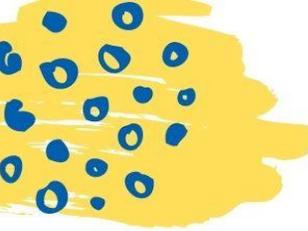


Guide for Positive Narrative on Romani Integration through Arts

TRAINING MANUAL



With the support of the
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Index

The aim of this document is to introduce methodologies combining social tolerance practices with Art techniques for achievement of positive narrative for Roma people in Europe. It had been elaborated as a result of the common work of the partners in the project PAL ART and it has been assessed by the experts from House of National Minorities, leaders of the project. Within the document, it is introduced the current situation of Romani people in each partner country. Also, it is presented the six modules for social integration process through art learning.

The first version of the document was presented during an online meeting in April 2021 in order to be discussed, assessed and finalized.

This document has been prepared as part of the project **“Boosting positive narrative on Romani integration through Arts”** with reference number 2020-1-CZ01-KA204-078214 and by the following authors: **Jakub STEDRON** (House of National Minorities) and **Elena Kopanarova** (OECON GROUP Bulgaria).

IO 1 “Guide for Positive Narrative on Romani Integration through Arts”, 04/2021

“The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.”

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Jakub STEDRON,

House of National Minorities

Introduction

The main aim of the PAL ART project (“**Boosting positive narrative on Romani integration through Arts**”) is to use art as a vehicle of integration and equality for people with Romani background. It aims to examine and moderate different art methods and techniques supporting social tolerance practices and adult education for Romani to boost a positive narrative of themselves through Art. This is based on the idea that arts improve people’s **motivation, concentration, confidence, teamwork, cognitive ability, critical thinking, verbal skills, among other key competences.**

PAL ART therefore aims at providing an in-depth knowledge of effective methodologies to use different art forms to reduce disparities in learning affecting Roma people future artists. The development of an innovative and collaborative teaching and learning methodology for European teachers that will contribute to social cohesion, European citizenship, social economic inclusion and economic growth.

Key indicators for social inclusion

- ⬇ Basic levels of well-being
- ⬇ Full access to resources and activities
- ⬇ Social participation
- ⬇ Equal opportunities
- ⬇ Acceptance and recognition

Competences Framework

PAL ART Key competences	GOALS Statements	Potential benefits of ART Intercultural Education
→ Understanding/ Acceptance	Learn to interpret other people’s expressions, emotions and attitudes through artistic activities	Aid to understand diversity
→ Communication	Enhance self-understanding and communicate using different art forms and languages	Bring dialogue into diversity
→ Commitment	Learn to work in mutual learning environment	Enhance involvement in mutual learning processes
→ Inclusivity	Develop learning styles to recognize opportunities in diversity	Mainstream cultural diversity as resource for inclusion
→ Individual and collective Responsibility	Learn to understand another’s point of view when different from your own	Provide open and cooperative perspective
→ Empathy	Recognize the effects of different emotions	Foster experiences to appreciate different forms of cultural expression
→ Resilience	Adapt to and deal with different intercultural environments	Create environments conducive to promoting intercultural learning
→ Leadership	Make choices and taking actions in accordance with your values	Share vision and goals within the group to reach a common objective through a clear path
→ Self -Awareness &Self- Empowerment	Give meaning and value to one’s life	Enhance own cultural awareness and self-esteem
→ Creativity	Being creative and seeing several ways to overcome problems and move forward	Strengthen the capability to innovate

Social inclusion is both an outcome and a process of improving the conditions for enabling groups and individuals to take part in society. It is a process which aims to battle discrimination, minimizing social disparities, avoiding exclusion and marginalization and ensuring the well-being of all members of a society, regardless of their ethnic, cultural or religious backgrounds. When individuals or groups are integrated into society, they enjoy basic levels of well-being, gain full and fair access to collective resources and activities, are entitled to active social participation and share equal opportunities.

From an educational perspective, social inclusion is the process of a young individual's self-realization within a society, acceptance and recognition of his or her potential by social institutions through access to education and integration in the web of social relations in a community. Childhood and youth are the life stages when young people make the transition from family dependence to autonomy within the larger society under rapidly evolving circumstances. It has a particular meaning for those young people who come from disadvantaged backgrounds and live in precarious conditions. For them social inclusion means overcoming a multitude of barriers in order to acquire their social rights as full members of society.

The understanding of social inclusion has several aspects:

- ❖ The process has many stages **forming a continuum** from total isolation to active inclusion. Social exclusion is a state of isolation, of disruption in the social bonds between the individual and society. The other pole is the empowerment of the individual by society for active participation in social life. Young people may enter the process at different points and move toward both poles – either marginalization or achievement of autonomy and well-being.
- ❖ Social inclusion is **multi-dimensional** and affects various life domains: economic, political, cultural, social. The integrating processes do not act independently of one another. The successful passage of young people through the educational system provides them with crucial resources such as knowledge, skills, and attitudes for their social inclusion in other life domains. Poverty, on the other hand, concentrates social disadvantages in the affected group, which might then slip towards social exclusion.
- ❖ A **complex array** of factors such as gender, health, ethnicity, religious alienation, and sexual orientation acts to enable or constrain social integration. Similarly, youth social exclusion has both current and long-term consequences which make it a priority topic for youth policy in Europe.
- ❖ Deep-rooted **negative images and perceptions** of ethnic-cultural communities restrict the opportunities for social inclusion. The complexity of their social, economic, educational and psychological needs should be addressed through a set of strategies such as strong home-school links, community involvement and complementary after-school support. A lack of supportive and inclusive measures may have a number of negative effects on their socialization if the particular needs of these pupils are not met.

Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities.

We can summarize the principles that illustrate the potential of Art-based Education, as follows:

ARTS EXPAND EXPRESSIVE COMPETENCES AND PROVIDE A RANGE OF LEARNING STYLES TO ROMANI. Integrating the arts as a forum for expression gives trainees, whose learning styles tend toward the visual, kinesthetic, spatial, or auditory styles, more freedom to communicate their understandings. *Thus, when a teacher encourages Romani to work with ideas through the arts, he/she more fully taps into their varied learning styles and his/her practice incorporates student-specific pedagogy.*

ARTS OPEN VENUES FOR INCLUSIVE EDUCATION AND REACH OUT TO EXCEPTIONAL LEARNERS. The arts provide important opportunities for learners in communicating and expressing their understandings of content matter and their own reflections concerning their learning. The arts provide an alternative space for those Romani unable to communicate through traditional methods of speaking or writing.

ARTS PROVIDE AUTHENTIC CULTURAL VOICES AND ADD COMPLEXITY TO TEACHING AND LEARNING. The arts broaden the tools available to learners as they study and seek to understand cultures different from their own. Using the artwork of a culture as a core element of a curriculum introduces them to the voices, images, feelings, and ideas of people in a way that lends authenticity. It broadens a study while at the same time introducing learners to a wider range of experiences documented by individuals through means other than “objective” reporting. Since arts lead to self-expression, by including the arts in, say, the history curriculum, they bring life to people and events studied; art based didactic of history offers dramatic documentation of the struggles, achievements, celebrations, and complexities of living together in our diverse global community.

ARTS ENCOURAGE COLLABORATION AND INTERGROUP HARMONY. Working together on art projects can lead to a marked increase in productive teamwork. The Arts also offer Romani with differing abilities another venue to not only work with ideas but to cooperate with others in the class. The arts allow for greater educational equity, as more learners have opportunities to work with and share knowledge. The arts offer opportunities for individuals to work cooperatively with each other, thereby furthering intercultural, interethnic, and intergroup understanding and harmony.

ARTS ENABLE FREEDOM OF EXPRESSION FOR SECOND LANGUAGE LEARNERS. In considering the arts as languages of expression, teachers offer bilingual and limited mother tongue Romani students more freedom to work with ideas and express their understandings without having to depend solely on the mother tongue language.

ART ENABLES THE TRANSMISSION OF CULTURAL VALUES AMONG THE NEW GENERATIONS THAT CAN OTHERWISE BE LOST IN A GLOBALISED WORLD. Since works of art give form to fundamental beliefs and feelings, they serve as conduits for culture; they are, in effect, culture carriers. Works of art are significant players in the evolution of culture since they contribute both to cultural continuity and, through innovations in forms and techniques, to cultural change. Acquiring the skills of impression and expression associated with being art-educated enables the learners to move beyond an often trite and banal pop-consumer culture to the appreciation of works of art that are among the highest forms of human achievement.

MAIN PRINCIPLES: INTERCULTURAL EDUCATION THROUGH ART



PAL ART project highlights how the experience of Romani people in art-based learning in formal contexts contributes to develop social and civic competences and cultural awareness and learn them to portrait their positive narrative in order to enhance their EU integration.

PAL ART educational experience ensures consistency of learning objectives and underpinning components, as: *interpreting other people's emotional state and behavior; expressing feelings through facial expression, gesture and body language, verbal language and tone; developing more integrated cognitive and learning styles; learning to understand another's point of view when different from your own; being aware of the effects of different emotions, for example on the body, on mood, on behavior, on how others around start to act; being able to make sense of yourself and what has happened to you and integrating your life story into a coherent whole; being creative and to see several ways forward, and around a problem.*

PAL ART, according to UNESCO¹, recognizes two main approaches to Art Education, which can be implemented at the same time and need not be distinct:

- ✚ **“learning through the arts/culture” approach**, that demonstrates how we can utilize artistic expressions and cultural resources and practices, contemporary and traditional, as a learning tool. It aims to draw on the rich wealth of culture, knowledge and skills of societies to enhance an inter-disciplinary approach to learning in a range of subject areas.
- ✚ **“learning in the arts/culture” approach**, that stresses the value of cultural perspectives, multi and inter-cultural and culturally sensitive languages through learning processes. This kind of approach contributes to understanding the importance of cultural diversity and reinforcing behavior patterns underlying social cohesion.

Art becomes a tool in the discussion of equality and integration/inclusion of Romani by promoting individual and group competences, diversity-based approaches and bring about changes in organizations and systems. PAL ART analyzed the impacts of education through arts in **10 focus groups among 71 experts and 42 good practices examined from Belgium, Bulgaria, Croatia, France and Greece**. The focus groups discussions and the good practices analysis showed a large variety of art fields and a wide range of approaches to Art Education

¹ Road Map for Arts Education, created by UNESCO:
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf

and Training. As a result, PAL ART identified 5 dimensions and key criteria, essential for success:

1. **Content Integration** though accurate, contextualized information shared and with attention to the multiple dimensions of identity.
2. **Equity Pedagogy** with attention to the individual styles and cooperative grouping strategies
3. **Knowledge transformation** in curriculum structure and critical dialogues confronting the issues of conflict.
4. **Empowering Training Culture** and social structure as implicit ideology of curriculum used for liberation.
5. **Prejudice Reduction** promoting the creation of positive narratives and promoting the art and culture identity of the target group.

Based on the research made prior launching the project were decided 6 art techniques to be elaborated and used in the process of intercultural education. Those are:

Film Making Art spread the Romani arts and culture artefacts to general public

Audiovisual art to combine the artistic views and influence from the Romani culture into innovative art products

Literature Art using the power of words and written text to present stories and historical facts in fighting prejudice

Fine-art photography express an idea, a message, or an emotion using photography

Stand design & build art positioning concept ideas and narratives through stands and building Art works to position concepts.

Painting Art It precedes oral language, making thoughts visible, allowing Romani to communicate their ideas, express what they are feeling, construct knowledge and attempt to make sense of their world from their perspective

Finally, there is a need to create positive narratives of an inclusive society of the future, and enable each member of society to share, understand and contribute to those narratives. Potent narratives on the future can act like a magnet drawing society towards its envisioned future. A society with no vision for the future indicates a society in decline. Societies that maintain a unity of purpose, or a shared vision embraced by the community, and encourage broad-based stakeholder participation in the formulation of that goal, will be more inclusive as every member will be working synergistically towards a unified objective.

Target audience

In many European countries, Roma communities live in conditions of marginalization or social exclusion, poverty and discrimination. Too many Roma face extreme poverty, unemployment, sub-standard education in segregated schools and classes, inadequate housing, poor health and wellbeing. Social exclusion reinforces resentment against Roma, making their marginalization socially acceptable and bolstering antipathies. Roma women, in particular, continue to fare worse than Roma men and women in the general population in key areas such as health, education and employment. Many Roma also face specific geographical vulnerabilities linked to rural remoteness.

The same European Commission Report on favorable and sustainable impacts in achieving Roma inclusion goals has emphasized the need for **multi-sector and cross-sector approaches**. Disadvantages experienced by Roma groups in one field create barriers to access of rights and opportunities on equal grounds in many other areas. Although sporadic, the rare attempts to implement cross-sector measures have been assessed as effective. They operate on the assumption that different types of support interventions will complement each other and have synergistic effects which improve the quality of life of Roma as well as the relationships between Roma groups and other populations. The elaboration of comprehensive and sustainable policies and practices is another important precondition for effectively countering the multiple exclusion factors experienced by Roma. In many EU countries of research inclusion measures consist of separate projects rather than being based on consistent long-term strategic plans. As a result of this fragmented approach to inclusion of Roma good practices piloted by international agencies or national NGO's is discontinued, or the expected impact cannot be achieved because they operate in a vacuum without binding legal and sustainable policy frameworks.

Roma art, history and culture are integral features of our European and national landscapes. However, over centuries, portrayals of Roma culture and identity have been romanticized and stereotyped, and this has exacerbated the alienation of Roma communities from mainstream societies. Cultural recognition should be built through Roma narratives.

Target groups:

Trainers: Professionals which are involved in the art sector or related to it. Also, professionals that support Romani integration to EU (e.g., *social workers, VET teachers, assistance, volunteers and so on*). *They are accredited as trainers in one or different fields, but they would like to become trainers of PAL Art knowledge and activities.* Specifically:

- Oriented to art professionals and VET teachers to enhance their roles as supporters of Romani art creation for positive narrative.
- Social workers, VET teachers, assistance and volunteers

The 6 modules content – PAL ART Capacity Building

PAL ART report on the '**Current situation of the Romani art and techniques used to support social tolerance in EU**' classifies the main objectives of the analyzed situation by the following **seven topics**:

1. The support of Inclusion/ integration and accessibility/ equality for minorities
2. The promotion of cultural diversity and the counteraction of discrimination and exclusion
3. The strengthening of the personality development/competences
4. The use of ART AS A TOOL, and not only to produce holistic learning processes, but also as a GENERATIVE MEDIUM to transfer knowledge, evaluation and hybridization of values and visions of different cultures.
5. The Qualification (preparation and training) of TEACHERS and ART PRACTITIONERS

6. The initiation / introduction of Changes in personal life

7. Support / Employment / Training / Involvement for and of young artists

We propose to declinate in specific vision of PAL ART Project the following competences:

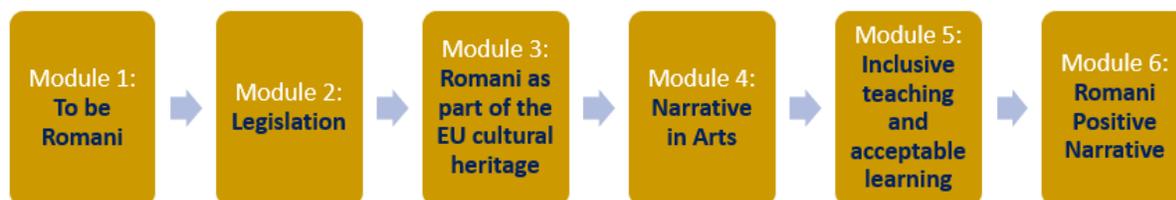
- ✚ Raising teachers' awareness of their role and responsibility for the development of their learners, as well as of the importance of addressing issues such as discrimination, racism, social inclusion and intercultural understanding.
- ✚ Providing information on holistic approaches and methodologies with a sound theoretical background and drawing upon the experience of the Council of Europe in this field.
- ✚ Promoting strategies and activities to be organized at learning group level.
- ✚ Creating opportunities for active involvement of teachers in a critical refection of their practice, in exchanges of experiences with peers and in generating a participatory, democratic and sustainable curriculum development process at local level.
- ✚ Creating opportunities to corporate with the wider community.

As result of the partners work and in order to achieve better integration of the target groups, the teachers should receive enriched knowledge about topics considering the Romani background, culture, traditions, exclusive education and artistic influence. The project PAL ART had developed a 6 modules curriculum for training of trainers willing to get involved or are planning to participate in classes and lessons aiming to promote the positive narrative of Romani though art training and in art techniques. This 6 modules approach is result of the current work of the project partners and have been officially introduced during the online **PAL Art Capacity Building Event** at 29th and 30th of March 2021.

The **PAL ART Capacity Building Methodology** is aiming:

- ✚ To exchange knowledge, skills and ideas for further cooperation and sustainability.
- ✚ To support Romani to portrait their positive narrative and enhance their EU integration by empowering their creativity in different art fields.
- ✚ To examine and moderate different art methods and techniques to support social tolerance practices and inclusive adult education for Romani community in different artistic fields.

The modules identified by the project are:



Those are presented in detail in the next chapter. Please note that each module has two QR codes for further information on each module content.

Module 1 "To be Romani"

Gypsies worldwide are called Roma, which means husband. The term Roma first appeared in 1857 in the French dictionary *Le petit Robert* and in 1841 in the American dictionary *Merriam - Webster's*.

The Roma are nomadic people, usually engaged in the trade in fruit and household goods, collectors of recyclable goods, itinerant organists and generally with non-dependent salaried work. Their origin is from North. India. More specifically and according to a scientific finding published in the journal "Nature" (6/05/2012) by a group of reputable geneticists they concluded that they come from the Doba tribe of India.

After many migrations and persecutions, they have suffered they have arrived in Europe. Today they reside in the regions of the planet (about 12 million), with most being in the Old Continent (6 million).

Vlachia and Mlondavi have an important place in the history of gypsies because their gypsies systematically become slaves (13th to 14th century). At the same time, they were treated in many European countries, such as France, England, Spain, etc.

The worst persecution they suffered was in the second world war, the Gypsy Holocaust or Poraimo (annihilation) in Romani. In 1933, the neutering of Roma women began, to limit reproduction. On November 15, 1943, SS leader Heinrich Himmler issued an order that gypsies were assimilated to Jews.

Prejudices about the Roma are still rooted in our societies. From the Middle Ages, when gypsies practiced handicrafts and from Ceausco's Romania to the present day, their persecution continues even in states of modern Western Europe. Roma is often linked to circuits that traffic people, simply because they are Roma. According to research, Roma is more likely to be a victim of trafficking.

In other words

Roma is bilingual, they speak the language of the country where they live and Romani, where they are their common language; Romani is only verbal and is distinguished in many dialects. The variety of language is so large that it makes it impossible to communicate with Roma in different groups.

Romani contains a number of Gypsy words including several words of Armenian, Persian, Greek and Turkish origin.

Since their language is oral their history, they learn it from the stories and fairy tales told by the older ones to the younger ones.

Music and dance are another element of their culture, as they are both a means of entertainment for themselves and a way to earn a living. They have also distinguished in other cultural fields such as poetry, painting, literature, basketry, etc.

Family is a cornerstone of their society. Children get married early, about 17 maybe a little younger and girls a little younger than boys.

The Roma believes in God, but they adopt the religion of the country where they live. At the same time, however, they incorporate elements from their Indian ancestry.

In closing we would like to mention 2 important dates for them. The first is on April 23, Enterlezi, the biggest festival of gypsies in the Balkans. They are essentially celebrating the return of the spring season that allowed them to move from place to place. With the Christianization of the gypsies, enterlezi was identified with the feast of St. George.

The 2nd and most important date is April 8, World Roma Day, a day of celebration for Gypsies in remembrance of their first conference held in London on April 8, 1971.

Authors: Eleana FOTIADOU (LIGHT HOUSE OF THE WORLD)



Theoretical Part



Presentation

Module 2 “Legislation”

In other words

Human rights are moral principles or norms that describe certain standards of human behavior and are regularly protected in municipal and international law. They are commonly understood as inalienable, fundamental rights "to which a person is inherently entitled simply because she or he is a human being and which are "inherent in all human beings", regardless of their age, ethnic origin, location, language, religion, ethnicity, or any other status. They are applicable everywhere and at every time in the sense of being universal, and they are egalitarian in the sense of being the same for everyone. They are regarded as requiring empathy and the rule of law and imposing an obligation on persons to respect the human rights of others, and it is generally considered that they should not be taken away except as a result of due process based on specific circumstances.

Roma have contributed to the cultural richness, diversity, economy and common history of Europe for centuries. The EU has a duty to protect its Roma minority from discrimination, antipitics and social exclusion. Achieving Roma equality, inclusion and participation requires all EU institutions, national governments and EU agencies, equality bodies and other human rights institutions to team up and act in partnership with civil society and international organizations, and the full involvement of Roma themselves. The Commission invites the European Parliament to support this strategic framework and calls on the Council to work towards the swift adoption of the proposed Recommendation for Roma equality, inclusion and participation, ensuring that Member States and the Commission work hand in hand. Working together, we can make real progress by 2030 to bring about a Europe in which Roma individuals and communities, in all their diversity, have equal opportunities in all spheres of life, benefit from socio-economic inclusion and participate equally in society.

Authors: Jakub STEDRON (HNM)



Theoretical Part



Presentation

The anticipation of discrimination creates its own chronic stress. People might even avoid situations where they expect they could be treated poorly, possibly missing out on educational and job opportunities. Yet experts say that smaller, less obvious examples of day-to-day discrimination – receiving poorer service at stores or restaurants, being treated with less courtesy and respect, or being treated as less intelligent or less trustworthy – may be more common than major discrimination. Such day-to-day discrimination frequently comes in the form of “microaggressions” such as snubs, slights and misguided comments that suggest a person does not belong or invalidates his or her experiences.

Though microaggressions are often subtle, they can be just as harmful to health and well-being as more overt episodes of major bias. People on the receiving end of day-to-day discrimination often feel they are in a state of constant vigilance, on the lookout for being a target of discrimination. That heightened watchfulness is a recipe for chronic stress.

The law prohibits six forms of discrimination:

- direct discrimination,
- indirect discrimination
- inadequate accessibility
- harassment
- sexual harassment
- instructions to discriminate

Module 3 “Romani as part of the EU cultural heritage”

Without policies and institutions, Roma art and culture are being appropriated by majority societies without a proper recognition of their Roma producers. There are no state-level or European level policies to counter the process of cultural appropriation. At the same time, Roma cultures are theorized into outdated concept of “low culture”. In addition, many public collections, archives museums and national cultural narratives, they do not appear in permanent exhibitions.

As a result, the Roma cultural products and artefacts remain hidden, unknown, and inaccessible to the next generation of Roma and to the society at large.

In conclusion, given these disadvantages, Roma arts and culture remain greatly under-represented, both at the EU level and nationally. This has important consequences. The dominant discourse and imagery associated with Roma is negative and stereotypical. More balanced narratives representations and positive examples in public spaces, which have the potential to challenge anti-gypsyism are lacking. At the same time, in the arts, being Roma tends to be an asset and Roma culture is valued more positively.

For these aspects, it is important to emphasize that the EC could use the universal language of arts and culture to educate the societies about Roma belonging, contributions and achievements in the context of national and European culture.

In other words

Romani contribution in the political sphere explores the ways in which the actions of Romani activists and intellectuals have served to open-up the space of European citizenship, necessitating the reconsideration, expansion, and enrichment of traditional civic categories.

The Roma over the centuries have developed and evolved as people. Roma culture and arts are diverse and have their own history. The Roma contributed to the development of Europe in both cultural sector and mostly in arts. After all, their music and dance have greatly influenced the music and dance of various European countries, while at the same time the participation of Roma in theatre as well as the creation of museums promoting their history, culture, language contribute to the promotion and recognition of this entity.

The contribution of the Roma to European development and heritage is an important part of European heritage, as an ethnic minority as characterized by the majority of the population manages to influence European arts, enrich them and leave its mark. The Roma with this contribution may also pave the way for other minorities in Europe to leave their mark, share their own history, and integrate into European society.

The creation of various organizations that support and promote the Roma people, as well as the various programs that the European Union has created to highlight them, demonstrate that the legacy of this people will be a part of the European heritage.

Authors: Elena KOPANAROVA (OECON BG)



Theoretical Part



Presentation

Module 4 “Narrative in Arts”

In other words

Although there is ongoing dispute as to the exact definition of narrative, it is fair to say that it consists of the expression in some form or forms of a story, which itself is a sequence of events. The sequence of events requires that there be at least two, and more usually at least three (Aristotle’s beginning, middle, and end, which have served us so well). The sequence almost always occurs over time. We need to separate the visual narrative and linguistic one, as they are obviously not the same. Telling a story through any other medium, without the use of words implies that something is already familiar and that the images shown have a common narrative denominator, otherwise a more in-depth analysis of the image is needed to decode its meaning and more often the story of the artist or the creation itself becomes the narrative. Narrative art isn’t about the style, but rather the image’s content.

It is important to define “the narrative”, and the two meanings of the word. First as a style linked to a specific thematic interest (historical, allegorical) and also to understand it as the second, a tendency in art opposite to non-narrative, more abstract and conceptual forms. The first is specific to a time and a place, but the second, the narrative tendency is present in all history of art.

Narrative art is as old as humanity. Some of the oldest examples of art tell the stories of heroes, gods, rulers and legends of times past. Storytelling is central to the history of visual art across nearly every culture and time period in human history. Narratives are a powerful tool for transferring knowledge and culture. They have a profound effect on our psyche and our attitudes to messages and teachings. The transfer of information through traditional teaching and lectures is often less effective in changing a belief or understanding than using narrative.

The interaction between people and images is complex and reciprocal, often unconscious. We imbue different properties to objects based on the stories attached to it. This is why narrative art always makes a kind of morale judgment. As it served in the past narrative art is still in the service of socio-political influence. This comes naturally as the extension of one of its primary characteristics, the fact that every story has a morale, a point of view to express. In the past this point of view was that of the rulers and it was the media through which they could directly assert their authority and impose their figure and their attributes as the ideal one. Often allying themselves with higher or older authority, portrays them as the natural continuation of the status quo. Today the cause of storytelling has not inherently changed either. Those tactics are far more subtle and with the democratization of art (now that it is truly for everyone) it has been adopted by the groups trying to change the

Authors: Martina BELIĆ (OMG)



Theoretical Part



Presentation

Module 5 “Inclusive teaching and acceptable learning”

This module will help readers to understand the foundation of this cultural alternative approach which is understood as a "socio-educational intervention through artistic and cultural projects with people and groups in situations of social exclusion, with vulnerable communities and for the culture of peace" (Moreno, A., 2016, p. 16). In this sense, cultural mediation approach is an alternative tool for social inclusion.

The module will focus, at first, on analyzing what is inclusion. More importantly, it will focus on what is at play when social inclusion is done by cultural mediation. In the artistic and cultural approaches in social action, there are particularities when we deal with inclusion. For example, it is important to understand that there should be a “creative process” that has four spheres: 1) the person (artist understood as the beneficiaries), the environment (domain), the product (artwork) and the viewer of art (audience).

After focusing on the question What is inclusion by cultural means? this module will provide insight at the difficulties and challenges in inclusive teaching for adults. Inclusive teaching approach for adults is a methodology where all participants-beneficiaries can learn and participate together on an equal basis. But what exactly does inclusive education mean? why is it important and how to achieve it?

Then, this module will move on to talk about the practical aspect of inclusive teaching for adults by focusing on key strategies for an inclusive art room. Finally, in the last part there is a 3-step approach to identify if the workshops are accessible and some situations and components that need to be integrated in the design to facilitate access to knowledge.

In other words

Since the beginning of 2000, culture has been considered as a tool that can support transformation in an individual's situation. Therefore, as Creux, G. & De Barros, C. (2011) implied, it is important to determine if artistic approaches are a new process for support of groups at risk and which is the positive effect on them. As a result, the main goal cannot be other than to analyze the social conditions created by the art development and what are the principles (values, norms etc.) of this collective production: “collective belief” during the whole process (Creux, G. & De Barros, C, 2011) that creates social inclusion.

Also, cultural inclusive approach is a process characterized by (Rouxel, S., 2011); Moreno, A., 2016; Racine, D., 2018 and Médiation Culturelle, 2020): 1) a personal and direct contact between beneficiaries, artists, social workers, and participants; 2) a form of cultural expression: workshops, groups creations, guided tours, animations and group discussion; 3) a foundation of audience diversity, knowledge and skills that will help the support of different social groups based on their specificities –e.g. socio-demographic characteristics and constraints, lifestyle, tradition, disabilities and so on-; and 4) an innovative form of cultural participation – e.g. developing partnerships- to renew the forms of cultural exchange and transmission.

Authors: Noorjahan PATEL (Studio AFL)



Theoretical Part



Presentation

Module 6 “Romani Positive Narrative”

In other words

Negative stereotyping about the Roma culture is still widespread. Today there are perhaps more persistent prejudices and stereotypes about them than about any other population in Europe. Roma are usually portrayed in a negative way. This negative portrayal has grown historically and is nowadays preserved mainly by ignorance.

It is not Roma who determine what image of them is circulated in public. Instead, the age-old clichés prevalent in the majority societies continue to dominate, with perennial ascriptions imposed by others which are characterized by a mix of fascination and disdain. There are virtually no positive counter-images or enlightened sources of information on Roma cultures and their genuine social realities. Ultimately, exclusion and contempt are also expressed in the fact that the many different Roma cultures remain largely ignored by European cultural institutions.

A way to introduce people to Roma culture is through art. Roma is a very rich and diverse culture with an extensive art tradition. This is often forgotten in Western art history, despite the fact that the Roma culture has had a great influence on it in various ways.

There have been great contributions in the field of art by famous names that have fallen into oblivion, but on the other hand, there are also well-known artists who are known to the general public, but whose Roma background is unknown.

In this module, some well-known and ‘lesser-known’ artists from the Roma culture are discussed in order to make clear how their influence cannot be ignored.

“Go to most museums, libraries and schools and nothing about their history and culture is kept or taught.

The result is a widespread ignorance about who they are, which sometimes turns to hatred, fear and misunderstanding. In schools, children learn more about the Romans, Vikings or even fairies than they do about Gypsy, Roma and Traveler cultures and what they have contributed to this world. As a result, they are misunderstood, feared and loathed...”

This quote represents what the role of art can do in a society and what its absence can mean. Art can tell the story of a culture or convey knowledge of what a culture or group stands for. It is important to include Romani art in art history and to effectively attribute it to Romani as such.

By giving more attention in European society to art from the Roma people, the general public will have a greater opportunity to become acquainted with Romani culture. Promoting racial harmony is in the public interest by promoting knowledge and mutual understanding among different racial groups.

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Theoretical Part



Presentation

Practical activities

A PARTICIPATORY APPROACH

Participation is a broad educational concept embracing a range of components. They all emphasize the rights of all stakeholders to be involved in school issues, and especially in those decision-making processes that shape the school's profile and determine the overarching educational and social goals. They also focus on the importance of shared responsibilities and joint involvement. Meaningful participation can help to gain a sense of ownership and common identity.

Contemporary pedagogy promotes a democratic concept of education characterized by offering learners a variety of cognitive and social learning opportunities. Education is not restricted to processes of information and provisions of knowledge but enables Romani learners to engage in social experiences with responsibilities and social engagement shared by all stakeholders.

They learn through various channels of education: they learn about democracy and diversity, they learn for democracy and diversity, and they learn through democracy and diversity.

VALUING DIVERSITY

Education not only reflects society, but also influences its development. While education cannot bear the sole responsibility for promoting competences for diversity and challenging racism, it has an important contribution to make in facilitating changes towards social inclusion. Societal contexts (social realities) and challenges differ from one country to another. In societies that aim at integrating different communities, such as Roma, issues of equality and non-discrimination have come to the fore. All teachers who engage in education for social inclusion therefore have to consider their social realities and identify realistic strategies for change.

INTERCULTURAL EDUCATION ACROSS THE CURRICULUM

Intercultural education is aimed at enhancing awareness of diversity and promoting respect for differences. It uses the cultural diversity in the classroom as a starting point for demonstrating similarities and differences.

Firstly, learners could be encouraged to celebrate their own home language and culture, and to be open for other people's experiences. The linguistic and cultural variety could be expressed by labels and signs in the relevant languages.

Secondly, cross-curricular classroom activities can be used to raise awareness of cultural diversity. The arts, history and language teaching offer many opportunities. In Civic Education the learners can develop their civic competence and their speaking and listening skills through roleplay and debate about relevant issues, presenting information, negotiating. They can be given texts to read such as newspaper articles, autobiographies, diaries, letters and leaflets.

Thirdly, some activities may address the experiences and life stories of children. Those intercultural projects might include to work on stories and testimonies; writing stories and accounts of migrations; interviewing and making presentations about relevant issue.

Finally, small intercultural projects can be added to the basic curriculum projects can deal with the growth of multi-ethnic societies in each country, local history projects and oral history on Romani.

PROJECT-BASED LEARNING

The Curriculum Framework focuses on the development of competences and is based on principles such as the promotion of inclusion, integrated and coherent teaching and learning, and a learning-centered approach. Project work, or learning through projects, is mentioned as one of the recommended teaching methods and it is emphasized that this is the only method which at the same time contributes to the acquiring of knowledge, skills and attitudes. It also lends itself to a cross-curricular approach and to addressing the cross-cutting issues specified in the Framework Curriculum that will reinforce interconnections between different learning areas and stimulate a meaningful and manifold educational process.

The role of the teacher in a project learning process is very different from their role in classical learning methods. Here the teacher is not the one with a block of knowledge to pass on to learners, but a facilitator of the learning process. Learners follow instructions given by the teacher about the steps to go through but in terms of content decision-making should remain largely with the learners. The main instrument of the teacher is the question, not the answer. Teachers should stimulate learners to cooperate, support each other, give each other feedback and reflect on what they discover, as well as on their interactions. The Project learning is a relatively new concept in schools in some of the project countries. However, lately it is noticed a tendency of teachers for its implementation.

PEER MENTORING

A peer mentoring program is a framework established and supported by the institution in which volunteer learners help younger colleagues or colleagues facing various barriers which prevent them from being successful (e.g., lack of family support and learning conditions and resources, language issues, arrival from another school with different requirements, etc.).

EDUCATION MEDIATORS

Education mediators aim to increase access to education for pupils from Romani n communities. They are mainly based in Learning Centers, and they are in continuous contact with the learners' families. Mediators are usually very well informed about the situation of each family in the neighborhood they work, as well as about the returned families.

Conclusions

Building creative capacity and cultural awareness for the 21st Century is both a difficult and a critical task, but one that cannot be eluded. All forces of society must be engaged in the attempt to ensure that the new generations of this century gain the knowledge and skills and, perhaps even more importantly, the values and attitudes, the ethical principles and the moral directions to become responsible citizens of the world and guarantors of a sustainable future. Universal education, of good quality, is essential. This education, however, can only be good quality if, through Arts Education, it promotes the insights and perspectives, the creativity and initiative,

and the critical reflection and occupational capacities which are so necessary for life in the new century.

PAL ART Methodology promotes the empowerment of talent.

Talent is not a gift. Arts are a powerful, generative media to expand learning processes. They support the motivation to learn, guide and empower the personalization of learning outcomes.

There is surprisingly little published research on global talent development issues and literature that defines the scope and sets the boundaries of the concept (*Cohn et al., 2005; Younger and Cleemann, 2010; Garavan et al., 2009; Cook, 2010*).

However, it is acknowledged that talent development through Arts represents an important component of global talent. It is here suggested that in order to understand the scope of talent development through arts, the following questions should be posed: What is talent for the purposes of PAL ART? Does talent development focus on technical or generic competencies or both? What are the learning needs that are the primary focus of talent development, are they organizational or individual or a combination of them? Does talent development occur in an accelerated or normal way? What are the embodied patterns and processes that contribute to the architecture of talent development in each person's own evolution?

Answers to these questions should help to bring some coherence to the scope of the concept. A definition of talent development is as follows:

Talent development focuses on the planning, selection and implementation of development strategies for the entire competences pool, to ensure that the student may identify, personalize and expand his/her strategic objectives of life.

Our knowledge base concerning talent development is currently weak. However, the existing evidence suggests that organizations are designing unique talent development processes. It is also clear that many definitions or descriptions of talent development focus on exclusive models and emphasize leadership talent development.

A reading of the talent literature suggests that, at an individual level, talent is something exemplary that certain people possess. A similar notion is proposed by Ready et al. (2010). The authors articulate the characteristics of individuals with high potentials as follows: they consistently deliver strong results; they quickly master new types of expertise and they recognize systemic vision and systematic confrontation with innovation. They also achieve excellence, a relentless focus on learning, an enterprising spirit and a capacity to make careful assessments of risk. But can talent be viewed as referring only to a limited pool of societal members who possess unique managerial and leadership competencies? The embodied cognition paradigm and theory of structural cognitive modify ability strongly refuse this statement. Iles et al. (2010) have highlighted the lack of consensus on talents, that may fall within the scope of a talent development process. According with their problematization, four possible scenarios for PAL ART learning's experiences are possible:

- an inclusive approach that focuses on developing each learner as a potential thinking agent.
- an inclusive approach that emphasizes the development of capabilities in the global society.

- an exclusive approach that focuses on developing specific individuals
- an exclusive approach that focuses on key positions, roles and develops talent to fulfill these roles.

Toward developing important transformations of personal lives and organizational practices, there is a need to create new forms of activities, which are not yet there. They are literally learned as they are being created. There is no competent teacher or trainer. Standard learning theories have little to offer if one wants to understand these processes. Gregory Bateson's (1972) theory of learning is one of the few approaches helpful for tackling this challenge. Bateson distinguished between three levels of learning. Learning refers to conditioning, acquisition of the responses deemed correct in the given context—for instance, the learning of correct answers in a classroom. Bateson points out that with Learning I, also Learning II is going on: people acquire the deep-seated rules and patterns of behavior characteristic to the context itself. Thus, in classrooms, students learn the 'hidden curriculum' of what it means to be a student: how to please the teachers, how to pass exams, how to belong to groups, etc. Sometimes the context bombards participants with contradictory demands: Learning II creates a double bind. Such pressures can lead to

Learning where a person or a group begins to radically question the sense and meaning of the context and to construct a wider alternative context. Learning is essentially a collective endeavor. Bateson's conceptualization of Learning III was a provocative proposal, not an elaborated theory. The theory of expansive learning develops Bateson's idea into a systematic framework. Learning is seen as a set of learning activity, which has its own typical actions and tools. The object of expansive learning activity is the entire activity system in which the learners are engaged. Expansive learning activities through art produces new cultural patterns of activity. Expansive learning through arts at work produces new forms of work activity.

Further links for extra information

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Chile, Love. (2007). Community arts as an instrument for community development. [En ligne], consulté le 25 novembre 2020: https://www.researchgate.net/publication/281276945_Community_arts_as_an_instrument_for_community_development