inner circle. They may not look at it. Inside circle people hold up their card for their partner to see.

The partner must create the emotion or expression using just their bodies / faces. The inner circle partner must guess what is on their card from the acting of their partner. Once completed, pass the cards down the circle three people and repeat.

5. *Bust a move*

On strips of paper, write down elements of movement. Things like fast, slow, heavy, zig-zag, high, low, etc. Place strips of paper in a hat or bag and turn on some music. Draw out a piece of paper at random and read the element.

Overall, arts integration can be challenging. Perhaps teachers are not sure where to start and it might be scary to dedicate so much time to a completely new teaching approach, and teachers may even be nervous that the lesson won't turn out the way they hoped. All of that is perfectly normal! Brain breaks offer perfect opportunity for "bite-sized arts integration". Teachers don't have to develop an entire lesson idea, nor do they have to worry that they'll have to sing or draw in front of the pupils' group. It's a nice little gateway to integration of arts and to get own feet wet and get some success under the belt first.

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VOCATIONAL EDUCATION COMPETENCE CENTRE, NATIONAL SCHOOL OF THE ARTS, RIGA BALLET SCHOOL

Regīna Kaupuža (Latvian Ballet and Dance Guild)

Overview

The age of technology has had a strong impact not only on adult life but also on the lives of young people. At the moment, we have realised that excessive use of technology and spending long hours at computer screens have a negative impact on the development of children and young people, creating a dependence on computer games and social networks, which in turn causes a delay in the development of their socio-emotional sphere.

The seriousness of the situation has been further reinforced by the negative effects of the Covid-19 pandemic, as young people use computers increasingly more. Although pandemic-forced pupils spend most of their day with computers learning, it is particularly important to focus on how their spare time is used daily, how much time young people are constructively employed and how much time they spend on using technology when relaxing and doing nothing important or when being bored.

Today, when technology takes such a large part of our daily time in enforced way, it is important to weigh the value of time spent without technology. In turn, it places a great deal of responsibility on both family and school to create conditions that would inspire and encourage young people to become aware of their place in life.

One of the tools offered by the National School of the Arts of the Vocational Education Competence Centre is acquainting with the unknown, as interest or ordinary curiosity about the unknown is present in each of us. The time spent in finding out the unknown is always valuable and is bearing fruit. For quite a time in Latvia, young people have been offered the TV game "Smart and Even Smarter." Its participants are pupils from any Latvian schools, starting from 4 to 11. Throughout its existence, this game has become one of the most popular games of mind for the youth.

Riga Ballet School also offers to create awareness-raising meeting panels with peers, by using elements of a game, where interesting facts about the secrets of ballet art will be revealed when they engage in intimate conversations, exchange of thoughts and the game about their daily life in mastering the art of ballet.

Riga Ballet School offers to hold four thematic meeting games on interesting facts about ballet.

Students of Riga Ballet School of the National School of the Arts of the Vocational Education Competence Centre started holding such meeting panels last autumn, and they had a mutually positive effect from the very start.

The National School of the Arts of the Vocational Education Competence Centre unites four art schools – Riga Ballet School, Emīls Dārziņš Music School, Janis Rozentāls Riga Art School and Riga Cathedral Choir School, providing pupils with the opportunity to learn four types of art – dance, music, vocal music and fine art.

The schools allow the pupils to develop their talents in the arts, develop their personalities and strive for excellence. At Janis Rozentāls Riga Art School, in a contemporary atmosphere and art workshops equipped according to the European best practices, young talents can develop their skills in drawing, painting and compositions, as well as in graphics, sculpture, photography and multimedia art. At Emīls Dārziņš Music School, traditionally distinguished educators work hand-in-hand with children and their parents to grow small talents into comprehensively educated persons. Riga Cathedral Choir School, which combines the best of the traditions of the world choir schools and Latvian cultural education, allows gifted children to develop their talents in the field of vocal music from a small age.



Fig. 1. Riga Ballet School pupils on stage.

At Riga Ballet School, the only professional ballet secondary school in Latvia, small talents take their first steps in the world of classical dance and grow into excellent ballet performers (Fig. 1).

School teachers develop strengths of their talented pupils, helping to shape their personality and achieve excellence – be it music, choir singing art, ballet or visual art.

School is worth experiencing! school is creating a positive atmosphere that allows not only to learn but also to face creative challenges in finding one's own way and getting to know oneself. Here, students discover the world of arts and enjoy the joy of creation.

At school, the transfer of knowledge and skills from generation to generation takes place in the conditions of mutual understanding and co-operation.

Excellent teachers of the school are wholeheartedly devoted to their profession and share their knowledge. The school has strong roots and deep-rooted traditions. Here, pupils inherit skills from their teachers whose achievements in visual art, ballet, music and choir singing Latvia is proud of. At the same time, school is also developing innovation and using modern technologies.

Although each of the schools has its own way, the common objective is to create free and creative personalities that would serve Latvian culture and society. In diversity, we enrich each other by cooperating at an interdisciplinary level. At school, you can obtain friends and associates for the rest of your life.

International Ballet Contests – History and Modern Development.

International competitions in the art of ballet and choreography have been in the focus of attention of the world ballet community for more than half a century. Evolving in time and space, ballet competitions have widened the borders of states and continents and today they act as an important factor in the creative growth of young performers and choreographers.

The word competition (or contest) as a concept is derived from the Latin *concursum*, meaning an activity where a group of individuals in the field of art, science or other industries compete for the purpose of identifying the most distinguished winner and candidate for the award.

Did you know that the history of dance contests is much more ancient than the history of ballet development? The history of modern contests started in Ancient Greece, where the Pythian Games were established in Delphi as far back as in 582 B.C. The games were held in honour of Apollo – the god of sunlight, harmony, and the patron of art and muses. According to the myths, Apollo himself established the Pythian Games to commemorate his victory over the dragon Python.

The Delphian Games took place in four traditional arts: visual, verbal, applied and stage art, which included music, dance and theatre. They usually took place every four years in August in the city's streets, squares and amphitheatre. At that time, the harmony, beauty, agility and strength of the athletes' body were admired in the games. Participation in the games was a matter of honour, the winners were crowned by a laurel wreath, but the most important was the honour and dignity brought to them by the victory.

With the strengthening of Christianity in the 4th century, the Pythian Games in Greece gradually lost their influence, they were considered to be pagan and were no longer organised.

At the beginning of the 20th century – in 1927 and 1930, Greece hosted two Ethnographic Delphian Festivals aimed at restoring the lost traditions. However, they did not receive much recognition from the State.

Whereas, ballet contests, as we know them today, were launched exactly in the same period – the 1930s.

It is interesting to note that although France is historically recognised as the great state in the development of ballet, the first international choreography and dance forums, or congresses, took place in Magdeburg, Germany, in 1927.

The first Adeline Genée International Classical Ballet Competition took place in London in 1931. Today, it is known as Margot Fonteyn Ballet Competition. It is important to note that this competition is organised by the Royal Academy of Dance in London.

In 1932, France rushed to follow, organising the first International Choreographer Competition. In 1933, Poland joined, having organised the International Dance Competition in Warsaw. Regrettably, the war years stopped all such activities.

In the post-war period, the first major contest took place not in France, but in Rio de Janeiro, Brazil, in 1961, where the ballet competition had great resonance. Although this competition in Brazil was not continued further on, four years later, new ballet and choreographer competitions started appearing in different countries.

This constellation of contests was started by the currently highly recognized International Ballet Competition in Varna, Bulgaria, in 1964. It was closely followed by the International Ballet Competition and Contest of Choreographers in Moscow

in 1969. The currently famous youth ballet competition in Lausanne, Switzerland, was started in 1972. In 1978, the international ballet competition was launched in Jacksonville, FL, USA. 10 years later, in 1988, the international ballet competition was started in Perm, Russia.

In 2013, the international ballet competition was established in Riga, Latvia. Latvian ballet dancers, students of Riga Ballet School, have been participating in ballet competitions since long ago, and many of them have won award-winning places. The very first Latvian ballet dancer, the winner of the gold prize in the international competition for ballet artists in Brussels in 1938, was the 23-year-old premiere dancer of Latvian ballet Eižens Mežulis. Nowadays, there are plenty of Latvian ballet stars and future dancers who have received awards in international ballet competitions.

All of the aforementioned allows us to say that the Pythian Games established in Ancient Greece have evolved into modern ballet and choreographer contests – competitions where the most outstanding winners are so enthusiastically identified.

When speaking about ballet, we also use the expression classical dance and today it is common for the entire world of ballet, designating a certain type of choreographic plastic arts. Classical dance is generally acknowledged as one of the main means of expression in contemporary ballet. It is a system of clearly and finely developed movements where there is nothing random or redundant.

The goal of this system of movements is to make the body disciplined, moving and beautiful by transforming it into a sensitive instrument capable of being obedient to the will of the choreographer and the performer's own will.

Classical dance, as a means of ballet expression, started developing in the 17th century, when ballet became a full-fledged genre of musical theatre.

Did you know that the very term “classical”, which distinguishes this kind of theatrical dance from others – like, for example, folk dance, historical dance, appeared relatively recently and there is a reason to think that it came from Russia?

In order to prove this, a brief insight into the history is required.

At the time when ballet had not yet been an independent kind of art, dance was an important constituent part of musical performances used for revealing the image. Like many types of contemporary art, dance appeared at the dawn of the Renaissance. Already at that time, dance played an important role in folk theatre performances, religious mysteries, street parades and solemn festivals of mythological characters. It was then when the concept of ballet appeared from the Latin word *ballo*, meaning to dance.

In France in the 16th century, ballet became an integral part of musical and dramatic court performances and took a prominent place in the English ‘mask’ genre at the court. In the 17th century, when the Royal Dance Academy was founded in Paris in 1661, ballet moved from palace halls to a professional stage and, finally, separated from opera, having become an independent theatrical genre.

At the same time, the kind of dance we now call ‘classical’ started crystallising. This new way of dance was complicated because, on the one hand, the theatrical dance got rid of the influence of court ball dance and, on the other, this professional dance became gradually saturated with technically virtuoso elements borrowed from street theatre dancers and acrobats.

At that time, the aim was to create dance that, similarly to music, could embody the most diverse human states, thoughts, feelings and relationship with the surrounding world.

At first, such dance could be shaped by depicting only ‘noble’ images – gods, heroes, kings. Thus, it is not a coincidence that in the 18th century such a dance was called ‘noble’, ‘high’, ‘serious’, in contrast to ‘pastoral’ and ‘comic’ dances.

The turning point in the fate of classical dance was an era of romanticism, when characters of ballet performances often appeared to be sylphs, nereids, dryads and other fantasy images. Exactly these images challenged dancers to drive off the ground, so they tiptoed on pointe-shoes (special shoes to dance on tiptoes). This qualitatively new ‘technique’ became a basic attribute of women’s classical dance. However, even at that time this kind of dance was not yet called classical dance. This term was not yet used in the works of the 19th century Italian choreographer and teacher Carlo Blasis, published in the 1820s-1830s in Paris and London. The term was not yet used by the choreographer and theoretician Leopold Adice in his work about the Taglioni School (1959). Neither in the books of Danish choreographer August Bournonville, the last of which was published in Copenhagen in 1878, this term could be found. At that time, they usually spoke about “dance” in general or “theatre dance”. Leopold Adice, dividing it into genres, emphasised the ‘balloon genre’, “dance on fingers”, *terre à terre* or “little power dance”, “serious genre”, etc.

Yet, quite unexpectedly, we find this term in the book of the Italian dancer, choreographer, educator and ballet theorist Carlo Blasis “Dancing in General, Ballet Celebrities and National Dances”, issued in Moscow in 1864. It can be found just once and in a footnote. Carlo Blasis, speaking about his ballet “Two Days in Venice or the Venice Carnival”, calls it “a huge choreographed panorama consisting of a variety of scenes adorned by all kinds of dances, from classical dance to national and folk dance”. Certainly, it cannot be said that the term “classical dance” originated exactly then, but it is undoubtedly one of its earliest references in the literature on dance.

It is interesting to note that earlier, when speaking about ballet, the word ‘classical’ had appeared occasionally, not as a special term but as an epithet describing individual qualities of a particular performer. For example, in 1859, French critic Benoit Juven noted that the dance of ballerina Emma Livry stands out with perfect lightness guided by classical correctness.

During the next fifteen to twenty years in Russia, the use of the word ‘classical’ in relation to ballet was recurring until the word was finally combined with the word ‘dance’ as a legalised term. In the same year of 1864, when Blasis’s book “Dancing in General, Ballet Celebrities and National Dances” was published, a reviewer of the Moscow magazine “Antrakt” expressed his big regret that “ambition, strength, tricks and agility start appearing in modern dance and replacing grace, restraint, precision, concreteness, dignity, moderation, that is a strict artistic classical school”. Here, the expression ‘classical dance school’ gained a detailed and precise characteristics and programmatic meaning. Thus, it can be assumed that the origin of this term is the second half of the 19th century in Russia, where at that time ballet was one of the most favoured genres of musical theatre.

In my opinion, it is very important to derive pleasures in life and celebrate them, and it is not at all hard to do so. During a year, we have the opportunity to celebrate personal, national, international and professional events or holidays, and certainly we have weekends. Moreover, we should not forget about all kinds of informal events that bring us pleasure and joy, such as the barbeque day, the white chocolate day and other exciting days.

In the dance industry, alongside with the international dance day that we celebrate on 29 April, there is also the day of the queen of the international ballet costume – tutu, or ballet skirt, which is celebrated on 12 March.

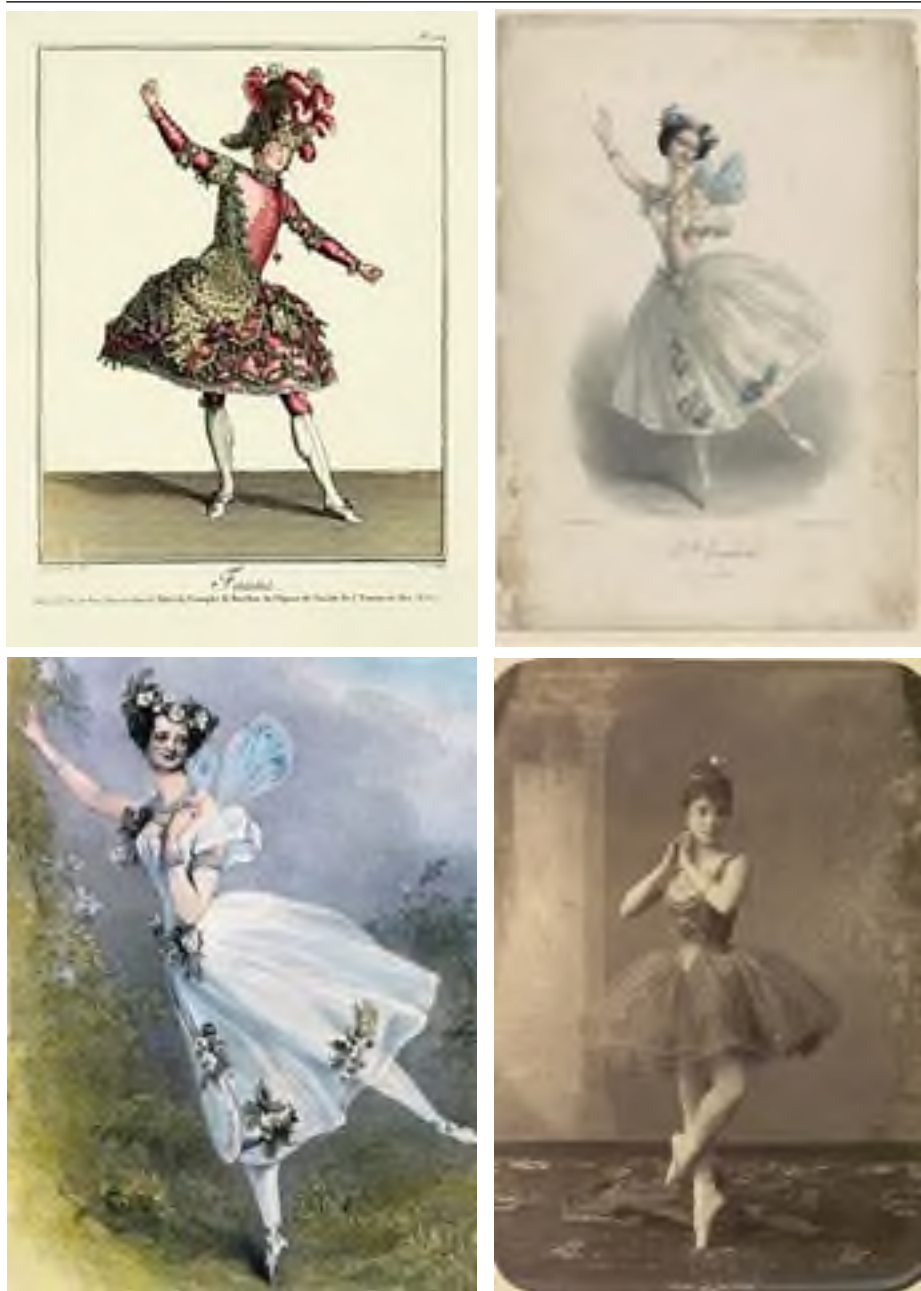


Fig. 2-4. Development of the ballet costume.

When we talk about ballet, we usually think of a ballerina dressed in a short horizontal skirt – a costume called *tutu* internationally, *pachka* in Russian, in Latvian it could be called *kārtaine* but, still, the Russian *pachka* is much more customary used.

Do you know how this stage costume has become an integral part of classical ballet and what unbelievable changes it has experienced since its inception?

The origin of different names for the ballet costume is very interesting. The short form of *tutu* – the queen of the ballet costume, as we know it today, has been formed during a period of 200-300 years, being directed by the evolution of dance technique, politics and the changing economic impact of revolutions.

Originally, the clothing style of the 17th century dancers did not differ much from the public fashion, but in the course of time it was changing over and over again, trying both the Baroque and Empire styles. In the 1680s, dancers wore floor-length skirts, long-waisted and expanded on thighs with the help of a special bustle. Men's stage costumes, however, had a bell-shaped skirt made of hard fabrics resembling a *tutu* silhouette.

Until the 1820s, ballerinas performed just in beautiful dresses, wearing heeled shoes. Due to the early-century fashion for antique times, the Empire style became popular. Ladies started wearing airy half-transparent dresses with an elevated waistline, wetting them slightly to fit the body; tights were worn under the dress and sandals on the feet. Such style also encouraged the development of dance footsteps.

Then, in the 1830s, a real revolution took place. It was caused by the predecessor of *tutu* – the famous ballet costume of the forest pixie Sylph, which was made in 1832 for the leading dancer Marie Taglioni by her father – ballet-master Filippo Taglioni for the premiere of the “La Sulphide” ballet, with the music of Jean-Madeleine Schneitzhoeffter. The premiere was held on 12 March 1832 in the Salle le Paletier building owned by Paris Opera. This date was later taken as a basis for establishing the *tutu* or *pachka* day.

The idea of the costume was to create an illusion of lightness and airiness of the Sylph's image as an unreal being. The sketch of the costume was made by French painter Eugene Lami. Interestingly, 10 years before staging the “La Sulphide” ballet, Eugene Luis Lami had already produced a chalk illustration for the Walter Scott's poem “The Lady of the Lake”. The sketch featured the aesthetics of the romanticism times, where the realistic was united with the ideals of imagination. Perhaps that was why the painter was invited to make the Sylph's costume.

There is also a more down-to-earth version of the history of the costume, stating that Filippo Taglioni wanted to hide deficiencies in the figure of his daughter, Marie Taglioni, with the help of it.

Anyway, at that time, this new costume caused a real furore. Though the dress covered ballerina's knees, it was initially viewed as indecently short. Yet, art connoisseurs admired the achieved lightness and airiness of dancers, which was further reinforced by Marie Taglioni's dancing on the tips of the toes. It was Sylph who caught the trends of the era very accurately, for the first time contrasting the real world and that of fantasies on the stage. Sylph became a rather peculiar symbol of the era of romanticism, this way setting the development of ballet for many decades ahead.

With this costume, characterised by a series of lightly ringed skirts on a corset, emphasising a thin waistline and a beautiful low neckline, the fashion development of the ballet dancers' costumes began, marking a new era that has been developing on its own until today, when this outfit is considered to be the queen of ballet costumes.

Later, in the 1850s, when Victorian time clothes came into fashion, skirts became puffer and, at the same time, shorter. One of the reasons for shortening the costume was the evolution of ballet technique of women's dance. It became more complicated. A variety of pirouettes and fouettés came into dance, so skirts had to become lighter and shorter. The works of painter Degas provide wonderful evidences of the charm of this costume (Fig. 5).

In 1837, “La Sulphide” was staged also in St. Petersburg, Russia. Thus, this costume style continued to develop in Russia, too. However, with account of the conservative nature of Russia, the changes came into light only about 50 years later, at the times of Marius Petipa.



Fig. 5. Edgar Degas "Ballerinas". On of his plenty paintings of ballet.

More changes were introduced to the costume. The length of the skirt continued to shorten until, in 1880, it covered only the knees a little. And then, in 1896, the "Swan Lake" ballet by Pyotr Tchaikovsky, staged by Lev Ivanov, appeared, when *tutu* almost fully exposed the knees and the legs.

At the beginning of the 20th century, the costume in Russia experienced a rapid shortening of the skirts. It took place in a very simple way – the prima ballerina of the Bolshoi Theatre Adelina Juri was a whimsical lady with a character. She was sick and tired of dancing in a long dress and once, during a photographic session, having made up her mind in a very feminine way, she just took scissors lying nearby and cut off everything she thought to be redundant. Since then, the fashion came for a very short *tutu*.

At the same time, it is no secret that fashion is cyclical. Thus, in 1907, old styles of clothing returned to the big stage in Mikhail Fokin's ballet "Shopeniana" and revived the ancient prototype of the costume created by painter Eugene Luis Lami. The shape and style of skirts continued to change at the turn of the 20th century, extra low waist came into fashion in the 1920s, and this fashion has also been maintained today. In the post-war years, *tutu* became practically horizontal as a plate, revealing the length of all legs entirely and this was achieved by incorporating a special metal hoop into skirts holding them at a plate-like horizontal level.

Coming back to the names of the costume, we see different versions of them

Historical evidences provide that the name *tutu* for the costume was for the first time noted in 1881. The origin of this word comes from a fabric name called 'tulle' which, in French, sounds like le tulle – this is the material *tutu* is made of. It is a very light transparent fabric made of delicate silk or cotton threads, creating a loose, round, square or polygonal net. The history of such fabric technique comes from the ancient Egypt and its traces can be also found in Greece and Rome. However, industrial tulle,

as is well-known, appeared in England, only in 1777, when special tulle looms were invented to emulate lace by mechanical means.

In France, the tulle industry developed more in the 19th century and it is significant that, despite the fact that the English tulle was more qualitative, Napoleon banned its import from England in 1802 in order to encourage the development of the local industry.

According to another version, the name comes from the costume manufacturing technique. The costume got the Russian name *pachka* "pack, package", because its airiness was reached through the presence of many layers of skirts. In fact, all materials were stacked and stitched together. Thus, there were many layered skirts that dancers put on. This relationship can also be attributed to the word *tutu*, as it is also translated from French to Russian as *pachka* – meaning a pack of several layers. In Latvia, we also call this costume *pachka*, because the Latvian term *kārtaine* has not been widely accepted.

There is also another explanation of the origin of the name, coupled with the then-existing public slang used by male patrons of Paris Opera, who liked to sit in the very first rows so they could see dancers closer. According to some theories, the term was created by men who playfully slapped on the back of the tulle dress saying *pan-pan tutu* (in French, meaning "I'll spank on your bum").

Regardless of these different technical and frivolous versions, the ballet *tutu*, *pachka* or *kārtaine* continues its victorious path, and today it is not only the queen of academic ballet costumes but also a very popular type of dress.

There are five forms of *tutu* well-established in the academic dance – the romantic *tutu*, with long skirts, the bell *tutu* that were particularly popular in the Degas's time, the pancake *tutu*, which is the 19th century form, and the 20th century plate *tutu* when the skirts are horizontal. And finally, the Balanchine's *tutu*, also called the *powder tutu* – a very-very short *tutu*. In high fashion, versions of *tutu* usually demonstrate a miraculous flight of fantasy.

Therefore, *tutu* or *pachka* has really deserved to have its special day celebrated on 12 March. On this day, a tradition could be introduced of dressing in a tulle skirt, the same way as during other festivals with their own special clothing traditions.

The today's topic is guest performances

The guest performance activity is not a long-established tradition at all. The very concept of 'guest performance' has emerged relatively recently from the German word *gastrolle*, where *gast* is guest and *rolle* is role. If we can explain the German word philosophically as the role of the guest, it suggests thinking about the personality of the guest. In Latvian, the word *viesizrādes* rather tells about a wider event.

The origins of the guest performances can be traced back to the 16th-17th century Italy. Originally, these included both solo and chorus concerts, secular and sacred music. Such concerts were gradually becoming increasingly more popular. Originally, they were held in cities and later also at the national level.

The international movement and exchange of artists increased already in the 18th century and developed particularly actively in the 19th century. At that time, especially owing to guest performances, there was also a growing popularity of actors and musicians. The title of international celebrities must have originated at about that period. Among the first international celebrities, there were French actress Sarah Bernard, Italian actress Eleanor Dooze, Russian songwriter F. Chaliapin, Italian singer E. Caruso, dancer M. Taglioni and others.

In the 19th century and at the beginning of the 20th century, Russia began to practice not only solo guest performances, but also outdoor performances of dramatic musicals and ballet theatres, with a full design of decorations and the entire troupe of musicians and dancers.

In the field of ballet, guest performances of the Meiningen Theatre were particularly important – the so-called “Russian Seasons” abroad. They were actively organised by Russian art producer and impresario Sergei Diaghilev. During these guest performances, the world saw Anna Pavlova, identified today as a symbol of ballerina, as well as the distinguished choreographer and reformer of the 20th century Mikhail Fokin. Alexandra Fyodorova, who later was very closely associated with the development of Latvian ballet for seven years, both dancing and setting ballet performances at the Latvian National Opera and raising young dancers, also participated in these guest performances.

And it must be acknowledged that these large guest performances have also influenced the development of world culture.

Do you know how the activity of guest performances has been developed in Latvia? In the second half of the 19th century, foreign dancers were also invited to participate in performances staged in Latvia. For example, dancers from Poland and Moscow were invited for the choreographic performance at Mikhail Glinka’s opera “Life for the Tsar”, conducted as a musically dramatic composition.

In 1860, Mariia and Marius Petipa, on their way to a guest performance in Berlin, stayed in Latvia and performed also in Riga. The two artists delighted Riga residents with eight own-made ballet shows “Paris Market” with C. Punji’s music.

In the early 20th century, the famous Anna Pavlova visited Riga, as well as Olga Preobrazhenskaya and Mikhail and Vera Fokins.

When a ballet troupe was established at Latvian National Opera in 1922, it started developing actively. And already during the period of 1930-1939, Latvian ballet artists were regularly invited to guest performances at foreign theatres in Berlin, Helsinki, Budapest, Venice and Paris. Ballet master Oswald Lēmanis was also invited to work at Teatro Colón in Buenos Aires, Argentina.

The most important events of Latvian ballet in international activities were all guest performances of the ballet troupe: at Royal Swedish Opera in Stockholm in 1935, with three ballet performances “Love’s Victory”, “The Corsair” and the Divertissement Evening conducted by Oswald Lēmanis, for which he was awarded the cross of the officer of the Swedish Order of Vasa, and Helena Tangiyeva was awarded the Swedish royal medal Litteris et Artibus; in Warsaw, Poland, in 1939, where one-act plays by Oswald Lēmanis “Autumn”, “Nightingale and Rose”, “Scaramouch”, “Bolero” and “Magic Dolls” were presented.

The vast international activity was interrupted by war and it took a long time after the war period until the Latvian ballet was recognised again abroad. A specific centralised system was established in the Soviet times, coordinating the presentation of the best performances at festivals, shows and Olympics in the territory of the Soviet Union. Very rarely folk-dance troupes had the opportunity to give concerts abroad, and only in socialist countries. The Latvian Ballet had ample opportunities to go to the city theatres of the Soviet Union. However, they could only dream about guest performances in Western Europe.

The situation changed only in the 1970s. At that time, several world-renowned ballet companies visited Riga, including the troupes of Jose Limon and Paul Taylor. Performances of these troupes were like a fresh spring wind after winter.

Simultaneously, Latvian ballet was also opened a freer path to foreign tours. Largely, this happened owing to the personality of the chief ballet-master Aleksandrs Lembergs, whose centennial anniversary we celebrate this year (Fig. 6).



Fig. 6. Latvian ballet-master Aleksandrs Lembergs.

During the pre-war period from 1938-1939, A. Lembergs was working in Paris at the then famous ballet troupe *Ballet de la Jeunesse*. There he met ballet dancer Julia Algarova, who later became one of the leading ballet producers and impresarios in the world. Owing to Aleksandrs Lembergs and Julia Algarova and the huge organisational work contributed by them to make it possible for the Latvian ballet troupe to have guest performances also beyond the socialist block, the first guest tour of Latvian ballet was held in France in January 1972 with the one-act ballets “Les Sylphides”, “The Young Lady and the Hooligan” and the divertissement programme.

Following these premieres, Latvian ballet kept on going on guest performances practically annually and visited almost every continent – 50 countries in total.

It can be said that there are not many countries in the world where Latvian ballet has not been seen. Therefore, we can safely say that Latvian ballet has earned the world celebrity title.

In the distant 1970s, visiting the capitalist world was full of surprises, enjoying the peculiarities of each country’s traditions. Now, these are already stories of the past times :)

In conclusion, it should be acknowledged that indeed guest performances play a huge role in the development of the world culture and of Latvian ballet. The started path of guest performances is continued successfully today, now conducted by Aivars Leimanis.

POSSIBILITIES OF APPLICATION ART THERAPY METHODS AND PRINCIPLES INTEGRATION INTO SECONDARY SCHOOL EXTRA – CURRICULUM ACTIVITIES

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The rapidly changing environment forces us to rethink the features of education in order to meet the most contemporary learning trends and needs of the future society. The skills and abilities that will be needed in the future are actively considered by the scientists. Most frequently the soft competencies are mentioned. According to Kolbrún Pálsdóttir, the soft skills which are often referred to as the “21st century skills” is creativity, critical thinking, communication and collaboration (Morelli, 2020).

Speaking about the challenges ahead, Lasse Rouhiainen says that the most needed features will be: self-awareness and self-esteem, emotional intelligence, social intelligence, interpersonal intelligence, empathy, cultural flexibility, passion, respect for the common wealth, awareness, meditation, physical activity and storytelling (How Finland adapts..).

Learning becomes more “socialized” – we learn with a partner, in groups, in teams, in various social and virtual networks. Education / learning merge via intertwining activities, spaces, time management and experiences. Mandatory prescriptions for ‘proper training’ are declining as the awareness about their diversity increases rapidly. Learning from electronic sources and virtual cognition is spreading, but at the same time the importance of active learning and learning from experience is still perceived. The combination of formal and non-formal education is emerging. Despite the fact that the technical literacy of pupils and students will increase in the future, but communication with peers will still play an important role in learning and there will be a strong focus on the development of interpersonal skills and empathy learning.

The means of expression, methods of work, techniques used in visual activities can serve not only to create a specific product (a piece of art), but also serve as a tool to achieve non-artistic goals (promote communication / collaboration, develop self-awareness, manage behavior, learn to express experiences, emotions, reduce anxiety and increase self-esteem, improve orientation in reality, encourage creativity, self-expression). Art therapy is based on this principle in order to reveal the wider possibilities of human self-development.

Pedagogical art therapy is designed to emphasize the healthy potential of the personality and is applied to develop human’s socialization and to improve the emotional well-being and mental health of a group or a team (Lebedeva, 2013). The application of the elements of art therapy can be effective because motivation and interest in an activity is easily maintained due to the flexibility inherent in art therapy by using work tools and materials. Art therapy easily integrates other types of art:

drama, choreography, music, various visual arts which helps to avoid monotony and expand the possibilities of expression.

The methodology of pedagogical art therapy presented in this article can be integrated into almost all contexts of educational institutions, i. e., integration into the subject content, non-formal education activities and extracurricular activities. The article provides recommendations for organizing the group’s activities applying the elements of art therapy, peculiarities of working with the group and examples of activities that aim:

1. To facilitate the process of children’s / adolescents’ communication with peers, teachers and other adults,
2. To strengthen interpersonal relationships, to develop social skills,
3. To develop empathy and discover positive things within the inner self.

Art therapy methods and their elements can be easily integrated into various activities in order to stimulate imagination, reduce tension, promote communication and collaboration in a classroom or in a group. They are also effective in forming an action group for the implementation of various projects.

General principles of art therapy activities

One of the basic principles of art therapy is orientation to the process but not to the result/product (work of art).

1. It is necessary to build a safe, positive and supportive environment where any artistic (or other) expression is accepted. Active participation of students is encouraged during the individual or group creative process.
2. Participation of the group members in a team activity is based on a free will, involvement into a group work is determined by the participant himself/herself (Brazauskaitė, 2004).

Work with a group of pupils applying art therapy elements sets the key goals, such as building self-confidence and group confidence; to develop independence and self-esteem; to improve or acquire social skills; to form or modify values and so on.

Conditions for organizing activities

Emotional microclimate: to maintain good relations (friendly atmosphere), safe, unobtrusive environment, warmth and empathy, sincerity and goodwill, to promote trust and self-expression.

Agreements: to set group rules on order, communication and activity pace.

Physical space: to provide an equipped and suitable classroom or room for an activity (the right number of desks and tables with the possibility to easily transform them when working with various art techniques performing large-format works); there should be enough space to move freely while creating a workplace (on the floor, at a table or easel / board) (Menas, terapija, sveikata, 2017).

It is preferable to have a spacious, bright room where group members could feel safe and comfortable.

Forms of work: individual, in pairs, in small groups and groups of 5-8-12 members.

Activity organization structure: recommended duration of the session is 45-90 minutes. At least half of the meeting time is devoted to individual or group activities.

Warming up activity aims to reduce tension, create a cozy atmosphere, stimulate creative playfulness.

Depending on the purpose of a meeting (e.g., overcoming a group strife, stimulating spontaneity or stimulating imagination and communication) non-stressful activities, games or relaxation exercises are chosen. When a group starts its activities, the focus is on the part of a relaxation session until the group members start to feel comfortable and cozy (3-6 meetings).

Individual or a group work depends on the purpose of a meeting (free or thematic works are being created, recommended or optional measures and ways of expression are chosen). Example: recommended topics: neutral – to know the tools used; general – reflections on what is relevant. Topics can also be suggested by group participants.

When students choose a topic, they try to reveal it. While working with individually selected equipment it is recommended to sit comfortably, keeping physical distance among the students about 1-1,5 m. It is recommended to work in silence, not to speak to each other, to focus on the work done. Preliminary discussions about the products, commenting their impressions can disturb other students or even interrupt / change their thoughts, not allowing students to fully express their idea. Since the work is usually finished at a different pace, students who perform the work earlier should try to find occupation for themselves, e.g., to leave the room for a while, to look over their work again or to stay aside.

The process is fulfilled in several phases: *individual work* → *pair work* → *group work*.

Reflection is an analysis of the process or discussion.

At the end of an activity students are supposed to reflect and discuss their activities: to present an individual or group work, to discuss how the members felt during and after an activity, and to receive a feedback.

During the discussion of an activity:

1. All works are accepted – aesthetic value does not matter. There are no attractive or unattractive works. If a participant or a group is dissatisfied with a product, a teacher can suggest students to find at least one positive thing about it,
2. All members of a group are given an opportunity to speak, to comment on their work as they wish (Oaklander, 2007),
3. Several works could be discussed – a group / members can suggest works that will be commented on. When a product is presented (individual or a group work) a group members can ask questions or to have their own considerations.

If the last session of a topic or a meeting is organized, a reflection could be supplemented by an assessment of the previous stage – answering the questions: what will I take away with me, what did I like or did not like about one or another activity?

Each group creates interactions when they communicate, discuss and receive support from their peers. It allows them to get a feedback from other members of a group identifying problems, experiencing relief from realizing that they are understood; a group provides a sense of belonging, encourages self-reflection and self-analysis; engages in mutual experiences, develops empathy. This is done by discussing one's own experiences, sharing them, and sharing one's knowledge with peers.

A teamwork experience allows to understand involvement in a group, to understand roles, responsibilities, and at last to find their place establishing themselves.

Group formation:

A group size is important when it comes to bringing together a cohesive and focused group to maintain equal communication with all members of a group. In a permanent or temporary group, this is easier to do when the optimal number of members is up to 12 members.

Like any other group (class), the group that uses elements of art therapy is experiencing certain stages of group development in its growth / development.

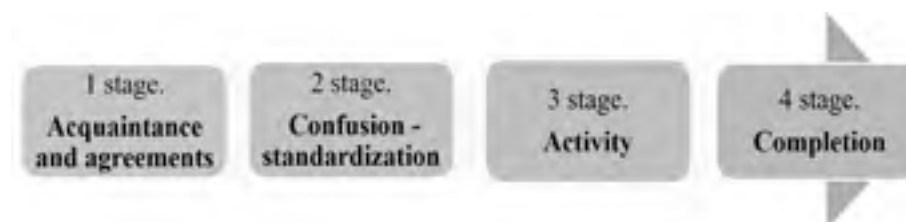


Fig. 1. Stages of group formation. (Liebmann, 2004).

STAGE 1. Acquaintance and agreements.

This is a start-up stage which usually lasts 1-2 sessions. During it:

1. The objectives of a group activities need to be clarified,
2. To name time, space and meeting structure,
3. To agree about a group rules to be followed. They are developed / adopted jointly. Each group member is a responsible and active participant in building relationships in a group (feelings, actions ...),
4. To encourage everyone's participation, avoid dominance of one or more members,
5. To encourage participants to ask questions, to get acquainted with each other: to encourage members to introduce themselves, create a friendly, relaxing, open atmosphere, use various warm-up games if necessary.

It should be reminded that these meetings do not aim to teach art subjects, that the goal is not to create a piece of art work and participants are free to choose tools, materials or ways of working, ways of expression to reveal the chosen topic.

Methods that can help students to reduce tension at the beginning of a meeting, to promote communication and equal involvement:

*** Drawing a circle: helps to reduce tension, stimulates spontaneity, imagination and communication.**

Activity is intended for the whole group.

Aim: to “switch” thoughts from everyday affairs, to share responsibility creating a drawing, to promote a sense of community, to build bonds with other members of the group.

Performed activities illustrate how the original idea and attitude can change acting with other participants, how information provided can be presented, interpreted by another person from his/her point of view and how learning is accepted from different insights.

Materials: markers, sheets of A4–A5 format paper.

Steps:

1. Each group member chooses a felt-tip pen of the desired color,
2. Students sit in a circle looking at their own sheet of paper trying to imagine a drawing which will be depicted on it,
3. Student selects one of the most important elements from an imaginary drawing and draws it on a sheet of paper,
4. Drawing is passed on to the neighbor on the right, who after examining it completes it at his own discretion and passes it on,
5. When everyone receives his / her own drawing students discuss about the original idea and differences that occurred in the process of drawing, etc.

Next step is for activating students' imagination and students work in smaller groups.

Group is divided into smaller groups of 4 members.

Task: students have four drawings which are the illustration of one story. They are supposed to answer the question: What is this story about? And to present an illustrated story.



Fig. 2. Drawing in pairs.

*** Drawing in pairs (Fig. 2) : helps reduce tension, stimulates imagination, supports interpersonal communication, encourages the exchange of insights.**

Activity intended for a group of students which consists of an even number of people.

Aim: to communicate in pairs, to cooperate, to share information and to relax.

Materials: sheets of A 1format paper, markers or crayons/ color pencils.

Steps:

1. A group is divided into pairs of students,
2. Each pair of pupils is provided with markers or crayons and a sheet of paper (A1),

3. Each pair member draws lines on a sheet of paper with the eyes closed. They this in turn. They draw slowly about one minute in all directions and try to keep their hand on the paper all the time,
4. A drawing must fill 2/3 of a sheet,
5. Pupils color the drawing together finding and eliciting in the mess of lines images or their fragments and similarities,
6. In the process of drawing pupils discuss their associations,
7. Pupils compose and present the result.

*** Conversation through a drawing: helps to get to know each other, communicate by non-verbal means, develops attention, empathy, responsibility for others.**

Aim: to learn as much as possible about each other through drawings, to communicate for 10-15 minutes and to prepare for the mate's presentation. To discuss experiences, feelings during "drawing communication" and the presentation when students talk about another person or about themselves.

Materials: optional graphic tools, sheets of paper.

Steps:

1. The task is performed in silence,
2. Group members are divided into pairs,
3. After choosing drawing tools, sheets of paper, a convenient place they start a „conversation" with drawings.

STAGE 2. Confusion – standardization.

At this stage, the aim is to get to know yourself and each other (group members) better: to find out what kind of people have gathered, how strong they are. Group members are encouraged to express their feelings.

1. Conflicts are resolved in a positive way. Efforts are made to eliminate stress,
2. Conditions are created for working in a group and individually,
3. It is about values and the aim is to turn them into cues,
4. An atmosphere of acceptance and understanding is created.

At this stage activities that encourage communication, conversation and action are recommended. It is useful to organize playful activities, choose techniques that reduce tension and perform imaginative tasks.

Work with materials that provide as much sensorimotor experience as possible: modeling with clay, paper tearing, wrinkling, plastic, construction work.

*** I + I > 2**

Activity intended for a group of students (an even number of students).

Aim: to communicate in pairs, to cooperate, to share information and to relax.

Materials: sheets of A3 format paper, markers or crayons/ color pencils.

Steps:

1. Students choose a word (a noun). Write it down on a sheet of paper,
2. Write three main characteristics (adjectives) for that word,

3. Divide into pairs,
4. Create a new object from these 2 words and their properties, which have all the features of these 2 words,
5. Visualize a new object and show how it works,
6. Prepare the presentations.

*** A castle (Fig. 3).**

Activity is intended for a groupwork.

Aim: to practice a variety of paper-making techniques, to communicate in small groups, to cooperate and share information.

Materials: sheets of A1 format paper, scissors, adhesive tape or a glue stick.

First step:

1. All the groups have the same materials: paper sheets (A1), scissors, adhesive tape or a glue stick,
2. Each group creates a spatial castle from a single sheet of paper (creating a castle use at least 7 different paper textures).

Second step:

1. Each group creates a story or a legend about the created castle (students try to integrate the elements from the fairy tales or legends of their own country),
2. A group prepares a presentation (a role play or a storytelling),
3. Students create and present a product.



Fig. 3. A Castle.

STAGE 3. Activities.

At this stage a group acts in an open and trusting atmosphere, members of a group understand each other, good relations between the members prevail; relationship acquires an informal nature and provides satisfaction, they talk openly about the issues concerned; opinion of each member is respected, there is more friendship, trust in each other, they discuss and listen to each other.

*** Vocabulary of feelings / colors**

Activity is intended for the whole group, work in smaller groups.

Aim: to develop a vocabulary of feelings, to recognize, name and express feelings.

Materials: watercolor, brushes, water containers, paper (10 sheets of A5 format paper or 20 sheets of A6 format paper for each participant), glue, scissors, pencil, writing paper sheets, sheets of A3 format paper.

Preparation: tools for individual work or work in pairs (sheets of A5 or A6 format paper) are prepared, watercolor, brushes, water containers and a sheet of writing paper, pencils.

Materials for a group work (4–6 students): sheets of A3 format paper, scissors, glue, pencil, sheet of A4 format paper, products of individual or small group work.

Steps:

A. Individual or work in pairs:

1. Watercolor monotypes are printed. Drops of paint of various colors are placed on a sheet of A6 format paper with a brush, another sheet of A6 format paper is placed on top and pressed with the palm of the hand. If an A5 format sheet is used, it is folded in half, paint is applied to one side and pressed against the other side of the sheet. Colors, their combinations, the background are chosen at students' discretion, colors merge and changes are observed,

2. Individual or pair work „vocabulary,, of colors is created. It provides the meanings of the colors used. What emotions, feelings do they signify?

B. Work in small groups:

1. Created monotypes are examined, “dictionaries” of color meanings are compared and discussed. What do they have in common, what colors express different emotions and feelings, why is it so?

2. A joint work in a group is being created. It is a work that reflects the mood of the picture created from all monotypes. A general „vocabulary” of colors is provided,

3. Groups exchange works and „vocabulary”. Each group “reads” the moods conveyed in the other group work using a „vocabulary”. Students write down the interpretation and put a signature choosing a felt-tip pen of the desired color,

4. Works are presented to other participants.

Discussion:

1. How did participants feel creating individual monotypes? How did they manage to discover the color to express an emotion or a feeling?

2. What do the group's monotypes (work) have in common?

3. What colors dominate in the work of the group or in an individual work?

4. What was the most unusual color that named an emotion or a feeling?



Fig. 4. Glossary of feelings / colors.

STAGE 4. Conclusion (the end of activity).

Group activities are completed and the group breaks down when the set goal is achieved. At the end of an activity self-assessment procedures are organized to record the end of the process.

Aim: to summarize, to self-assess the experience of a group and individual activities.

* „Packed suitcase“

Activity is intended for the whole group.

Aim: to summarize, to self-assess the experience of a group and individual activities.

Materials: sheets of A3 – A2 format paper, various tools (for application, drawing, etc.), scissors, glue.

Steps:

1. During the last meeting students shared their individual work portfolios,
2. Each group member makes a form of a suitcase by cutting, folding a sheet of paper or drawing a shape of a suitcase on it,
3. Students using materials that they have chosen before, draw and apply the ideas about what they will “take away” from the time spent together in their imaginary suitcase. The work can be performed in pairs or in small groups,
4. „Packed suitcases“ are presented and discussed.

Advantages of the methods (activities) presented in the methodology

“Drawing in a circle”, “Conversation through a drawing”. Due to the sufficiently fast inclusive process, the ideas are “switched” from everyday affairs, the responsibility for creating the drawing is shared, and a sense of togetherness and connection with

other members of the group is encouraged. Encourages observation, understanding of what information (thought, feeling) is conveyed in the drawing. The activities performed illustrate how the original idea, the attitude can change in the actions of other participants, how the information provided can be presented, the attitude of another person is interpreted, the attitude of another person is learned.

“Drawing lines in a pair or small group”. Promotes non-verbal communication, trust in each other. Drawing with a graphic device with the shut eyes, most art therapists consider this activity to be very effective, relaxing, as a subconsciously communicating tool that evokes images and associations.

“Suitcase”. “Assembling” and summarizing techniques encourage reflection: to summarize, self-assess the experience of group and individual activities (to name one of the most striking, characteristic features). The information is visualized.

Conclusions

When organizing group activities, applying the elements and principles of art therapy methods, it is effective to combine them with other activities, such as: games, individual and common creative tasks, acting situations, conversations, discussions. It helps to promote children’s activity, initiative, reveal and develop personality strengths, deepen group communication skills, create conditions for group and intergroup communication, understand the importance of communication and cooperation for personal, professional or other goals, promote cooperation with the environment. Each method can be adapted to different objectives and its effectiveness may vary depending on the characteristics of a particular group, circumstances of application, individual group members and the leader, organization of activities (individual or group activities), the stage of group development and methods or activities applied. The main and exclusive feature of the applied methods is versatility, multifacetedness - art tools, methods, reflections on activities that affect not only interpersonal communication, but also intrapersonal processes.

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HOW TO WORK WITH TEENS? - BE THE GAME!

Lasse Kantola, Heli Ramula (Suomen Diakonia Opisto, Finland)

How art affects student's wellbeing and later as professionals at work?

There was a new article in a Finnish medical journal for doctors (named *Lääkärilehti*) on how arts affect wellbeing (Aholainen, Jäntti, Tammela, Tanskanen). "Arts can enhance both our wellbeing and our understanding of the meaning of the world. Arts can enhance people's ability to discern phenomena in novel ways and help doctors to recognize their position in participation in cultural and societal processes."

Two decades ago, there was an article in *Lääkärilehti* as a joke, which suggested that a doctor should prescribe art instead of medicine as treatment. However, nowadays we have interdisciplinary research in different medical fields linking arts and cultural perspectives to well-being and health. Recent research shows measurable health benefits of participation in art and cultural activities. Art can reduce the use of medication and improves quality of life in serious diseases. Social and environmental factors also affect the connection between arts and wellbeing.

The discourse on wellbeing is beginning to guide cultural politics and resources granted to the arts. Art education is important for social and health students so that as they become professionals, they could find suitable art forms for the individual client at work. Arts can be used as well to enhance students' wellbeing at school, their education and interaction with different people and environment.

Gaming in Finland

Games, as well as digital and social media are a part of everyday life of children and young adults in Finland. Gaming has become an integral part of childhood since the 2010s. It is important to see when gaming becomes a problem and when it is a hobby. Games are very different; they can be learning and information retrieval or social events when the game is played together with others.

When gaming is excessive, it can cause depression and anxiety. Interaction in an online environment can start to feel better than social contacts and dialogue. Fatigue, sleep disturbances, aggression, weight gain, difficulty concentrating, and depression are also common for a problem gamer.

Finland has built-in game points, club rooms and places where young people's playing is controlled. This is supervised by an adult, social support, and other players. Contact, communication, and detection of possible gaming addiction is facilitated, and it is possible to offer support to the young person.

In Finland, gaming addiction is currently treated as substance addiction. Game addiction will receive an official disease classification in Finland in 2022.

"Theatrum Olga"

"Theatrum Olga" is a part of Diakonia College of Finland at Lahti campus. "Theatrum Olga" is a student theater that offers students the opportunity to learn

through the arts. For example, during three years of social or health care studies, the student can choose up to 300 hours of art studies. "Theatrum Olga" doors are always open for students. They often go there during break times to do their tasks related ongoing project.

"Theatrum Olga" does not really do traditional drama. At core of "Theatrum Olga" activities are sustainable development, eco-social awareness and activism (activism and art). The drama work it does could divide into three genres:

1. TIE – Theater in education: can be old-fashioned concept of learning, quite authoritarian, director-centered. The instructor selects the texts and plays ahead, decides what the students should do, how to play,
2. DIE – drama in education: the teacher listens and creates together as part of the group – teacher is the author and actor with the group. The student is in an active role influencing the outcome of the work. For example, participating in music, pictorial expression, nature, spoken word and/or drama,
3. Learning through arts – learning by doing – learning by acting – a polyphonic journey to a chosen theme where each participant finds their own strength and role in the group.

Photography or video are tools used to document the journey in which the student can work in many areas and is an active influencer.

"Theatrum Olga" learning laboratory captures various themes, topics, and phenomena that interest students. They are explored through music, visual arts, word arts, drama, and dialogue. The resulting journey can lead to a theatrical performance, street art, or a photo exhibition of an installation. Nonetheless, most important is working in a group, developing one's own resources, skills, and dialogue as an individual but also as part of a community.

Future practical nurses, childcare and youth workers and community caregivers will take these learned skills and methods to workplaces: kindergartens, afternoon club activities, hospital, nursing homes and youth centers.

Depending on the project, teaching involves cooperation with professionals at different workplaces: the museum, the theater, the symphony orchestra, and professions in various fields. In this way, the student learns challenges and professional requirements of working life and has the opportunity to deal with the topic creatively.

"Theatrum Olga" and gaming

In 2019, gaming, game characters, cyberreality and cyberpunk emerged at "Theatrum Olga". We started a year-long journey into games, the game world, and character building through the arts. Conversation, craftsmanship, music, photography, dance, and video formed the tools of the work. The process resulted in three short films of music, image and story. These can be found on YouTube; the links are at the end of this document.

The completed costumes, photographs and figures were also presented at the Lahti museum's exhibition in February 2019.

Last year, both productions "cyberpunk" and "forest prayers" were examples of learning through art. Students worked in many areas such as modelling, costuming, staging, props, storytelling, character creation, music, video and camera technology, as well as video editing.

The course of the process:

1. Theme selection,
2. Excitement and enthusiasm,
3. Commitment to action,
4. Theme processing: Visual arts, music, dialogue, dance, sound, movement, photography, film, costume, staging, props,
5. Schedule and budget,
6. Workshops, activities,
7. Process reporting, visibility: ig, Facebook, press
8. Presentation of the result: exhibition, release of the film.

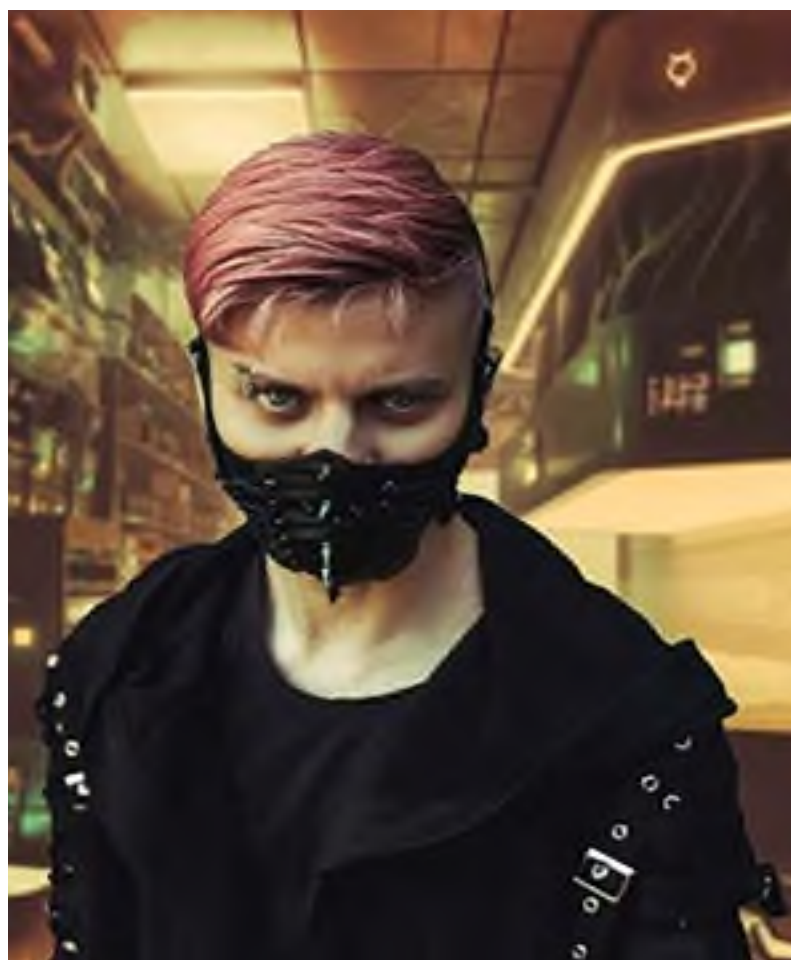


Fig. 1. Cyber punk.

What is Cyberpunk?

Cyberpunk is a side genre of science fiction, made up of advanced information technology (Fig. 1, 2). It lies in an urban and dangerous future where some force, such as a virus, natural or man-made disaster, or ideology prevails in society. Mega-companies rule the world. There is no more privacy. All information is under the control of companies. Cyberpunk is a dystopia!

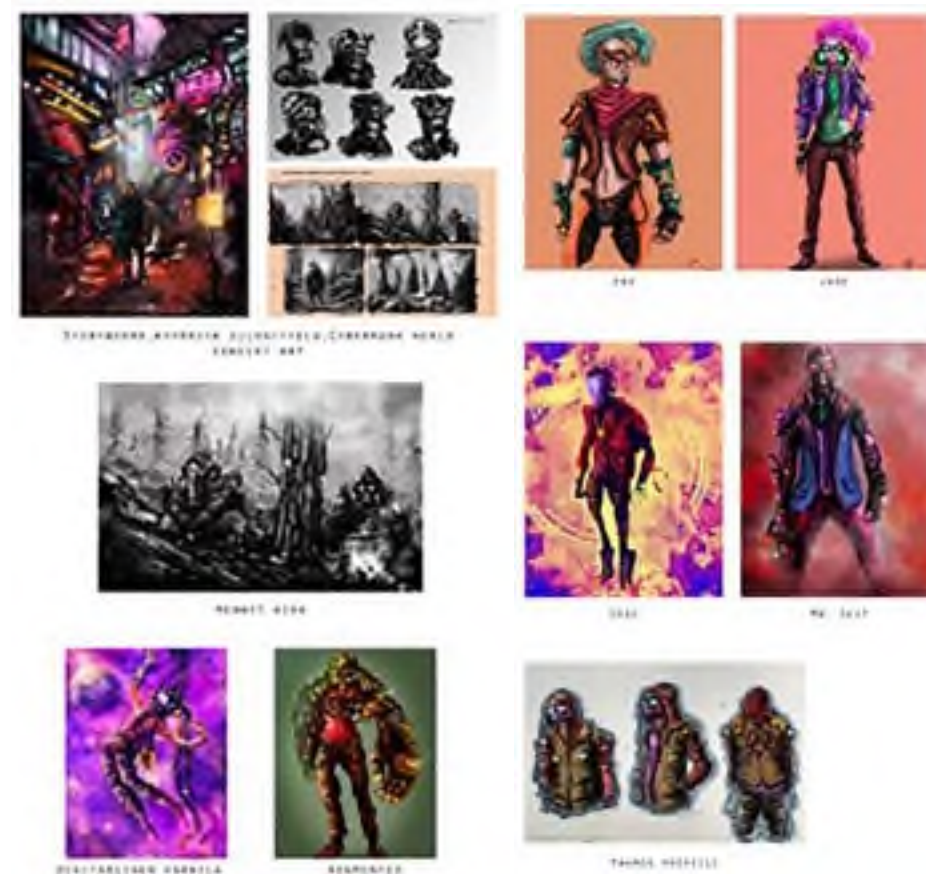


Fig. 2. Cyber punk look was created by using waste material and second hand shop recourses. Youth and leisure time worker Joni Lautala helped students to create characters by using computer programme. Drawings: Joni Lautala.

The story seems familiar

As the work progressed, Covid-19 happened. Cyberpunk started to feel increasingly real. The spread of a virus as a global pandemic was suddenly true. Cyberpunk themes such as environmental disasters, rapid natural destruction, data theft, large-scale cyber attacks on the operating systems of the state, organizations, or private individuals suddenly began to feel all too familiar. We had tackled an important topic that interested youth. The commitment to work only deepened as the group felt they were doing something meaningful and new.

Upcycling Workshops

The activity started in upcycling workshops. We collected old computers, scrap, old motorcycle helmets, leather jackets, shoes, belts and so on. We started working on them creating our own story character. Who is she or he? What is he dreaming of? What is his name? Who is close to him? What drove him to this situation? Is he good or evil?

Images of the character were drawn either by computer or by hand. Outfits were built twice a week at Theatrum Olga in the evening. Piece by piece the process moved forward.



Fig. 3. "I have seen the future and it makes me nervous". Photo: Veijo Ruotanen.



Fig. 4. "Duop Ote", Professional dance duo, were part of the team. Group researched cyper punk theme through dance and movement. Photo sessions happened in an old factory. Photo: Tiia Hyvärinen.

Story, locations, collaboration

We started creating a story and choosing locations to shoot. We wanted to take the future into the past. The old historical and archeological sites of Lahti city became places of photography. The archaeologist of the Lahti Museum visited Olga and talked about the history and way of life at the selected places. Two contemporary professional dancers were invited to build the theme of choreography and movement. We asked

two young musicians to compose music for the film trilogy. As the characters were completed, they were photographed. Hairdressers and make-up artists assisted, as well as a photographer and a videographer. About hundred people were involved in this performance.

In the spring of 2020, the cooperation expanded with LUT & Aalto University. A group of researchers taught and guided students, as online imaginary characters explored their relationship to nature, the immediate environment, data, and environmental empathy.

The story of "EU2020 SciberPunk" (science, therefore *sciber punk*, not *cyberpunk*) was linked to the processing, interpretation and structuring of nature knowledge and information, using art-based methods.

The students learned eco-social awareness by examining their own relationship between nature and the environment. To do this they used socio-ecologically sustainable technologies and were guided by researchers Annika Wolf, Anne Pässilä, Antti Knutas / LUT University and Teija Vainio from Aalto University.



Fig. 5. "Balance, nature, breathing". Photo: Tiia Hyvärinen.

Finally

This one-year journey involved a lot of student's internal growth and finding their own role in a group. The group grew together with the knowledge and skills in the chosen theme and art. This group work was condensed into three short films. In February 2020, there was an exhibition of costumes and photographs at the Lahti Art Museum. Now students were not gaming but this action became a play, connecting history to this day. An art journey like the Theatrum Olga's Cyberpunk process can be accomplished with any chosen theme. With careful planning, enthusiasm and dedication, the learning process will create lasting memories and becomes an unforgettable adventure for all participants – every students and teachers.

Links to “Theatrum Olga” completed CYBERPUNK trilogy:

CyberPunk Now -YouTube

<https://youtu.be/32JcvOzUbQ4>

<https://youtu.be/d8L6dVpQr84>

The Cyberpunk production:

Directed by Lasse Kantola.

Description and edit Veijo Ruotanen.

Cyberpunk expert Joni Lautala.

Costume Mira Silvennoinen, Joni Lautala, Theatrum Olga students’ upcycling workshops.

Requisites Joni Lautala, Zofia Wlodarczyk-Helle, Kristiina Heinonen.

Hairstyle and makeup Laen salon R11.

Lights Eetu Pesu, Sari Huhtilainen, Eini Sairola.

Music Imppu, Erasemus & Dancers Mika Seppälä, Leena Keizer.

Photos by Tiia Hyvärinen, Karim Tawfik, Veijo Ruotanen.

In roles and thanks: Diakonia College of Finland students: Pinja Paljärvi, Taika Laner, Sanna Nieminen, Hugo Hagström, Roope Kari, Kia Lahtinen, Tiia Häyrinen, Anu Tillgren, Aki Tillgren, Ari Tillgren, Joel Väänänen, Aliisa Tonteri, Pia Kankkonen, Clovis Irafasha, Paavo Rautia, Jasmin Pitkänen, Marianne Munukka, Minna Rissanen, Tuisku Närhi, Mel Hokkanen, Nikita Yegorov, Pihla Karhu, Melike Köse, Sanni Niuta.

Thank you for your cooperation: LUT University Annika Wolf, Anne Pässilä, Antti Knutas and Aalto University Teija Vainio.

Introduction to the prehistory of Lahti: Archaeologist Hannu Takala, Museums of Lahti, Moremix, Gravity.

Places in Lahti: Pirunpesä, Linnaistensuo, Porvoo river / Miekkiö, Paakkolanmäki.

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ARTFULNESS AS THE WAY OF ARTS INTEGRATION IN SCHOOL EDUCATION

Skaidrīte Gūtmane (Latvian Christian Academy)

Over 30 years of research in arts in connection to its benefits to students and pupils has proved – when the art is part of school education, students’ achievement improves, engagement levels are higher, behavior problems are fewer, and attitudes to school and themselves improve. When the arts are integrated into the school life, teachers can present complex lesson that bridge multiple subject areas and encourage critical thinking skills, the incorporation of the visual arts, drama, music, ballet can add relevance and context to lesson to any subject area.

For teachers arts integration can breathe innovation and assessment to think together with children creatively, explore ideas to use children’s strength to express their learning and knowledge on a variety of ways. Our project is focused on many ways of fun to expose students to the art and lead them a little bit away from obsession with gadgets. The integration of arts in the school life helps to become critical thinkers in future and well-rounded human beings. This is preamble of our conversation today.

Statement of the problem

Many teachers hesitate to integrate any form of art into the breaks due to a perception that it distracts from the time of learning. They say that they don’t have time to prepare for the next lesson and therefore the lack the utilization of arts deprives students from the cultural development and deeper connection about the real world. We agree with a researcher D. Fischer: “When one shapes the culture – and schooling is precisely an intentionally shaped culture – one provides direction to the invention of the mind”. (Fischer, 2022). Teachers need training to recognize how the use art integration can improve:

1. Efficiency,
2. Engagement,
3. Disconnection from gadgets,
4. Student’s learning and achievements improving.

Brief review of literature

The purpose of our project is to develop training module using “Toolkit” for teachers to encourage children participation in the arts during break-time. Many teachers view arts as a form of recreation or recess, instead of resource for an integral part of instruction to build skills and concepts in all disciplines. Arts produce a genuine synergy between content areas by engaging multiple models of enquiry. Integration is about engaging rich array of skills and learning strategies so that understanding of each content area is enriched and illuminated by the presence of beauty in other content areas. The beneficiaries are both teachers and students. This is overwhelming opinion of art integration in schools. Why?

By proving the given opinion arts researchers and pedagogues use following arguments: arts is part of human experience, arts exist in all societies and has been created by human beings since the historic times. Arts surrounds people everywhere and arts is also unconditionally necessary in the IT era. It is a system of symbolization used in every culture around the globe and therefore ongoing discussions about the value of arts involvement in public school systems in Europe should not be promoted.

Many theoretists agree (Appel, 1980) that the arts in all forms stimulate the brain, they ignite creativity and provide children with opportunities to look critically and to interpret critically the world around them, because the arts integration connects learning with the real world. In an idea-driven world and economy, the ability to generate ideas that are imaginative and flexible bring those ideas to life and to communicate them to others. And this is the key factor to career success. In line with this arts integration emphasizes in-depth knowledge, meaning and relevant concepts and, as I said before, connections that are linked between numerous subjects and elements of life outside the school. Such theorists as J.Pirto (Pirto, 2011) concluded that school staff need to seek systemic ways to make the art a meaning part of every child's life. She described children engagement as follows: "The arts reach children who are not otherwise reached. The art reach children in ways producing insight into different styles of life. Art shows good examples for young people who were considered classroom failures and they can become the high achievers in art learning settings, therefore bridging, learning to the success of life".

Many analysts emphasize the connection between art and self-esteem. Appel (Appel, 2006) and Brown (2008) have concluded that even small part of our time we permit children to stay away from gadgets is of special importance to those children who struggle in traditional learning environment and achievement. Researchers stated that students participating in art and not using gadgets for a while "make notable gains in social competencies such as cooperative learning and adult and peer relations development". Side effects on children personalities is positive risk taking, as well increased self-confidence, perseverance and motivation. Such arts integration researchers as M. Zhou and D. Brown (2015) stress that taking away children from gadgets and turning them to use of art helps in development of the 1) mind, 2) body, 3) emotions, 4) spirit. It facilitates growth in 1) judgement, 2) purpose, 3) persistence, 4) patience.

Artfulness: new way how to integrate new models of thinking in school

What is Artfulness? When I started some years ago to reflect about my students aesthetic learning processes and the scope of arts influence on learning I quickly encountered a conceptual issue: the lack of a concept or right language that can communicate to other colleagues the diversity within the field. I started to research into artful thinking that focuses on how individuals think when they are stimulated by the work of art or by art effects. In my focus area, I included both: *the thinking and the making*.

As figure 1 shows, Artfulness is a term describing a cognitive and emotional response which school children experience within art-based experience in breaks. Breaks become aesthetic, art-based, artistic, artful.

1) *Aesthetic*: anything to do with enjoyment of beauty. It is a sensory awareness. For example, to turn the corridor into a beautiful forest walk, or to turn the corridor into an iconography experience by use of the Orthodox Church icons, or turn the corridor into a possibility to dance where group after group of children, boys and girls listening music and trying to follow steps shown by choreography school children, or to make a corridor into a culinary experience, etc.



Fig. 1. Artfulness triangle.

2) *Art-based*: anything based on practical experience of art and its processes, but not necessarily created by professional artists. This is to do with "the making". The creation of artworks or art effects, e.g., one classroom children are creating the forest in the corridor, and other classroom children are explain why, for example, one particular tree is "Christmas tree" (with green branch cross on the top), or explain why the oak is a symbol of man, whereas linden is a symbol of girl, etc. The personal engagement is the artistic process which does not necessarily takes place in the professional context. Art is to be made. It looks like a small performance, it can be implemented in different emotional modes, joyful, dreamful or analytic – everything depends on the background music and teacher's creativity and inspiration.

3) *Artistic*: anything related to art, when art is executed and perceived either as professional (in the case of professional artists) or art-specific (in the case of schools).

4) *Artful*: when art and its processes are used as metaphors for something else. From this perspective it is important to emphasize that the given phenomenon can, for example, be seen or interpreted as an artistic endeavor or activity. For example, the metaphor of pine tree or Christmas tree could be used to describe human being holistically as unity of the spirit, soul and body.

According to Webster, artful characterizes something that is "done with or characterized by art or skill". But the English word can have also a negative meaning, as in "artificial", "cheat" or even "cunning". This is why I prefer the term "artfulness" rather than "artful", because it is a reminiscent to the term "mindfulness", which is a heart-felt state that, I believe, should be a fundamental element of good learning environment in every school. I see no obstacles why Majori Gymnasium (Majoru Vidusskola) could become the first positive example of artfulness school!

Artfulness is a term that, based on the aesthetics-focused breaks between lessons invites children to think and act as artists. For example, artfulness is a word used to describe creative and innovative children. An artful approach to learning and teaching can be seen as an expression of a specific type of creativity: the holistic creativity which merges logic and feelings, rationality and body. This term has been dear to J. Dewey (Chen, 2017) when he studied and pointed an interest for learning as experiment. He uses works of art to shape ordinary experience in an artistic manner. For

instance, to use linden tree as metaphor of nice girl. Or oak as a metaphor of a strong man. Theoretically you can see artfulness as an intersection of the children perspective and metaphor of social perspective, when the children's experience it as a flow-like state of cognitive challenge and positive emotions. On a metaphorical or societal level artfulness can be productive to create and to communicate different strategies with a purpose: provoking, loving, creating, etc. This is kind of "cultural glue" that makes possible potential outputs to influence children in consequences needed for teacher.

What is special in artfulness – experiences are not just seen as passive entertainment, but as an excellent opportunity to think deeply, both in terms of reflecting and analyzing. Every school child can be actively involved in ballet, drama, drawing, iconography, etc. Kids can develop special competence to cowork with other school mates to be involved. Everything depends on teacher's creativity. If this happens, their behavior changes, which in this case is characterized both as "artfulness" and artistic metaphorical quality. I am sure and my premise is that school children can be trained in artfulness, and by training they will stimulate special disposition for insightful thinking.

During my research related to the project I have paid attention to all three pillars within artfulness and have chosen to focus on the so-called "Artfulness flower model": an individual level for children where positive emotions and cognitive intensity are in balance.

Artfulness is not:

1. A method, but it is innovative research field that invites school teachers to cooperate and explore together with purpose to eliminate children involvement in gadgets,
2. A medicine, but it is an approach that reintegrates all of the elements of teaching in the development of the wholeness of children personality,
3. A recipe that everyone has to follow, but it is one of the possible ways of integrating arts in teaching,
4. Not a teacher training, but it is rather an opportunity to implement good innovative practice in school work and it shows the way how educators can be constantly involved in changing the world.

Artfulness: critical notes

My experience at the Latvian Christian Academy shows that the link between practical creativity and reflection inherent in the artistic process was in effect absent from the observed arts projects because the students encounter with art and artists were basically more about to craftsmanship. Special time frame in different projects was created, flexible and spacious enough to provide students with different learning experience. Furthermore, all development projects were particularly characterized by collaboration between students and professional artists / teachers. This encounter gave students many positive experiences and surprising learning outputs. But it is a far cry of what the teachers qualified as typical forms of learning arts: joint learning, joint doing, joint making, which opens up diverse point of view, appreciation and ability to be attentive and open.

Teachers define what is typical for aesthetic learning processes: "What lies in aesthetic processes is the reflection, together with pupils – you offer views, opinions within by recognizing them". Something I have not heard from the students of the art

sprojects, is understanding of a broader approach to art (art effects and processes) from a historical or theoretical perspective (e.g., why Christmas tree is a symbol of Christian Church historically; why ballet art is a symbol of beauty of woman and man historically and theoretically, etc.). Neither were many opinions and approaches named that art is one of the biggest learning elements which could be taken home from our project. Art can express absolute values of Truth, beauty and harmony, and for that it is absolute expression of the possible move beyond mere social activity. Our students at Latvian Christian Academy have learned to decode the dynamic relationship between Truth and event, between formal and expressive quality. They specifically know that artistic quality paves the way to understanding of the other personality and whole life in positive way.

Of course, children know that they should not paint just outside cartoons, but pictures that are good enough to involve school-mates in understanding something else – the context in which we live, the spiritual beauty of personality, the shapes and impressive sizes to understand what is, for instance, leadership, patience, what it is to value every person created in God's image and likeness. Arts integration is not just gazing at the picture and whispering "fine", "beautiful", "yeah", but it is invitation to demonstrate better understanding of the artistic mindset despite the fact that connection between the practical work, e.g., making corridor into symbol of wood and coloring trees have some deeper dimension.

What concerns me about creativity and innovation, is this: I noticed that often students in the arts projects are not introduced to treat works of art or artistic processes as a way to think innovatively or as a training in innovation. For this reason we have to introduce pupils to sharing and brainstorming techniques to challenge and motivate them to think "absolutely creatively". Encounter with art should be clarified, facilitated, put into perspective and guided by including professionally prepared ballet choreography school students, professionally prepared art school students, etc., for inspiration and identify engaging role models. As I stated earlier, creativity or art integration in learning doesn't happen automatically. School children may stay ignorant about what they have learned and experienced if they do not get opportunity to reflect, meta-reflect and verbalize their emotional, sensory and intuitive learning.

To apply the concept of Artfulness in schools will to a greater degree mean that the link between theory and practice should be implemented beforehand via structured reflection – documented in our "Toolkit" and research notes.

Why Artfulness in schools?

Art and art teaching is a kind of "fancy cream topping" in contrast to real "bread and butter" education. This fancy topping makes school tasty, attractive and more pleasant. This metaphor has its drawback. Fancy cream topping tastes great but all those rich calories can be harmful and should be omitted from the healthy diet. If art in school is a fancy cream topping, can we avoid it when the school doesn't require it to function efficiently?

The reality is more complex than the cream topping. Our society and role of teaching is still influenced by the view that separates between art and science. In too many cases conviction rules that school is a factory with objective to create standardized workers who "know a lot about very little". According to P. Robinson (2019), "public schools were not only created in the interests of industrialism and labor market – they were created in the image of the industrialism. Even our culture has moved towards globalization, technologies and information society, we built the majority of school education not to damage both creativity and optimal learning that is based on

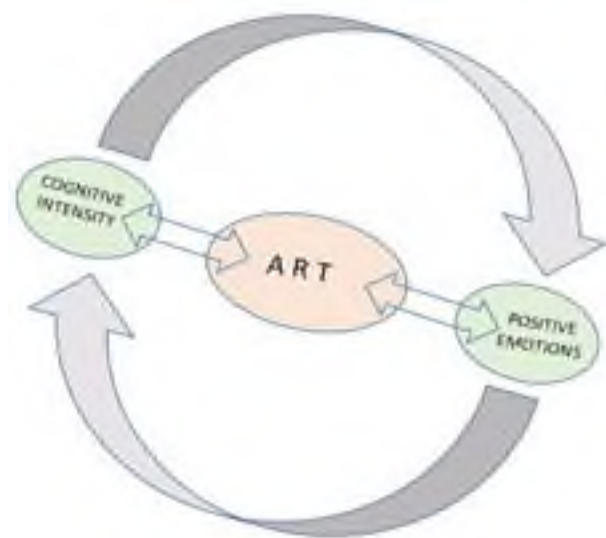


Fig. 2. Art between cognition and emotions.

an understanding of the subject and well-being". Talented young people are not only genetically predisposed, they are also stimulated and encouraged by the study environment and practical activities. The school does not necessarily generate learning or development if the teachers do not ensure that. This means that the transfer of learning to a cognitive understanding does not "happen by itself" as a natural consequence of a hands-on activity. To expect the natural transfer of learning to arts integration requires understanding the meaning of it, teaching children how to understand how visual imagery, works, and it is not just good thing. Children may think it is fun, it is a necessity because they live in a world that is dominated and saturated with IT visuality. However, integration of different art forms allows self-expression, and by that pupils become aligned with the way the world expresses itself.

When schools will clarify the need for arts teaching in a complex and rapidly changing world with the purpose to simulate the whole person (holistically-oriented teaching), they will also find the correct argument for supporting the case as practitioners.

Benefits

The focus on the pupil's perspective has emphasized that the experienced emotions within the art integration in schools have been assessed as strong and among the emotions that were experienced, several are recurring: joy; engagement; flow.

Joy

Pupils report that there is an intensity that "grows from comfort to excitement". They report about different types of joy, as:

Cognitive joy as and instrument to want to learn, because cognitive joy is a kind of discovery and makes emotionally positive state.

Joy of recognition. Recognition is the possibility of making personal connections between a work of art and personal life experiences. When I see or recognize myself in life-story, it creates a unique emotional and existential bond between a child and work of art.

Joy of comprehension, joy of expression. Arts forms are often linked to freedom of expression and feelings. It is a specific state of satisfaction when the pupils are able to freely express themselves.

Interpersonal joy. The art integration process includes both the individuals and group contribution. "The public dimension" of their involvement in their art works (all works to be exhibited, stated or presented within the school environment) also made them happy and proud.

Engagement

Usually school children recognize that the fun was difficult: "We had fun, but the work was still hard." The good balance between having fun and feeling comfortable or experiencing positive emotions is because of challenge to become fruitful. Teachers say that fruitfulness is great motivation for pupils to contribute to the idea.

Flow

Flow is a positive state of concentration and falling away of self-awareness, which is a result of experience of reaching a balance between the challenges, individual faces an ability to meet those challenges. The pupils report a positive balance between challenges and their ability to deal with challenges. Artfulness indicate that they value their positive flow experience.

From the teachers perspective pupils enthusiasm for the art integration reflects following answers:

1. Art is greatly valuable to direct pupils away from gadgets,
2. Art is meaningful,
3. Great solidarity with pupils,
4. You learn that you can learn without a teacher.

The teachers emphasize positive emotions that individuals feel when they are engaged in valuable and meaningful initiatives which the artworks represent. They name feelings of pride for the works that they create and feelings of positive solidarity.

Teachers face two cognitive approaches: positive experience and educational co-ownership and independence. Pupils become happy because they can both learn and have fun and because they experienced "something else" at school. Teachers become happy because pupils were happy, they considered that a success criterion and because they knew and could experience that the pupils were getting better at learning. This supports the theory and studies that interpret arts integration as a cognitive phenomenon: the enjoyment we feel when we experienced art comes from awareness that we have actually learned something new, have grasped a rule, have become more clever (Fig. 2).

Synergy of cognition and emotions in arts experiences

This is just the beginning. Further we should work on possible metaphorical presentation of every teaching subject content (mathematics, biology, physics, etc.) during the breaks. E.g., in Denmark they create special to-be painted books for better teaching the meaning of numbers; whereas in history hours they prepare creative performances in breaks to explain what is Communism, Fascism, what is war, etc. Artfulness meaning in school curricula is unlimited and of extremely high value for teaching and upbringing goals.

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MODELLING NETWORK BETWEEN THE SCHOOL AND ARTISTS: THE ROLE OF THE CULTURE COORDINATOR IN SCHOOL

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Problem overview

In schools there is a need for a Coordinator to stimulate cultural activities. Teachers as culture coordinators in schools should be responsible for cultural activities such as museum visits, hiring external expertise when the school does not employ for instance a dance or drama teacher, and for upholding the school's cultural policy, in which the aim of arts and cultural education is foreseen, as well as an outline of the annual program should be provided. In some Latvian schools the position of Coordinator may provide a counterbalance to the low number of active arts teachers.

The work of the Coordinator would be mainly focused on exchanges with cultural offerings from outside the school. However, his role may be focused on various arts-related activities during breaks between lessons, etc. In both primary and secondary education, the Coordinator is the contact person for institutions and arts educators from outside. In most Latvian cities, an intermediary institution like Coordinator offers arrangements for both in and after school offerings, traditionally referred to as the "cultural menu". Coordinator can draw from the menu and from possible personal connections they create specific program for guest lessons, activities, workshops, project weeks, and excursions. The basis for this choice is the school's cultural policy, often written by the Coordinator in cooperation with the school director and colleagues. Within school, the Coordinator is responsible for enthusing colleagues in participating in the program they drafted.

Despite the prominent place of culture Coordinator in school in all foundational education institutions, there is little detailed study of their work and their position. The first task of this article is to ask how the Coordinator functions in the school environment and in contact with artists, providers of educational programs, and cultural institutions.

The culture Coordinator is a widespread phenomenon in Europe (Carter, Roucher, 2020; McKinley Hedgecoth, Major, 2019; Stankiewicz, 2001; Theriot, Tice, 2008), but even internationally research on his role is hardly available. Articles focus on success factors in bridging the gap with local communities (Carter, Roucher, 2020; Stankiewicz, 2001) or acquiring support from funders and government (McKinley Hedgecoth, Major, 2019). His role in school, as a member of a team and intermediary within the school board on one side, and between the school and cultural partners, the community, and local governments on the other, has so far received no special attention in literature.

There is a widely felt need to establish partnerships between schools and cultural institutions in many countries (Bamford et al., 2006). The low status of the school in Latvia (Skolotāja prestižs Latvijā, 2016) has resulted in a low number of teachers and

teaching hours for the subject. At the same time, cultural institutions are hard-pressed by subsidizing governments to attract larger numbers of visitors and to perform an educational role in society. Both sides therefore feel strong stimulus to cooperate: the schools want to supplement their small staff, while the cultural institution may hope to count the children as additional visitors—with the hope of a sustainable relationship later in life (see for more information in other EU countries: O’Brien, 2001; Rademaker, 2004; Richerme et al., 2012).

Research of cultural partnerships with schools focuses mostly on external relationships, without paying attention to the role of the person inside school who functions as the intermediary. At the same time the complex nature of the outside partnerships is stressed (Bowen, Kisida, 2017). The fact that schools employ a Coordinator is, however, an indicator that the school has an interest in maintaining the relationship but it needs someone to make the relationship possible and ongoing. It has been suggested that partnerships between schools and cultural institutions do good to the latter most (Bumgarner Gee, 1997) or threaten the position of arts educators in school (Davis, 1994). Some authors criticize the “drop-in basis of artists-in-the-schools-programs,” for their failure to generate long-term effects of the cooperation. In other words, the Coordinator may also serve a role of protecting the school’s interests.

The specific goals of partnership

From literature studies we concluded three trends in cooperation:

1. Partnerships which stimulate creativity, both in terms of personal development and to stimulate the creative industries (Hall, Thomson, 2007; Colley, 2008),
2. Partnerships with social purposes, such as community building and prevention of dropouts (Carlisle, 2011; Davis, 1994),
3. Improving the quality of education as intended outcome of cultural partnership programs (Bowen, Kisida, 2017; Griffiths, Woolf, 2009; Hanley, 2003).

In some cases, the goals encompassed all of the above. Browsing through internet makes clear that assessing the outcomes of such partnerships is far from easy, given the different backgrounds and interests of the parties involved.

This raises questions about the intermediary making the exchange possible. This must be a function the Coordinator. The Coordinator plays an essential role in the status of arts in school. The lack of understanding of the everyday practice of a Coordinator, on the other hand, makes it problematic for the policy to determine the focus of the task and training of these functionaries. What we do know is that the work of a Coordinator relies heavily on the individual collaborations taking place. Purnell (Purnell, 2008) explicitly addresses the interpersonal relationships involved in teacher-artist collaborations. She concluded that both teachers and artists highly value pragmatic communication between informed professionals, in which equality and trust are mutually appreciated. These conclusions from interviews with teaching artists and teachers leave unanswered what the everyday practice of the collaboration looks like and which relations in this collaboration are important for the direct interaction between a teacher and the artist teaching the class. The main question is: how does Coordinator perceive his / her role and who are they working with most and closest and what does this mean for arts education policy?

Answers from respondents from schools in Latvia (12 schools were questioned for the current project) split between the coordinating role and that of a teacher. Below are some topics described.

Self portraits

The self-portraits contain mostly factual information, but also ask for the participants’ view of their role as Coordinators. The *formal tasks reflect a primarily bureaucratic responsibilities*: budget, task allocation, planning, etc. There is considerable agreement between Coordinators regarding their (intended) *role in drafting the school’s cultural policy*. In some cases the Coordinator was the (co)author of the document, whereas other referees predated their appointment and they were willing to rewrite it. In one case there was no formal job description document, and the Coordinator was the first in this role. Some newbies explicitly took the initiative. Four Coordinators *worked alone, two with a small team of colleagues and one with one other colleague*. Two Coordinators mentioned organizational or financial restrictions to their autonomy. While the above indicates a *strong personal involvement* of the Coordinator in their work, it can also be a risk. When working alone and independently or with a small team of colleagues, they run the risk of everyone else remaining uninterested.

The *background of the respondents* varied from being a trained artist, *via* having been brought up in culturally active family. All referees expressed their desire to be more active as a culture consumers. Two were not active as artists, the other five described themselves as an actor, a painter, a costume designer, a DJ, and a musician. They viewed themselves as enthusiastic colleagues, seeking to inspire their team. Interestingly, only two of the participants mentioned artistic or cultural talents as a personal characteristics. They considered themselves amateurs at best. *This does not indicate a high degree of self-esteem*.

These self-portraits revealed that the participants generally experienced *a lot of autonomy in their work*, which went hand-in-hand with the fact that most of them had to (re) write the school’s cultural policy and received *little if any support from colleagues other than the director*. In other words, the Coordinator feels that his / her work mainly rests on their shoulders: “Taking responsibility [...] is considered too difficult.” Their work was under pressure from their regular teaching tasks. And while all participants of the inquiry expressed personal interest in the arts, none of them were trained as art teachers; each had to rely on professionals (mostly outside), and occasionally parents, to provide the content for the arts classes.

Contacts

The inquiry offered information for two visualizations (*Fig. 1* and *Fig. 2*). As *Fig. 1* shows, *more formal contacts happen mainly with the school director*, as well as with the teacher with whom the class is shared and *other colleagues*. *Art teachers, however, were seldom mentioned*. Another word indicating direct contact is “conversation”, most often with pupils and their parents, colleagues, and the school director. Bilateral contacts clearly take place mostly on occasion of teaching matters, also when it concerns the art teachers. It suggests an *inward-directed sense of collaboration* of the Coordinator when it comes to active contact and cooperation. In more formal contacts, the school director is the most important contact, while the more informal contacts happen with other colleagues.

Illustration helps to reveal the connections and oppositions between familiar and first-name based, between contacts and frequent contacts. The greatest difference is that between the director, who is referred much more often than any other contact. *The second most frequent contact are colleagues*, they surely benefit from being a group – for each individual contact the frequency would be considerably lower. This

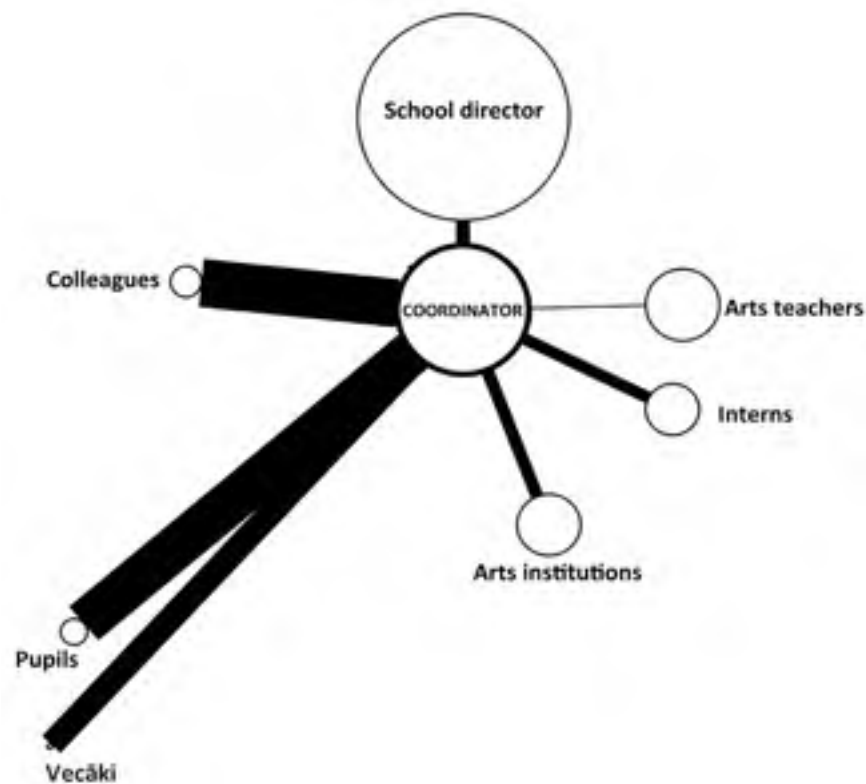


Fig. 1. Coordinator in cooperation with partners. Thickness of lines show intensity.

is not so much the case for Arts institutions, as the Coordinator mentions relatively small number of institutions. In the case of parents and children the frequency is also influenced by the group size.

After the director, the most familiar contacts appear to be the *arts teacher*, contact persons from Arts institutions and interns. In the case of interns this is probably explained by hierarchical relationship and age difference. In the other cases, it could indicate a closer connection to these contacts compared to other contacts. It is interesting to note the difference between the network that exists in the everyday life in school.

Fig. 1 visualizes how a relatively distant contact, the director, appears closer, both in frequency and in familiarity. The position obviously depends on meetings, chats, phone calls, emails and conversations. These exchanges most often concern pupils. Colleagues are also often mentioned, referring to those colleagues who were either present or with whom the meeting or email has been discussed. In other words: contact with the director nearly always concerns permissions and corrections for the Coordinators' tasks.

The other relatively familiar contacts are the *arts teacher in school*, the contact person from a cultural institution, the culture team, and the intern. These references reveal a clear hierarchical relation between the Coordinator and the arts teacher; the latter is tasked, instructed, or briefed on their role in activities that have been planned by the Coordinator (with the approval of the director). The contact person from Arts institution co-occurs most. So, while the contact person is familiar enough to be referenced by first name, the connection is physically distanced. First-name references to interns are all about instructing them and giving feedback on their lessons and are less relevant to the Coordinators' task.

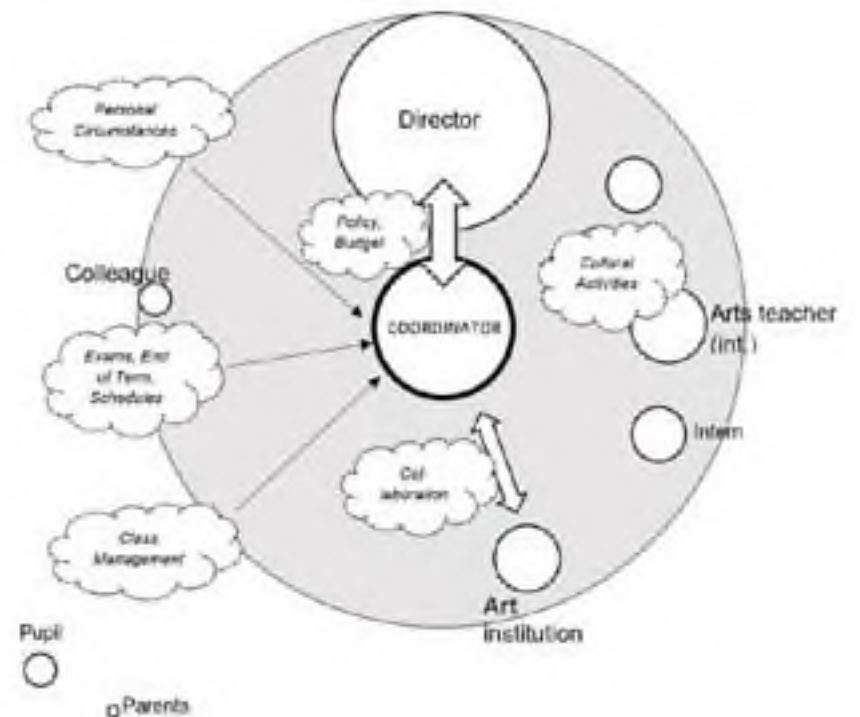


Fig. 2. Factors influencing coordination between partners.

This short analysis reveals the *important role of the director* for the work of the Coordinator. Other important people in this “web of sustainable relationships” (described by Carlisle, 2011) are *direct colleagues and representatives from Arts institutions*. These contacts are both relatively familiar and frequent. While the central role of the director in school seems obvious, it is also a critical factor in the sustainability of the cultural partnership: the arrival of a new director can easily change the landscape fundamentally. After all, Coordinator will need the back-up of a director, especially when colleagues are unwilling: “The director has been angry about it with the rebellious colleagues, I can understand that. We shall see, maybe it is not so bad.”

Overall, working conditions, colleagues, refresher courses, and parents are most often connotated *negatively*. The list of positively connotated items is longer and contains cultural activities, colleagues, task division, meetings, and teaching. The overall impression is that in these answers, the participants were inclined to emphasize positive things more than negative. The double emotional value of colleagues is explained mainly because in the negative mentions of both, participants complain about the unwillingness of colleagues to participate, except when they are happy that their colleagues have enjoyed them. An example of the former is the following quotation:

“I am greatly frustrated that every study day ends with discussion. The criticism is always that the direction is unclear, that pupil's care is compromised, there is pressure on the schedule, and we suffer from general work pressure.”

Positive emotions Coordinator nearly always assign to successful cultural activities, sometimes implemented with colleagues, but mostly in museum visits and workshops for the children:

“Enjoyed the success of the first workshop. Parents, teachers and children were all very enthusiastic. There were many happy children’s faces everywhere. Of course, there are also some points for improvement. Improve my own painting workshop, because I felt it lacked preparation/rest.”

These examples testify to the tension which the Coordinators experience between the dominant interest of the school Curriculum and their responsibility to ensure a structural position for art and culture in school.

Discussion

This article asked the question how culture Coordinators perceive their role and the context in which they are working. In order to answer this question, we tried to examine the everyday practice of the collaboration and the relations between school and cultural institutions that exist beside the direct interaction between a teacher and the artist teaching her or his class. The diaries written by participants of inquiry offered an insight in the weekly activities of Coordinator and the matters that concerned them most.

Participants express frustration and disappointment or refer to colleagues that are angry or annoyed. Combined with the heavy reliance on the school director and repeated references to being alone at their coordinating task, this can be taken as an indication of the relatively weak position of the Coordinator. In this light it is also important to realize that the one-directional relationship between teaching and coordinating has a strong effect on the quality of arts education in school.

As has been mentioned at the beginning of this article, the presence of a Coordinator is a logical conclusion from the combination of a political ambition to strengthen the position of the arts in school and the absence of expertise in school. We support the view that arts are important to a well-rounded and creative education. The analysis of diaries reveals the vulnerability of the way this is currently organized – at least in Latvia. If the success of arts education rests on the shoulders of an enthusiast or one culture Coordinator in school, who in turn is highly dependent on who happens to be the school director, the grand ambition of a well-rounded education in which the arts play prominent role rests on a weak foundation (2003).

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