Education and New Developments

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Edited by

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FOREWORD

This book contains the full text of papers and posters presented at the International Conference on Education and New Developments (END 2021), organized by the World Institute for Advanced Research and Science (W.I.A.R.S.), that this year had to be transformed into a fully Virtual Conference as a result of the Coronavirus (COVID 19) pandemic.

Education, in our contemporary world, is a right since we are born. Every experience has a formative effect on the constitution of the human being, in the way one thinks, feels and acts. One of the most important contributions resides in what and how we learn through the improvement of educational processes, both in formal and informal settings.

The International Conference seeks to provide some answers and explore the processes, actions, challenges and outcomes of learning, teaching and human development. The goal is to offer a worldwide connection between teachers, students, researchers and lecturers, from a wide range of academic fields, interested in exploring and giving their contribution in educational issues. We take pride in having been able to connect and bring together academics, scholars, practitioners and others interested in a field that is fertile in new perspectives, ideas and knowledge.

We counted on an extensive variety of contributors and presenters, which can supplement our view of the human essence and behavior, showing the impact of their different personal, academic and cultural experiences. This is, certainly, one of the reasons we have many nationalities and cultures represented, inspiring multi-disciplinary collaborative links, fomenting intellectual encounter and development.

END 2021 received 478 submissions, from more than 40 different countries, reviewed by a double-blind process. Submissions were prepared to take form of Oral Presentations, Posters and Workshops. The conference accepted for presentation 160 submissions (34% acceptance rate), from which, 151 submissions are published in full text in this book.

The conference also includes:
- One Keynote presentation by Dr. Hava Vidergor (PhD, senior lecturer of curriculum and instruction in the Graduate School at Gordon Academic College of Education, Israel).
- One Special Talk by Prof. Dr. Nazario Zambaldi (PhD General Pedagogy, Social Pedagogy, General Education and Subject Didactics at the Free University of Bolzano/Bozen, Italy)
We would like to express our gratitude to our invitees.

This conference addressed different categories inside the Education area and papers are expected to fit broadly into one of the named themes and sub-themes. To develop the conference program, we have chosen four main broad-ranging categories, which also covers different interest areas:

• In **TEACHERS AND STUDENTS**: Teachers and Staff training and education; Educational quality and standards; *Curriculum* and Pedagogy; Vocational education and Counselling; Ubiquitous and lifelong learning; Training programs and professional guidance; Teaching and learning relationship; Student affairs (learning, experiences and diversity; Extra-curricular activities; Assessment and measurements in Education.

• In **PROJECTS AND TRENDS**: Pedagogic innovations; Challenges and transformations in Education; Technology in teaching and learning; Distance Education and eLearning; Global and sustainable developments for Education; New learning and teaching models; Multicultural and (inter)cultural communications; Inclusive and Special Education; Rural and indigenous Education; Educational projects.

• In **TEACHING AND LEARNING**: Critical, Thinking; Educational foundations; Research and development methodologies; Early childhood and Primary Education; Secondary Education; Higher Education; Science and technology Education; Literacy, languages and Linguistics (TESL/TEFL); Health Education; Religious Education; Sports Education.

• In **ORGANIZATIONAL ISSUES**: Educational policy and leadership; Human Resources development; Educational environment; Business, Administration, and Management in Education; Economics in Education; Institutional accreditations and rankings; International Education and Exchange programs; Equity, social justice and social change; Ethics and values; Organizational learning and change, Corporate Education.

This book contains the results of the research and developments conducted by authors who focused on what they are passionate about: to promote growth in research methods intimately related to teaching, learning and applications in Education nowadays. It includes an extensive variety of contributors and presenters, who will extend our view in exploring and giving their contribution in educational issues, by sharing with us their different personal, academic and cultural experiences.

We would like to express thanks to all the authors and participants, the members of the academic scientific committee, and of course, to our organizing and administration team for making and putting this conference together.

Hoping to continue the collaboration in the future,

Respectfully,

Mafalda Carmo
World Institute for Advanced Research and Science (WIARS), Portugal
Conference and Program Chair

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HERITAGE AND ART EDUCATION THROUGH THE SCREEN. FILLING THE SPACE BY PERFORMATIVE METHODOLOGIES

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Abstract

Long before the pandemic, museums started to invest, experimenting with some performative practices (Bishop 2006; Lista 2006) as a method and tool to foster access and participation of different audiences to their heritage. Since the advent of the #culturequarantine, in which most of the educational activities have taken place through a digital space, care and attention to gesture and space have become a key to respond effectively to the needs of educators and users. After an initial phase of rejection and disorientation, teachers, educators and trainers had to find new answers. The aim of this contribution is to describe some of these answers looking at methodologies coming from the field of choreographic and performance research. The argumentation will pass through the narration of some international proposals, three action research experiences accomplished with museum educators and schoolteachers, through which it was possible to observe how the needs and requirements changed as the lockdown conditions changed. The outcome of the research, which took about one year, is the reconsideration of the body as a mediator of the educational and training experience. On the one hand we see the "body as archive" for new knowledge, on the other hand, the space of digital educational activities is reified, thanks to this new role of the body.

Keywords: *Heritage and art education, distance education and elearning, learning space, performance, challenges and transformations in education.*

1. Introduction

This contribution is part of a wide-ranging, long-term research project that investigate the practices and methodologies of research in the performing arts for a new approach to heritage education. Over the years we have witnessed numerous research projects that have contributed to a paradigm shift in mediation and, consequently, in the fruition of cultural heritage (De Nicola, 2020). This change consisted of moving from a frontal narration, carried out by an expert who had a passive audience in front of him/her, to put the cultural object at the centre, as the subject from which the experience of fruition is born. Involving the public in a meaningful experience, that sees the cultural object as the source for the acquisition of new knowledge, was the necessary step to initiate the second paradigm shift, i.e., the active participation of the different audiences through the workshop or interpretative techniques and methodologies. In this way, the alliance between school and museum was significantly created; to paraphrase the words of John Dewey (1938), museums became "the alembics of knowledge". A great contribution to these revolutions comes from the relationship that has been created, in contemporary times, between artistic production and the public (Bishop, 2006): starting with the DADA proto performances/happening, the work of art exists and is meaningful only concerning its audience. Museums, exhibition spaces and some landscapes characterised by cultural heritages, have long seen performative actions as a valid response to the growing demand for participation in the creation of meanings by the public (Bal 2011; Jackson, Kidd 2011). The #quarantineculture phenomenon, due to the pandemic accelerated a process of revisiting practices that had already been ongoing in the cultural sector for some decades. More than ever in the uncertainty surrounding the pandemic, museums sought to keep culture alive by producing new contents or offering a safe means for audiences to discover or rediscover, in surrogate digital form, cultural heritage assets from geographically nearby or faraway. This mirrored a pattern that has already been observed during emergencies such as environmental disasters or brutal acts of terrorism, whereby cultural heritage assets serve as key identity markers for communities actively seeking to re-establish their identities. It is at times of crisis such as these that the public perceives the

heritage assets held in museums as a key resource with the power to reinforce the local community. The first point to be made is that access to a computer and a good Internet connection alone were enough to support a wide range of formats, including webinars, performances, distance meetings, podcasts and radio art. Since the advent of the #quarantineculture, in which most of the educational activities, in museums and schools, have taken place through digital space, care and attention to gesture and space have become a key to respond effectively to the needs of educators and users. After an initial phase of rejection and disorientation, teachers, educators and trainers had to find new answers.

2. The educators' point of view, methodological aspects

Some of these responses sought through the management of: a training course with 27 museum educators from the municipality of Milan - May/June 2020 (2 questionnaires); a training course for 22 teachers with Pirelli Hangar Bicocca and performer Marcella Vanzo – November 20/ January 21 (2 questionnaires); a training course with 27 museum operators from all over Italy January 2021 (1 focus group). The observation of the general data to have a broader point of view took place through the collaborative platform *Politeaching: dai docenti e per i docenti, consigli per una didattica efficace ai tempi del coronavirus* (from teachers and for teachers, tips for effective teaching in the times of coronavirus) created by the Politecnico di Milano, where teachers from all over the world share techniques, methodologies and perplexities. Fundamental was the investigation into the experience of Italian teachers during the COVID-19 health emergency by The Italian Educational Research Society (Lucisano, 2020). All the experiences and data collected show three orders of problems: 1. an increase in working time linked to the need to restructure teaching. 2. The problems related to the management of learning environments and the difficulties in involving students. 3. The evaluation of students' work was one of the most difficult aspects. The present paper worked on point 2. Cooperatively, we searched with teachers and educators for solutions to produce a meaningful relationship beyond the screen. The first point from which we started was the work on the search for feedback, trying to recover some of the structured achievements in educational practice (Ani, 2009; Rowe, 2011). Many teachers saw the almost obsessive search for students' feedback as the only way to achieve a participatory lesson/workshop. Thus, we propose to use the scientific method, starting from the observation of natural objects and their reproduction using different media and techniques, we tried to restore centrality to the experience of art (Dewey, 1938), understood as a dynamic and vital practice, beyond the screen. Only after the experience, in their concrete space, it was possible to create a debate, so, to have significant feedbacks. The other, fundamental step was to restore centrality to the body. It was only possible thanks to the involvement of artistic practice and methodologies deriving from performance. We have tried to close the distance by rethinking the concept of discipline. The path forward has been one of contamination between disciplines and methodologies, drawing heavily on informal learning. Thinking about Jacques Derrida, we implemented a process of deconstruction, a fundamental theoretical element of performance practice.

3. Body and performance

Following Merleau-Ponty, the body is made of the same flesh as the world. The body is the mediator that overcomes the non-objectivity of space and time. A response to the fear of accessing a territory that we are no longer able to dominate, which leads us to a stiffening, incapable of proposing problems and finding solutions, as educational practice provides. According to Gilbert Simondon's thought, regarding the individual concerning the technique, the definition of the individual foresees a subdivision into distinct and closely related phases: physical, vital (biological), psychic and collective. The first sees the body and its boundaries as the first step to get in touch with reality. Paraphrasing Derrida, it is only when boundaries are defined, starting from experience, that the subject becomes aware of one's possibilities and succeeds in overcoming the limits imposed by external subjects to achieve new knowledge. The activities proposed during the different experiences worked in this direction, trying to reactivate all the senses (the voice, no longer the teacher's alone, but everyone's; touch as a tool to rediscover three-dimensionality, the laptop frame as a limit to be broken through the body's movement in space) to fill the digital space and at the same time restore the centrality of the educational experience, in which the body becomes both the mediator of the experience and the archive of newly acquired knowledge (Gamelli, 2006; Hooper-Hill, 2007; Lepecki,2010). Similarly, in addition to the experienced workshop practice, we would like to point out how many cultural realities have proposed professional performances as a means of keeping the relationship with the public warm. At the Pinacoteca di Siena, the project Capolavori in Ballo (Masterpieces in Dance) by MOTUS: a multimedia work and a performance in which dance combined with art to show some lesser-known aspects, often details, of the masterpieces conserved in the Pinacoteca. At the Gagosian, on the occasion of the exhibition "Anselm Kiefer: Field of

the Cloth of Gold, Hugo Marchadand and Hannah O'Neil danced to Florent Melac's choreographies, leading the spectator to ideally walk through the landscape created by Kiefer's works. Movement succeeds in giving a third dimension to wheat fields or threatening skies. Le Grand Palais de Paris, closed to the public for works until 2024, is shown through "La Ronde" the work created by Boris Charmatz. #dancinbo "la danza e danza a Bologna" was a television format in which the city of Bologna is told through dance in places of art, architecture and monuments. During Black lives matter, the Tate Gallery broadcast on its social channels the performance by Enam Gbewonyo set to music by Liz Gre in which the fusion of sounds and movements created "an ode to Blackness and response". It was a work inspired by Lynette Yiadom Boakye's painting “Stillness”, exhibited at the time. By the éreale project, on YouTube, the Royal Museums of Turin remained engaged with their audiences through a video in which dancers, acrobats, fencers and opera singers acted in the emptiness and silence of the rooms, describing and interpreting them.

4. Conclusions

The outcome of this paper is the reconsideration of the body as a mediator of the educational (Gamelli,2006; Hooper-Hill, 2007) and training experience. On the one hand, we see the "body as archive" (Lepecki,2010) for new knowledge, on the other hand, the space of digital educational activities is reified, thanks to this new role of the body. The instrument of this new relationship with the real is the performative practice, through a process of deconstruction as opposed to the traditional educational practice that sees in the structure and systematization of the contents, one of the central aspects. Distance learning has transformed the educational space into a digital space in which the possibility of temporal displacement between the source of the educational activities and the recipient has made the educational experience less authentic. The possibility of choosing between synchronous and asynchronous modes, the condition of a space mediated through all technological apparatuses have led to a further loosening of the educational relationship. If in pedagogical practice and research, the environment is considered a third educator (Malaguzzi, 1993), and anchoring the topics of the lessons to everyday life, to the search for the so-called reality tasks, is a necessity of didactic and educational activities, the question underlying this article is what definition of reality we can give to this type of educational activities. The answer lies in proposing short activities linked to experience involving all the senses, bringing the body back into the world, into every day of our teaching beyond the screen.

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