

Greece Country Fiche



IO_1: Guide for Positive Narrative on Romani

This report has been prepared as part of project **“Boosting positive narrative on Romani integration through Arts”** with reference number **2020-1-CZ01-KA204-078214** by Lighthouse of the world
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Version 1: 01-12-2020

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THE CURRENT SITUATION OF ROMA IN GREECE.

Multiculturalism is one of the main characteristics of modern societies. In this new condition, individuals differ in terms of the value system of living and living standards. They convey a culture that we must fight to maintain so that the interaction between populations is constructive for all. After all, interculturalism does not divide but unites. For this to happen, of course, this requires mutual respect and the elimination of stereotypes between different populations. We must learn to coexist not through tolerance but through appreciation of the different.

Education in an intercultural society should promote empathy, understanding of the other person and the problems he or she is facing, cultivating respect and eliminating fear of the different. By developing communication relationships with people different from us, we accept diversity more easily and contribute to their social integration.

In this social context, the Roma are one of the groups experiencing social exclusion, by not participating in education (high school dropout in gypsy students) they do not acquire the formal qualifications required to find work. Being unemployed or without legal work, they remain excluded, even in the health sector.

In Greece in 2020 there are no official statistics on the Roma population, the Council of Europe estimates that their population is

on average 175,000 people, according to the estimates of the Hellenic Observatory of Helsinki their population is between 300.000 and 350.000 people, while according to the Roma themselves their population is estimated at 450.000 people. They are mainly employed in the informal economy and therefore

uninsured, with many health problems, high death rates and lack of access for Roma children to the education system.

Gypsies experience many stereotypical prejudices and are not always accepted by society as a whole, with an impact on educational issues as Roma students face difficulties in integrating into the educational community. According to recent reports by the European Observatory on Racism and Xenophobia, it seems that the degree of resistance to multiculturalism in Greece has increased and is higher than the European average (Sarafidou, Govaris & Loumakou, 2013).

More than half of Roma adults are illiterate, either because as children they never went to school or because they gave up. The educational process is therefore crucial for the elimination of prejudices and the integration of Roma into society.

According to research by the University of Ioannina under the programme "Education of gypsy children" at the ages of the sample from 18-47 years of age, the rate of organic illiteracy amounts to 69.7%, while the rate of functional illiteracy amounts to 14.9%. A percentage of 10% finished primary school, 2.1% in high school and 0.9% in high school (Papaconstantinou G., Vasiliadou M. & Pyard – KorreM., 2004, p. 53).

The vast majority of Gypsies over the age of 16 (where compulsory education is completed) do not have initial education, so when we talk about Roma adult education, we are basically talking about people who have no experience of formal education since childhood. Of course, they have some knowledge that they have acquired from their experience. By enhancing their cognitive

level and abilities, they will be able to claim a better future themselves.

In recent years there has been a general change in the effort to train and integrate Roma into society. Many Roma attended second-chance schools (s.c.s.) and some of them continued and completed university studies. According to the statistics on S.C.S. since 2005 for the attendance of gypsies is shown in the following table:

Year	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011
Gypsy trainees	21	25	36	88	51	100	133

The adult education centres from February to May 2011 involved 119 Gypsies.

Before proceeding it would be good to take into account the importance of family in the Roma community, children draw their knowledge from their grandparents, from parents as well as from their older siblings. Their knowledge comes from practice and not from theoretical teaching. "Gypsies do not master knowledge by asking questions, but by experiencing the answers"(Piasere in Liegeois, 1987, p. 48).

The Roma throughout their history is engaged in the arts, through art they managed to earn a living. They were involved in basketry, in Greece in Komotini there is also a basket-making museum, with music from organists to revelers to Hungarian violins. They excelled as dancers (Flamenco dancers) but also as acrobats (Romanes circus in France).

Since the end of the 19th century art has been exploited, with significant results in the formal education of Western countries,

initially with the strictest form of adherence to technical rules of artistic activities by students (Freedman and Popkewitz, 1988; Wygant, 1983, in Gardner, 1990). In recent years, the use of arts in

education began slowly, in Greece, with its application mainly in primary education.

Knowing this particular relationship, the question arises as to whether gypsy education would be made easier through art? We will agree with Mr Tsiakalou's view (2009 p. 132) that: "Gypsies are not hostile to school. But the school as it is organized, is hostile to the Gypsies." Realizing themselves the social necessity, they seek to be educated. It is our duty to facilitate this effort.

LEARNING THROUGH ART.

Many associate adult education with lifelong learning, because only then will equal opportunities for social justice be achieved (Papastamatis 2011). Nowadays, transformational learning as a method is considered scientifically sound, as it is based on important social and educational theories (e.g. Habermas, Dewey, etc.), has been inspired by the most important radical approaches and practices of adult education (e.g. Freire, Horton, etc.) and is an up-and-coming theory, which is open to criticism, additions and changes (Kokkos, 2007, Lingeris, 2010, pp. 94-123).

Freire (1970) was the first to analyze the educational context of adult learning, both theoretically and practically, as a trainer for poor groups in Brazil. His views were shaped by the extreme social inequalities that prevailed in the countries of the Third World. The only way to change the situation was for people to act, in order to achieve this, awareness had to come through learning.

He was mainly concerned with adult learning, within the political and social conditions of third world countries. He has developed and implemented a comprehensive educational theoretical

approach as well as a practical method, where on the basis of which the oppressed can critically become aware of the social, political and ideological dependence to which they belong and take action aimed at their emancipation (Kokkos A., 2005b, p. 89).

Freire's view is that education is the most important way, if not the only way to remove the masses from the "culture of silence", in which the individual remains silent and inactive in the developments of society. By passively accepting what is happening, the person lives in a reality that does not suit him without being able to intervene in it. So, the aim of education is to help each person realize that he can get out of this quagmire, not to remain a passive recipient of what is happening and ultimately to define his own life.

Adult education should aim to connect social reality so that each person can evolve and develop his talents. Paulo Freire's belief is that: "Every person is a carrier of invaluable experience that must be harnessed in the course of his development".

Jack Mezirow later tried to explain why transformative learning is best applied to adults, since adults have an already formed perception of the world and can therefore review and explore their views in order to bring about critical questioning (Perakaki, 2014).

During the training, both the learner and the instructor learn from each other, so the students manage to open up and feel more confident about themselves. The instructor, on the other hand, by communicating effectively with his student, not only conveys knowledge, but through the educational process he learns how to become better in teaching practice (Freire P., 2001, p. 31). The

trainee should therefore have an active and creative role in the process of his training.

In Adult Education, the learner himself is at the heart of the educational process. The difficulty lies in the fact that the adult has experiences and knowledge to be taken into account during the course. The act has shown us that the best results are obtained when there is the possibility of research, experimentation and cooperation with their colleagues. The more active the educational process, the more effective learning is.

To ensure active participation is necessary to create a climate of trust for the team, as well as the use of modern technologies such as photography, videos, the use of tables, computers etc. It is necessary to remember that not all people have the same familiarity with technology.

The training programs that are utilized with the use of aesthetic experience give the trainers attitudes, knowledge and skills as "critical" tools to filter outdated perceptions (Kokkos, 2011). The contact with art gives the trainees the opportunity to develop their cognitive level, their empathy. It also helps them to enter the process of transforming stereotypes, since a work of art does not capture the everyday and the obvious but introduces us to the process of searching for the stranger, the unknown.

The experience of art does not require any special cognitive background since everyone can admire a work of art and give their own interpretation, so they can participate in the educational process. Its purpose is to lead us to "emancipatory learning" - in which the individual becomes aware of a current situation and tries to change it.

In addition, and according to studies by the thinkers of Palo Alto, California, who researched from a humanitarian perspective the

application of aesthetic experience in education, they identified the therapeutic benefits to the Adult. Specifically, they were based on

research into anatomy and neurophysiology, which showed that person needs the function of both hemispheres of the brain in order to think fully. The left hemisphere has as its main function the rationalization and offers the possibility of rational understanding of reality, while the right hemisphere is specialized in the direct, intuitive and holistic conception of complex relationships and structures. Therefore, contact with works of art, which contain a vast wealth of elements that suit the way this hemisphere works (images, allegories, 3 likenesses, proportions, variations, ambiguous, paradoxical, etc.) contributes catalytically to its activation and strengthens the ability to think creatively and critically (Gazeta, 2015).

Art does not work with watertight, a typical example of engaging the otherwise isolated Roma community with the arts and accepting their contribution to them.

Art is the dominant tool for transformative learning, with key objectives, according to UNESCO:

Art is the dominant instrument for transformative learning, with key objectives, according to UNESCO:

1. Ensuring equal opportunities in education in general and in particular in cultural and artistic life, leading to the full development of the individual.
2. The development of individual capacities, potentially creating the instrument for the development of human resources necessary for the creation of a cultural capital.
3. The quality of education is improving. Quality student-centred education can bring out global values and guarantee integration rather than exclusion).
4. The expression of cultural diversity is promoted. Awareness of cultural practices strengthens individual and collective identity, values, but also promotes cultural diversity. Through

the education system, cultural knowledge and expression are transmitted to formal and non-formal education" (UNESCO, 2006).

Learning through art is not so much based on technical characteristics as on the cultivation of experiences that leads to the creative self-expression of each individual (Dewey 1934).

Thus, everyone activates his critical thinking and discovers some of his skills through the joy that creation offers. Also, through art he learns to observe the world more, to understand what is around him and what is changing.

Art has its own universal language, the vocabulary of images and does not accept a single interpretation, it is an international alternative code of communication. According to Gloton, works of art are evidence, sources, in which the perceptions of an era of world and man are expressed in an authentic way, the general trends of a culture are expressed in an authentic way and, in fact, more embossed and more eloquent than with the abstract ideas of verbal texts. Borelli and Essinger (1986), suggest art subjects be approached in this way, "... to develop feelings of solidarity between people and groups, sympathy, anti-ethnic and anti-racist thinking."

Therefore, in order to transform thinking into cognitive learning and activate all kinds of intelligence (linguistic, learning, kinesthetic, virtual, space-time, interpersonal and in-personal), the person during the learning process must come into contact with works of art (Gardner, 2009). However, it is also the scientific field of knowledge that we develop through Art.

Art and science have been closely linked since a long time ago. Creations that flirt with both art and science have existed for centuries, the colors of painting, air sculpture, architecture and

even musical compositions are directly related to science. Let's look at some, such examples:

1. Chartre Cathedral in France, the construction of which was completed in 1222. According to the book "Is this art?" by Cynthia Freeland, the temple is an exquisite example of Gothic architecture where art and science are intertwined in the best way with the ultimate goal of spiritual uplifting Christians and pairing them with the Divine.
2. The Aegean settlements were created as a result of deep technical knowledge and aesthetics. According to their researchers "Absolute adaptation of constructions to the natural environment, aesthetic completeness and functionality together with building perfection place Aegean architecture among the important chapters of the world cultural heritage." (Machairidis G. "natural and structured environment in the settlements of the Aegean Sea, Science and Art, editions Atrapos Athens 2004, pp. 95)
3. The course of photography and cinema is closely linked to the evolution of science. From film photography to the digital age.

So, art, like science, promotes knowledge. Cultivating this vibrant relationship in the education system can only have benefits for students. After being given the opportunity to build their own image of the world and gain a critical attitude towards it.

When someone produces art, according to the opinion of Antonis Vaou "Personal involvement in the artistic process may not be defined and fully rationalized, but it offers the possibility for the developing person to act and at the same time to think about his action, forming an attitude based on a set of knowledge, issues, practices, investigations, values, behaviors and questions that accompany the artistic act" (A. Vaos "Visual education as a school lesson. The Limits of Teaching Art», Trials, issue 13-14, Athens 2005, pp. 225).

Art enhances visual literacy, namely:

1. The ability to diligently explore images in a thorough way.
2. The ability to classify them, depending on the elements that differentiate them.
3. The use of their individual elements in order to draw conclusions.

Gypsies, as we have already mentioned, are an oppressed population, experiencing social exclusion. Cut off from the education system, they speak of Romani, which does not favour their daily contact with the rest of the population or with the local bureaucracy. Freire's approach, therefore, enables the creation of conditions of critical reflection on problems, with the knowledge that then everyone will apply what he has learned in the way he chooses and not by waiting for political and social action to follow (Grain A, 2005, p. 63).

Taking into account all the above information on how art helps in learning- training and knowing the long-standing involvement of Gypsies with art, it is more than obvious that Gypsies through it will be able to integrate more easily into society.

PROGRAMS AND RESEARCH ON LEARNING THROUGH ART IN ADULT LEARNING FOR ROMA AND OTHER SOCIAL GROUPS & CONCLUSIONS.

1. Kourou Christina -Research on the existence of stereotypes and how they can be addressed in the classroom, ("They did

well and wanted to uproot the poppy" - Students' resistance against "diversity").

How students approach diversity and discrimination, the approach was made by studying the book the "happy meadow" of Nikoloudi Triantafyllia to Roma and non-Roma elementary school students. The book deals with the story of a poppy born in a field of daisies and because of its diversity accepts a "hostile behavior". The results confirmed the existence of stereotypes among pupils and in particular towards Roma pupils.

An attempt at cooperation between the 'groups' followed. Students were invited to work out and present their own suggestions for the ideal courtyard. The pupils were divided themselves into 4 groups (Roma and non-Roma boys and Roma and non-Roma girls). Each group was invited to photograph their favorite spots in the courtyard, then all the photos were presented in power-point and the students tried to compose a collage showing the ideal courtyard for them; it is worth noting that the collage was not done with the cooperation of all the groups, each group worked separately. In closing, the researcher emphasizes that in order for change to occur in dealing with diversity it requires the cooperation of all institutions, (family, school, teachers, state).

2. Dimitra Kotsopoulou- Zoe Dionisiou,
Roma education in Greece: "their musical tradition as a vehicle for their social change".
In this study they are investigating whether and how Roma's involvement with music can strengthen their relationship with education and how education can contribute to their social change. The survey was carried out between October and November 2017 and focused on two adult musicians, one from the prefecture of Larissa and one from the prefecture of Serres, who are known throughout Greece for their contribution to folk music tradition. One musician plays clarinet and is 57 years old, and the other musician plays dauli and is 54 years old. The two musicians on whom the research focused were able to transcend the boundaries of their mahala or community, evolved and achieved the learning that changed their lives and gave them nationwide recognition. The aesthetic experiences they lived transformed their world. They both speak with a very positive view of their music learning, of how much they got from "music education", their own school. Contact with music and the arts within the school can be crucial for our underprivileged students. The school process through Music (and art in general) can attract Roma students as well as students from other communities. So, the benefit will be twofold, students will get knowledge of their school activity but also the school will gain from their musicality, diversity and diversity.

3. Katerina Deuterevou, "The role of the music lesson in the daily life of refugee children in hostels: an ethnographic observational study".
The research concerns the music lessons delivered by the researcher, voluntarily, to a hostel hosting a non-governmental organization from January to June 2018. The courses were freely provided to any child who wanted regardless of age, gender, nationality. The refugee children

involved were from Iran, Afghanistan and Syria, from single-parent families who have arrived in Greece intermittently since 2015.

The music lesson for refugee children seems to have worked in transition to adapting children to a structured education system, helping with school readiness, especially in the area of social adjustment. The children felt that they belonged to a group and through the "functional belonging" and the "connection" (Mina Polemi Todoulou, "The Systemic Approach: Key to a New Educational Design" in *The Post, Systemic Society of Northern Greece*, 18 (2010)), children are more attached to each other, improve their social skills and learn better. Children were also given many opportunities for personal expression and creativity, and so the courses worked supportively to promote mental health and learning.

4. Maria Divane Fotini Dimoulis - The Panhellenic network for theatre in education and its actions in Corfu.

In 2017 as part of "what if it were you? », the action, "Monologues from the Aegean", based on the book of the same title, which includes testimonies of unaccompanied minors forced to leave their homeland and come to Greece. The texts record their hopes, personal stories, dangers, exploitation, abuse, inhospitable structures, uncertainty, future, dreams. Seven (7) schools, over one hundred (100) students, the children's and adolescents' theatre workshop of DI.PE.THE. Corfu, the collaborative student choir "Air Voices", the Shadow Theatre Group "Koum-kou-art" and the Alternative Cultural Workshop of Corfu took part in the action.

Within the framework of the same program, in 2018 the action "Schools in the Program" took place on "Refugees in Corfu in the 20th century". This action had a different design: To teach students to research and understand a subject, to

deepen and compare; to judge problems soberly and logically; to be able to co-work and co-create; to compose text based on historical knowledge; to cultivate deeper respect, empathy and acceptance of the Other.

This action helped students to:

- ✓ Getting to know the local history, many have learned that they are descendants of refugees.
 - ✓ They realized the universal values and rights.
 - ✓ They understood the interaction of social groups with linguistic and cultural diversity- cultural interaction.
 - ✓ They cultivated their aesthetic criterion
 - ✓ They developed collaborative and emotional skills.
 - ✓ They learned to manage, positively, feelings of xenophobia and reticence in the different.
5. The research was carried out within the framework of the program implemented in the summer of 2009 (18-5-2009 to 10-8-2009), 315 Gypsies and Gypsies aged 18-60 were enrolled in the program. The effort of the program was to link knowledge with daily practice. The instructors came very close to the Freire literacy method using images depicting the daily lives of Gypsies in order to awaken the trainees and help them to realize their situation so that they decided to change it.
6. Ekaterina Pertesi. "This survey is based on five subjects whose main employment is teachers from all three levels of education while working as adult trainers in various adult training and training programs in the prefecture of Achaia". The survey found that adult trainers generally consider that in the educational process the integration of social rights and the development of appropriate skills, which will have an impact on their professional rehabilitation, are interrelated.

7. Bessa Evangelia -The researcher focused on capturing the empirical reality of educators in relation to the use of aesthetic experience in adult education. 2013) the educational programs dealing with transformative learning focus on the "dialogue of the development of critical thinking, the selection of a small group and empirical learning". The survey involved 12 instructors of the Life Laboratory of "ORFEA".
Instructors consider art to be the most appropriate method for adult education, because it contributes to the active participation of the individual and critical thinking.

8. Vlachava Maria- "To what extent does the application of the method "Transforming Learning through Aesthetic Experience" contribute to the development of the critical reflection of learners on the concept of diversity. "
According to the results of the research, it was found that the application of transformative learning in adult education with an art tool can enhance the critical capacity of the learner so that he can reflect and possibly transform, over time, some entrenched perceptions.

9. Erasmus + Cultural Heritage in Perspective. The aim of the programme is to improve the conditions so that we can all enjoy cultural diversity and that our heritage is integrated into the educational reality.

10. Erasmus + Find you(th)r creativity.
The aim of the program is to improve the working methods and skills of young workers. To help young people who have fewer opportunities to work to improve their position in the labour market as artists, musical dancers.
The program involved 43 young workers, over 18, from minorities, Roma Refugees, Immigrants, rural people, etc.
Music was used as a non-standard learning tool.

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