

Inclusive arts: Meanings and practices

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Abstract

The reflection on special pedagogy that deals with the use of art as means of development of the educational potential, moves our interest toward art forms that are new in the pedagogical field. The aim of this study is to explore how new forms of educational activities can be expressed and shaped in inclusive contexts between arts and mindful practice.

Key words: Inclusion, Arts, Mindfulness

Formative framework

The accomplishment of curricular and extra-curricular content suitable to address all students, is well established within special pedagogy (Sibilio *et al.*, 2008; Chiappetta Cajola & Rizzo, 2016; Del Bianco, Caldarelli, 2018). In this contribution, the subject matter, which will be shaped in the form of a project, explores the opportunities inherent within the arts, intended broadly as educational-expressive modes; the aim of which is to investigate whether these can become a valid means of implementation that foster inclusive practices.

The choice of this investigative focus is supported by international policies and proposals, where the multiple perspectives and art forms are believed to be working and efficient educational instruments/strategies.

Based on deliberations during and after the World Conference on arts education, by the United Nations Educational, Scientific and Cultural Organization (UNESCO 2006), a “Road Map for Arts Education” was proposed that aimed to explore the role of arts education in meeting the need

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for creativity and cultural awareness in the 21st Century, and placed emphasis on the strategies required to introduce or promote arts education in the learning environment. The document, designed to promote the importance of arts education and its essential role in improving the quality of education, underlines that: «Imagination, creativity and innovation are present in every human and can be nurtured and applied» (UNESCO, 2006, p. 7)¹.

EU policies recognize the importance of arts education, including «cultural awareness and expression, which involves appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media (...)»². The acquisition of key competencies in arts together with the principles of equality and access for all:

«(...) the arts are also a playground for contradiction and symbolic confrontation, allowing individual expression, critical self-reflection and meditation. As such, they naturally cross borders, connect and speak directly to people's emotions. Creative citizens, engaged in cultural activity, produce new spaces and potential for dialogue» (European Council, 2008, p. 33)³.

In the programme Horizon 2020, the European Commission proposes Work Programme 2018-2020, the specific objective of the Societal Challenge 'Europe in a changing world – Inclusive, innovative and reflective societies' (SC6). With the aim to foster a greater understanding of Europe, provide solutions, and support inclusive, innovative and reflective European societies in a context of unprecedented transformations and growing global interdependencies⁴. The action "Research and Innovation" opened the very recent competition notices, to be closed in 2019, "Inclusive and sustainable growth through cultural and creative industries the arts" and "Collaborative approaches to cultural heritage for social cohesion". The notice "Societal challenges and the arts" is of interest, its primary objective is to promote innovative approaches to the societal challenges, taking into account artistic perspectives. The proposal also aims to formulate and test innovative practices based on art and going toward reciprocal understanding, dialogue and civic participation, thus improving social inclusion and contributing to a further integration of arts in the EU's policies and strategic objectives.

¹ UNESCO (2006), *Road Map for Arts Education The World Conference on Arts Education: Building Creative Capacities for the 21st Century*, Lisbon, March 2006.

² As defined in the Recommendation of the European Parliament and of the Council of 18 December 2006 on Key Competences for Lifelong Learning (2006/962/EC).

³ Council of Europe (2008), *White Paper on Intercultural Dialogue. Living Together as Equals in dignity*, Council of Europe F-67075, Strasbourg Cedex, June 2008.

⁴ European Commission Decision (2018), *Horizon 2020 Work Programme 2018-2020*, 4708 of 24 July 2018.

In the Italian context, there are important proposals within the Legislative Decree n. 60 of 2017, stating “Norms for the promotion of humanist culture, promotion of heritage and cultural production and for support for creativity”⁵. Noticeably, the decree (Article 1, comma 180, 181 letter g) ensures art training to all students, from primary school with curricular, and vertical paths, encouraged by on-line programming with other schools and/or other private and/or public subjects. The decree also introduces the so-called “Art Plan” (Article 5 Legislative Decree 13 April 2017, n. 60) on a three-year renewable cadence, proposed by MIUR (Ministry for Instruction University and Research), which wants to express a new concept of school that encourages the dimension of art forms and expressions, to promote the themes of creativity in the national educational and training systems.

The set of proposals, introduced at international level, outlines clear pedagogical tracks aimed to encourage paths that promote the arts, to be developed in the day-to-day practices. For these reasons, international policies identify the arts, found within the learning processes, as one of the core means to activate learning processes.

Considering these international perspectives, the purpose of this contribution is to show one of the possibilities offered by the arts, to investigate how these may become resources capable of establishing new, more inclusive contexts. The link between arts and pedagogy presents itself as a necessary starting point for our research, to establish how expressive-creative activities can stimulate each person’s educational potential. The international literature proposes varied solutions on the involvement of art in educational practices (Russell-Bowie, 2009; Garvis & Pendergast, 2010; LaJevic, 2013) and their effectiveness is manifested in this contribution through the inclusive form of the practice of mindfulness. Our attention focuses on the combination of ‘arts and inclusion’ to understand which educational vehicle could be privileged in stimulating practices open to everyone. Finally, considerations converging on education with and through arts, are the core of our reflections.

Educational potential of the arts

In this work we consider arts as all forms of expression and realization of art: conveying or communicating something in those who benefit from it or better, art that stimulates participation through experience.

⁵ Gazzetta Ufficiale della Repubblica Italiana, Decreto Legislativo 13 April 2017, n. 60 (GU Serie Generale n. 112 del 16-05-2017 - Suppl. Ordinario n. 23).

We validate the perspective that is positioned on these lines since in teaching contexts, such as the school «more often than not, an ‘arts across the curriculum programme’ focuses upon one arts subject alone being incorporated into a teaching pedagogy rather than integrating multiple arts disciplines» (Buck & Snook, 2016, p. 6). For example, a musician working with math students is employed to improve maths reasoning and results. «Not only are such differences in approach evident, but an understanding of arts integration presents a wide range of different meanings» (Buck & Snook, 2016, p. 6).

Specifically, we emphasize the multiple connotation of the arts, intended as a varied opportunity of “contact” with the different approaches, languages and creative expressions that permit going “beyond” school curricula while able to touch “transversally” the teaching processes. We agree with the definition of the Kennedy Centre’s (2008): «Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both» (Kennedy Centre’s, 2008, p. 1).

The educational process means fostering the positive growth of the individual’s personality, that is helping the attainment of a personal achievement in relation with the others and the surrounding environment (Oliva, 2015). Within such process of maturation, creativity represents one of the most important personal resources, since it can bridge the inner I and the I that relates with others (Oliva, 2015). In this direction, educating cannot do without the creative processes that support the learner to activate her positive resources: «At the basis of creativity education there the trust in the person, seen as capable of assuming upon herself the responsibility of her own actions. The individual is given the opportunity to affirm her own individuality through the use of a multiplicity of languages, both verbal and non-verbal» (Oliva, 2005, p. 22).

The result of the creative processes is the extensive and complex context regarding the conditions of possibility of the art experience, which are the basis of human adaptation and knowledge. It means expressiveness, communication, but also the result of sentiment, pleasure, desire, as equally indispensable dimensions (Garroni, 2010).

With the aim of developing the dynamics and potentialities of each person in contact with the arts, notwithstanding disabilities, the person becomes an active part of her formative process that sees herself as protagonist: beyond the process of a mere fruition inside the work of art we can trace a synthetic image of education, that shows how every person is forming herself as an harmonic ensemble of dimensions, attitudes, personal inclinations, educable

potentialities (Musaio, 2014). Just as in the arts the work on personal inclinations can stimulate the enhancement of the motivational and cognitive characteristics of each pupil, so Musaio (2014) points out that in the work of art, as in the educational work, there is an inner process, through which the person is emerging in her personal centre, in belonging of herself to herself.

Evidence also suggests that through an arts process, creative connections can be developed that are at the heart of cognitive development (Jensen, 1998; Marshall, 2005). By providing challenging arts activities as a process in which to learn various concepts in other subject areas, brain development and academic achievement is positively influenced (Buck & Snook, 2016). Specifically, arts experiences can positively affect young people's developmental, behavioural, social, and intellectual capabilities (Stiegelbauer, 2008; Afterschool Alliance, 2012; Montgomery, Rogovin & Persaud, 2013), allowing stimulation of developmental processes and making the person an active participant in her growth.

As in the arts, so in educational processes it is necessary to pay attention to all the dimensions of each person, making distinctions through a singular profile and as a unitary set of aspects. Using the arts as an educational and extracurricular strategy can become a resource to educate to the enhancement of the potentials and personal peculiarities of each person, promoting in the formative processes both in the convergent and divergent, original and creative thinking. We suggest that the practices of mindfulness, perspective taking and compassion generation skills within a didactic model, can predispose the learner to enhance her potential for emotional regulation, personal creativity and learning academic subjects through arts production (Jensen, 2001; Fiske, 1999; Ding, Tang, Deng, Tang & Posner, 2014).

The arts for inclusion

Based on the considerations explored in the previous section, where arts are intended as educative potentials capable of stimulating the resources of every person, including those with disabilities, this section will introduce the operational and inclusive aspects of such creative experiences.

The arts and arts education have been noted to be intricately related to the «making and remaking of culture», and may be seen to hold «prospects for social transformation» (Gaztambide-Fernández, 2013, p. 639). For this reason, arts can be considered as narratives that construct, or reinforce social stratifications within education practices intended for all.

Musaio (2014) affirms «the involvement between art and education opens interesting perspectives in terms of relational modes and feeling, in exploring

new possibilities of meeting and of empathy with the other» (Musaio, 2014, p. 134). Furthermore, it must be taken into consideration that education, in its art component, does not reflect a schema execution or a strictly determined method: «It requires rather a certain degree of plasticity and adaptation to the difference of the person and to the situations we come in contact with while we are educating» (Musaio, 2014, p. 134). The notion of plasticity in the educational process implies that educators are willing to consider potentialities, abilities, and new behavioural and attitudinal changes in pupils (Musaio, 2014).

The choice of analyzing the combination 'arts and inclusion' is anchored to the emotional power that art forms can arouse in the person, expanding the formative contexts and establishing dynamics of social cohesion.

Inscribed in the conceptual frame of the Quality of Life, and the Emotional Wellness domain (Schalock & Verdugo-Alonso, 2002), emotions are intended as a «psychological construct in which several components intervene: a physiological triggering component determined by the intervention of the neurovegetative system; an expressive and motor component; a motivational component, related to intentions and the tendency to act or react; a subjective component consisting of the feelings of the individual» (Cattarinussi, 2006, pp. 20-21). At a personal level, and throughout the formative path, emotion can contribute to make learning deeper and more meaningful. As affirmed by Rossi (2004) in various existential contexts and in educational institutions, emotionality is frequently neglected and censored. For this reason feelings are not valued as potential for defining and qualifying knowledge, decision, learning and living together (Delors, 1996, 2013). «We ignore or underestimate that in affective maturity we can find the foundation of human autonomies and that, finally, in the education of the heart we can find the heart of human learning» (Rossi, 2004, p. 9). The educational-formative experience can be characterised by a number of dimensions charged with emotional implications, which are carried inside the person's inner narrative. The dimensions touched by emotions can, therefore, be various. At the interpersonal level, the passage from the self to others enters emotional proximity, carrying the ability to be authentic in relation with the other, that is understanding, receiving, being able to reason willingly with the other's emotions. Further, «emotions are expressed and communicated in the vast majority of cases not only with spoken language, but also through a series of non-verbal signals concerning the face, the intonation of the voice, the body etc. In a certain way that varies from individual to individual and from culture to culture» (Di Rago, 2008, p. 78). Verbal and non-verbal signals that express emotions can be contained, inhibited, masked and openly shown depending on circumstances. In this way the arts facilitate ease in the passage leading to

realizing contact with others. Emotions can be activated by art forms, expressive modalities in a wider sense, they can facilitate team building and create a more trustworthy and cooperative environment, cause involvement and active and transparent desire of participation.

Therefore, arts allow to aggregate linguistic and learning processes, critical thinking and metacognition, affective profiles and emotional states: the study and practice of the arts can lead students to further possibilities of knowledge and expression, providing them with a productive and conscious, cooperative and non-competitive relationship, developing real inclusive practices. Studying and practicing arts can also develop the social dimension in terms of relations of exchange and reciprocity, strengthening the sense of belonging and identity in the learning process. For these reasons, arts may represent a way to inclusive practice. As sustained by Aleandri (2014):

«the educational experiences pursued through art, above all when they are realized in an ad hoc structured environment and context, may be considered as within the constructivist model, which allows the co-building of knowledge, and in contexts of cooperative learning or flipped teaching and education. Art, therefore, represents an effective tool and a pedagogical strategy in order to stimulate active participation, critical approach and thought, reflexivity, spirituality and creativity» (Aleandri, 2014, p. 279).

Since we are nowadays exposed to an «affective deafness» (Rossi, 2004, p. 177) we often lack a deep understanding of the other, which would reduce conflicts, insults and denials to the minimum, allowing instead openness of dialogue, availability and flexibility, fair comparison and understanding toward the development of empathic listening and authentic care of the person, respectful of her values and dignity (Rossi, 2004). Therefore, it becomes evident that affective education and development of emotional competences are necessary from childhood in order to experience the richness of life and towards the acceptance of others. The final goal of this educational approach consists in the expansion of the emotional experience through art. Thus conceived, as formative approach collateral to teaching processes, emotional education must be thought about in relation to the curriculum in the strict sense (through cross-sectional paths in the various disciplines), and to the educational and extracurricular proposals on offer as a whole.

It is from this understanding that we proceed to document our research project on 'mindfulness and inclusion', called the 3Rs, Remembering, Reasoning, and Responsibility skills, an inclusive arts-based social and emotional literacy education model (Grochowska-Iwanejko, 2009) which explores, empowers and embodies the didactic and emotional elements

discussed above. The model engages in sowing seeds for social responsibility through the arts.

The proposal for lifelong teacher training for inclusion

As referred to above, the Italian government's MIUR passed decrees in 2017 under the aegis of the "Art Plan" that followed the approval in 2015/16, by MIUR for the Veneto Region, of the 3Rs educator training programme for teacher accreditation (MIUR 2015/2016). Therefore the authors believe that this is an auspicious time to describe the research for a structure and content of an educational vehicle in this proposal that has been taught to educators, parents, students, and the public in Italy since 2008. For while there is a continuum and research experience to date, data is needed through well designed longitudinal studies, to replicate and verify the effects of the 3Rs model as a vehicle for inclusive practice through arts-based mindfulness education.

The objectives of encouraging the acquisition of new knowledge, of bringing schools and the business sector closer together, of contrasting exclusion and treating capital investment and investment in training on an equal basis (European Commission, 1995) were intentions echoed and integrated into the Delors Report (Delors, 1996) for UNESCO. They were again reflected upon and stressed in the light of huge socio-economic changes occurring fifteen years later (Delors, 2013), changes that continue at a rate that is difficult to monitor. The "Good School", found in Article 107 of the Act of 13 July 2015, had, for the first time in Italy, introduced permanent and structural training for teachers and school leaders (v.art.1 paragraph 124). The legislative recognition of Lifelong Learning became law. Lifelong Learning, translated into Italian as training or continuing education, is a concept that developed in the nineteen thirties in professional training of workers, and was later extended to indicate a concept of education that extends along the entire span of life as it appears from the Faure Report (1972) published by UNESCO, entitled, Learning to Be.

At the same time, this constitutes full recognition of the structural nature of a continuing training for teachers who find themselves, in performing their profession, facing continuous and rapid social change with regards to their students, their families, the local context and ever more complex school regulations. Some teachers still manage to activate their own resources and, thanks to their efforts and their personal resilience, are able to respond effectively to the difficulties to be dealt with. Many other teachers of all levels instead show signs of stress, demotivation, frustration due to the lack of social recognition, or sense of inadequacy because of the shortage of effective

teaching tools to address the complexities of life in school. Many suffer from classroom stress, the risk of burnout and other complex psychiatric disorders (D'Oria, 2004; Scheuc, Haufe & Seibt, 2015). Precisely for these reasons the need for Lifelong Learning comes to light and is structured in projects that are consistent, effective and monitored, and do not consist solely of a series of *ad hoc* updates without a broader view of education and the role of the different actors involved in the educational process. The 3Rs is an education model that takes into account and privileges the teachers' physical and psychological well-being, according to recommended Guidelines by the Italian Ministry of Public Administration published in March 24, 2004⁶.

Therefore educational objectives, entrusted to teachers and managers of each educational institution, call on a continuum of bulky and complex directives and legislative references (national, European and planetary) dating back to the wording of the princely Article 26, of the Universal Declaration of Human Rights (United Nations, 1948) that proclaims at Point 2: «Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace»⁷.

The subsequent finding of the ineffectiveness of prevention interventions is shown in the Life Skills education in schools Document (1993), published by the World Health Organisation (WHO). The training objective proposed by WHO encourages each boy and girl to acquire the knowledge, skills and competences, and ways of being, to help them develop as a person. These educational programs were revised and presented in the Delors Report (Delors, 1996) where, the four pillars of education are identified. These four pillars: learning to know, learning to do, learning to be and learning to live with one another, have found their home and are integrated into the 3Rs model. The four learning to's work in strict interdependence with the four corresponding physical core themes of Brain, Body, Speech and Mind and the central, relational self (see below).

Over the years, it is our experience that bullying and anti-social behaviours diminish and wholesome behaviours become apparent when the programme is delivered over time. We predict that bullying and antisocial behaviours diminish over a whole education and the lifespan.

The 3Rs training is, by design, evolving in line with new technology, medical care, empirical and theoretical neuroscience research, the sciences,

⁶ www.gazzettaufficiale.it/eli/gu/2004/04/05/80/sg/pdf.

⁷ United Nations (1948) The Universal Declaration of Human Rights; article 26(2) <http://www.un.org/en/universal-declaration-human-rights/>.

world psychologies, pedagogical methodologies and theories, human rights, literature and arts. Its effects can be measured in weeks and days as recent research shows (Singer, Bolz, 2013; Klimecki *et al.*, 2013; Klimecki & Olga, 2015). As the process of stimulating curiosity through the 3Rs and contemplative techniques unfolds in the educator, so the educator enthuses the student, be they able or less able-bodied, have special needs or refugee status, be an executive, entrepreneur, adult learner, mother, nurse, professor or child. The authors' vision for Lifelong education training is to promote human flourishing across the lifespan using art and the arts as best inclusive mediums.

The art of mindfulness in inclusive education

What is mindfulness? While the Pāli word, *sati*, doesn't translate precisely to mindfulness, it was the only gospel related term of reference available to those first, turn of the 19th century, translators (Rhys-Davids, 1896) who (re)discovered it. However, the translation, *establishing remembering*, comes closer to a literal translation of *sati* and for Peacock (2014), who coined the phrase, "present moment recollection", this is a process of remembering. The authors also use the Pāli word *sati* in its present moment recollection mode to describe one of the six ways of remembering, i.e., establishing a remembering mode of mind (Rinpoche *et al.*, 1999), that are implicit in the structure of the four *sati*'s, inherent in Gautama's seminal, 2,600 year old articulation of the Satipatthana Sutta (Anlayo, 2004). However, mindfulness today is a trending word with multiple assumed meanings, collective cognitive imperatives (you know!) and seemingly countless variations in definitions depending on the context and understanding or bias of the writer, be she in the arts, commercial, clinical/health or education/science and academic sector. Therefore it is helpful to define our terms, not least because in the 3Rs programme the authors are the first, to their knowledge, to operationalise and unite two mindfulness domains, with distinct features and processes that are complementary and substantive. The first, from the mindfulness meditation perspective, derives from an age-old systematic phenomenological programme articulated to investigate subjective experience, to de-automatize and break down old categories and processes to explore new ones (Trungpa, 1973; Langer, 2014); to investigate and understand the nature of the mind and ultimately, to understand and eliminate the causes of suffering (Rinpoche, 1989). The second, from the Western scientific perspective, derives from a response to mindlessness in the midst of the cognitive revolution of the 1970's, social psychology and the mother of positive psychology and modern

mindfulness, Ellen J. Langer. The mindfulness meditation tradition depends upon direct and sustained lifespan study of philosophy and psychological and attentional processes (Wallace, 2006) and to experience the illusive, present moment continuum of life events and circumstances with mindfulness reasoning, reflection and the development of precise meditation practices (Analayo, 2014, 2018). Traditional mindfulness is usually cultivated with a motivation of compassion, initially for self and subsequently with the wish to benefit all sentient beings. To this end, once mindfulness of the body is established, for there can be no mindfulness or compassion without a body and awareness of the body, compassion cultivation practice may be purposefully embarked upon. We can say that mindfulness is the experiential discovery of the way of being. Instead, compassion is creative and enacted experiential doing for self and subsequently for another. Western mindfulness (Langer, 1997) is also a lifespan learning, watchful, socio-cognitive practice that arose to avoid the dangers and costs of mindlessness, premature cognitive commitment and to cultivate the «simple act of drawing novel distinctions» (Langer, 2000. p. 220). There is no inherent ethic here and no compassion cultivation rather, the purposeful and systematic, creative aperture practice of drawing novel distinctions; being open to new information; new mindsets; new perspectives and to dwell on process rather than outcome (Langer, 1989, 2014). This mindfulness is inclined by the 3Rs, to traditional mindfulness' compassion cultivation that has the protective, ethical function of safeguarding the motivation and intention of the process and novel distinctions to be drawn. Both mindfulness streams are effectively eyes open practices, the traditional encompassing the flexibility to cultivate awareness, the imagination and proprioceptive, exteroceptive and interoceptive training through eyes closed or eyes open training, which, in the 3Rs, are brought into daily life. The practice of mindfulness requires some millisecond effort initially which, with practice, becomes effortless (Langer, 2014). Making a habit of noticing, that is, actively seeking out mindlessness, premature cognitive commitment, mental and physical processes and drawing novel distinctions from the myriad situations of daily life, will evolve into the new, fertile, innovative and routine *modus operandi*. This confluence of mindfulness rationales and creativity in the 3Rs, results in a distinctly accessible and flexible programme which inherently features inclusion, inquiry and the ethics of no harm to oneself or others.

Mindfulness has become exponentially studied throughout the sciences since the Beatles brought Guru Maharishi to America in the 70s and invited research on transcendental meditation, (Benson, 1977; Alexander, Langer, Newman, Chandler, & Davies, 1989), subsequently studies followed in neurophenomenology (Varela *et al*, 1993; Dor-Ziderman, Berkovich-Ohana,

Glicksohn & Goldstein, 2013); psychology (Hart, Ivtzan & Hart, 2013); clinical psychology (Bishop *et al.*, 2004; Baer *et al.*, 2019); neuropsychology (Chiesa, Calati & Serretti, 2011); psychiatry (Dunning *et al.*, 2018; Segal, Williams, & Teasdale, 2012); neuroscience (Farb *et al.*, 2007); neuroscience in arts education (Jensen, 2001; Ding, Tang, Deng, Tang, & Posner, 2014). These studies reference a sample of work from science disciplines informing our research project here. They are amongst thousands of papers published on mindfulness since 1960's. A definition of mindfulness cited by scientists that aligns with the trajectories described above is: mindfulness means intentionally directing attention to present moment experiences with an attitude of curiosity and acceptance (Bishop *et al.*, 2004).

The arts enhance the process of learning

The 3Rs, made its debut in a 55 language, four chamber art installation that celebrates human rights, unity, Italian ceramic and the right to speak one's mother tongue that toured 5 National Museums in Italy, using the institutions' school outreach programmes. The installation was shown outside the 54th Biennale of Venice where, there alone, it attracted over 2,000 student visitors with their teachers. Over the years the authors and trained 3Rs master teachers have taught some 3,200 children aged between 5 to 20 years. Master teachers, collaboratively with their students, produced theatre productions, art exhibitions, whole school mandalas, made films, they have written songs, prepared multicultural peace dinners, produced decorated ceramic for peace. Teachers have reported improved cognitive and socio-emotional and relational skills, improved academic and behavioural outcomes as a result of teachers using the 3Rs in and out of their classrooms. The programme is designed to train through the arts, related to the skills of mindfulness, attention, meta-cognition/cognitive flexibility, and skills related to outcomes of academic achievement and emotional and behavioural regulation, that are proposed to flow through the class community and extend to family relationships and beyond in society as a function of applying the trained 3R skills in day-to-day life.

Jensen (2001, Chapter 1.) affirms:

«The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning. That doesn't mean that one cannot learn without the arts; many have. The arts, however, provide learners with opportunities to simultaneously develop and mature multiple brain

systems, none of which are easy to assess because they support processes that yield cumulative results. The systems and processes are not, in and of themselves, the results. Testing the processes instead of results can narrow the development of the very neurobiological systems they depend on. Students will restrict their artistic activities in hopes of better grades»⁸.

Further, in his summary of reports on the impact of the arts on learning, Fiske (1999) in Jensen (2001, Chapter 1.) offers some collected observations:

«the arts reach students not ordinarily reached, in ways not normally used. This keeps tardies and truancies and, eventually, dropouts down; Students connect to each other better – greater camaraderie, fewer fights, less racism, and reduced use of hurtful sarcasm; It changes the environment to one of discovery. This can reignite the love of learning in students tired of being filled up with facts; Arts provide challenges for students at all levels, from delayed to gifted. It's a class where all students can find their own level, automatically; Arts connect learners to the world of real work where theatre, music, and products have to appeal to a growing consumer public; Students learn to become sustained, self-directed learners, not a repository of facts from direct instruction for the next high-stakes test; Students of lower socioeconomic status gain as much or more from arts instruction than those of higher socioeconomic status. This suggests the gifted programs need to expand their target audiences» (Ibidem). However one of the strongest longitudinal study findings was that, «the best teachers are lifelong students» (Fiske, 1999, p. 13).

What are the aims and primary learning outcomes of the 3Rs programme?

The body of work and study of Shakespeare informs a part of every curriculum in the world⁹. «There are now national and regional Shakespeare research associations on every continent» (Huang, 2013, p. 288). Yet Shakespeare specifically wrote plays for players who play their parts in a playhouse. The impact of the language here on the sense, quality and intention of the enterprise on both learner and teacher cannot and should not, be lost or worse, ignored. It describes perfectly the attitude and academic heart of the 3Rs approach to inclusive education, the measure of which, while immense and dramatic, is not daunting. We too are players in the play of inclusive education. In turn we depend on players, our students, rich in diversity, complexity and level of sophistication, ready to unfold in response to our prompts and invitations as they provide us with their prompts and invitations to, play. The lightness of touch and promise of fun, imbue our methodology, knowledge and experience. Are we teachers ready to play? The fact that

⁸ <http://www.ascd.org/publications/books/101011/chapters/The-Arts-as-a-Major-Discipline.aspx>.

⁹ <https://teachingshakespeareblog.folger.edu/2012/02/27/shakespeare-in-other-worlds/>.

teacher and learner are interdependent players, is fertile; it is never demeaning. The teacher as a lifelong student carries vast wisdom and responsibility for every student without exception because it is the very students in her responsibility, who inform and hone her craft.

The aims and primary learning outcomes of the 3Rs, arts-based mindfulness and compassion generating programme, apply in equal measure to both student and teacher:

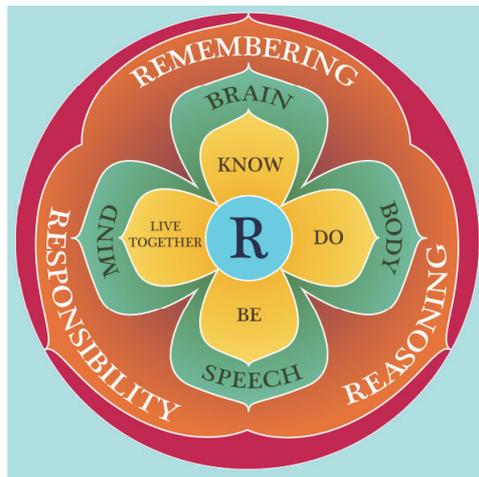
- taking responsibility for your own mind, empowerment to leadership;
- developing self-compassion and placing value on relationship with self: no self-harm or harm to others;
- noticing and taking responsibility for own behaviour (social and negative behaviour) of body speech and mind; noticing the risks of joyfulness infecting those around you with it;
- cultivating linguistic discernment through comedy and comedic improvisation;
- exploring cause and effect in the reasoning core theme, inviting the language of, ‘what if’, ‘and then?’, learning strategy, planning;
- perspective taking, creating new categories, drawing novel distinctions, at every level throughout the whole education;
- exploring premature cognitive commitments in the four pillars of learning, at every level throughout the whole education;
- appreciating time to be alone to cultivate mindfulness and compassion - placing a value on private time for cultivating learning to be;
- speech empowerment - noticing words; their order, their tone, their content and appreciating their value;
- learning to live with one another; exploring our environment, flora and fauna, food chain, causes and effects, diet and ecology, sustainability at every level throughout the whole education;
- increased attention, decrease in distraction, attentional balance;
- convergent and divergent thinking promoting original and creative critical thinking;
- listening to self and other skills;
- reasoning skills;
- remembering skills, the six ways of remembering, the four establishings of mindfulness, the three defects of the pot, at every level throughout the whole education;
- interoceptive, proprioceptive and exteroceptive skills;
- emotional regulation and executive functioning, emotional balance;
- meta-cognition; cognitive flexibility;

- courage to articulate complex ideas, stress management, anxiety, technology and social issues;
- neuro-stimulation through physical mastery and expressiveness through improvisation, physical exploration and all sport (mime and dance, martial arts, theatrical combat training, etc.);
- literacy through poetry and song writing;
- curiosity arousal through singing;
- playing a musical instrument and composition;
- music and all music making;
- math;
- acceptance of diversity, languages and literature;
- study of the brain, neuroscience and Ai in its multiple applications at every level throughout the whole education;
- biology and neurophenomenology at every level throughout the whole education;
- philosophy and comparative philosophy at every level throughout the whole education;
- fine arts, plastic arts, film art (including installations, photography, theatre arts, make-up, including costume making and design; set design, carpentry, model making and lighting design for mood, dramatic effect, etc.), at every level throughout the whole education;
- engineering, mechanics and technology innovation at every level throughout the whole education;
- physics and astrophysics at every level throughout the whole education;
- cultures and theory of knowledge at every level throughout the whole education;
- exploring social media, its boundaries, limitations, privacy;
- exploring psychology through remembering, reasoning and responsibility at every level throughout the whole education.

These outcomes, in our experience, manifest dynamically in inclusive settings where the 3Rs are the teacher's lifelong training of choice. Data collection technology and personalised resource storage technology in longitudinal studies that replicate the programme will inform the development of teacher training (see below).

How the core interdependent themes of the 3Rs interact

Fig. 1 - The 3Rs mandala created by Grocholewska-Iwanejko



The static image (Fig. 1) of the 3Rs mandala (Grocholewska-Iwanejko) with its central fourth R, the relational self, is actually a representation of a moving universe, that is the inner world and relational life with self and others. It is a depiction of velocity of dependent processes and processing that may or may not be, in harmony or balance. When the interactions of the elements are in a state of disorderly chaos, a sense of confusion, insecurity, disadvantage, indeed, disease, may be experienced. Conversely, when there is orderly chaos, a sense of containment and composure is likely (Trunpa, 1991). The model allows for a componential and compositional analysis of each core theme. The model provides a guideline to explore each component in its relationship to the others and on its own, in a manner appropriate to every age and learning capacity level throughout the whole education and subsequently throughout the vicissitudes of the lifespan. The central R, provides opportunities for explorations to empowerments, impermanence, change, pervasive suffering, joy, circumstance, uncertainty, creativity and awareness of the mind, mental phenomena and self-compassion in readiness for compassion to others. The relational self, may be in a state of great flux in its interactions with its surroundings within the mandala, or it may be at ease, in every case, perception of the relational dependent self, will determine its tone and level of satisfaction or dissatisfaction. The model, like any art production, facilitates a visual exploration intended to stimulate personal reflection. While the four learning to's surround the (grasping) relational self to inform its

position at any given point, it will be the brain, body, speech and mind that manage the inner circle of the four learning to's and ultimately, these may be guided by the overarching protective outer circle of the 3R skills of remembering, reasoning and responsibility for itself and others interdependent with it. The model suggests significant scope for creativity and potential to educate and learn inclusively, through the art of mindfulness.

3Rs Teacher training proposal

An initial seven day training is given to master teachers of the 3Rs followed by supervision by dedicated trainers. In the classroom, the master teacher, works collaboratively with other teachers collecting data on an ongoing basis into 3Rs technology that stores and processes the data. The deep learning technology also avails the master teacher and her team, with resources, update summaries of research in personal areas of interest, in support of her personal development in the 3Rs together with visual and auditory arts materials. Daily brief after class meetings are held that form a support to sustaining the roll out of the 3Rs by master teachers and support teachers to celebrate noticings, outcomes and community. These data are also stored on the 3Rs technology and processed. The same sense of dedication to the process of mindful discovery is experienced by the teacher building her class community, as will be experienced by the students who appreciate the teacher's dedication to the discovery process, over time. Master teachers can access supervision on a weekly and monthly basis with their dedicated supervisor, to sustain the embodiment of their own good 3Rs practice. Master teachers attend an annual retreat, internationally, where personal practice is nourished, topical training continues and global networks are strengthened. Evaluation of master teachers and teacher community, together with student body outcomes, is essential. Models for evaluation such as the Langer Mindfulness Scale (Pirson, Langer, Bodner & Zilcha, 2015), would be an appropriate tool since it specifically does not measure mindfulness through meditation, thereby preserving in the meditation domain the intimacy and progress of personal practice. Master teachers in schools are given support, nurturing and personalised study guidance on the meditative path, by authentic supervising mindfulness teachers. Additionally, Randomised Controlled Trial (RCT) evaluations as in Dunning et al. (2018) which represent the current gold standard assessment approach for emerging arts-based mindfulness interventions, will shed light on efficacy of teacher training and teacher and student outcomes.

Selected evidence in support of the 3Rs, Remembering, Reasoning, Responsibility skills

The 3Rs is an intrinsically arts-based inclusive, multifaceted, evidence-based, mindfulness and compassion generation education model, designed to provide multiple learned outcomes of leadership and social and emotional literacy, cross-culturally. Through first-person experiences of guided inward inquiry (Langer, 1997, 2000) through the core themes of Brain (Farb *et al.*, 2007; Malinowski 2008, 2013), these Lifelong Learning outcomes become embodied and circumstantially trigger behaviours of physical and mental ease and preparedness to respond to stressful situations calmly and ethically (Halifax, 2012; Langer, 1997, 2000, 2014; Scheuc, Haufe, & Seibt, 2015). Indeed, from the foundations of the 3Rs, springs forth a clear experience of the good life; an abundance of creativity (Grochowska-Iwanejko, 2009); social responsibility (Lama, 1999; Goleman, 2015); civic engagement and peaceful living together (Goleman, 2006); academic achievement (Carson, Shih & Langer, 2001; Burggraf & Grossenbacher, 2007; Palmer & Zajonc, 2010); excellence, emotional regulation (Farb *et al.*, 2007; Lieberman *et al.*, 2007; Siegel, 2007, 2011); suspension of judgment (Kabat-Zinn, 1990); compassionate listening (Neff, 2003); resilience (Kabat-Zinn, 1990); increased attention (Wallace, 2006; Malinowski, 2013); memory and mindfulness (Analayo, 2004; Peacock, 2014); reasoning, knowing of cause and effect (Shantideva & Lama, 2006); fearlessness and courage (Trungpa, 2010); introspective, reflective and interoceptive skills (Craig, 2009; Farb *et al.*, 2007); self and other compassion (Trungpa, 1993; Lutz *et al.*, 2008); loving kindness, empathy, patience and ethics (Lama, 1999). These qualities, cultivated inwardly, empower teachers-in-training as part of ITE (Initial Teacher Education) and as part of a Lifelong Learning programme for teachers and students of all ages and abilities. The benefits are increasingly verified by mindfulness, positive psychology, neuroscience and education literature and do indeed suggest a recipe for a good quality life. Accumulating research in education since the 1960's, shows that mindfulness with and without meditation and contemplative behaviours, contribute to and foster, the learned outcomes we suggest above, as well as the well-being of individuals in sustainable ways (Langer, 1989, 2014, 1997; Kimberly, Schonert-Reichl & Roeser, 2016; Weare, 2012; Garland, Farb, Goldin & Fredrickson, 2015; Burggraf & Grossenbacher, 2007; Goleman, 1998; Wallace *et al.*, 2005). This bears special importance for teachers, as it affects not only them but also their students' mental health and personal flourishing throughout their academic life and beyond. We are all relying on training for skills to achieve cognitive, attentional (Wallace, 2006, 2018; Malinowski, 2013; Langer, 1989, 2014),

cognitive and affective balance to respond to age and stress-related, existential vicissitudes and to maintain resilience and creativity throughout the lifespan (Garland, Farb, Goldin & Fredrickson, 2015; Wallace, 2006, 2018; Goleman, 1998, 2006, 2011, 2013, 2015; Zajonc, 2006, 2016; Dambrun, & Ricard, 2011; Dambrun *et al.*, 2012). In an overview of early research on emotional intelligence and in particular early models for understanding, measuring and applications of an emotional ability model, related to emotional processing (Salovey, Bracket, Mayer, 2004), a language is developing that begins to explore emotion as agent, and that allows or motivates adaptive or maladaptive behaviour and inclusion. The authors of this paper rely on Social and Emotional Learning (Goleman, 1996) that addresses sectors of community particularly in the field of leadership (Goleman, 1998, 2013), society (Goleman, 2006), the brain (Goleman, 2011) and more recently, the environment and ecology in the world (Goleman, 2015). The 3Rs stimulate creative output that opens society to inclusion. Indeed, because art is as all-embracing as the mindfulness tradition, it follows that mindfulness practice has the capacity and does produce, provocative inclusive art, cross-culturally.

In addition to proposing a way of establishing a life path for a society ready to embrace change (Tang & Werner, 2017; European Agency, 2015; Delors, 1996; Varela *et al.*, 1993; Goleman, Boyatzis & McKee, 2013) and an inclusive educational society striving for greater democracy and citizenship (Palmer & Zajonc, 2010; Delors, 2013; Ergas, 2015), the 3Rs, Remembering, Reasoning and Responsibility skills programme, also has origins in and relies on the epistemological inquiry central to mindfulness tradition, and understanding the nature of knowledge and the mind (Rinpoche *et al.*, 1999; Wallace, 2006; Trungpa 1975, 1993, 1999, 2005; Lama, 2012); a theme central to creativity and the creative process. Indeed, the study of knowledge from its biological roots (Maturana, Varela, Paolucci & Young, 1992), the practice of reflection and contemplation (Hart, 2004; Brady, 2005), the practice of mindfulness and compassion cultivation (Trungpa, 1993; Wallace, 2005; Analayo, 2018); spring from a 2,600-year-old tradition, as fresh today as then. As an exegetical tradition, it continues to generate research and commentary on the nature and subtleties of the social sciences, physics, biology, psychology, phenomenology, cognitive, affective, and social neuroscience of the mind, the philosophy of knowing the known, the psychology and methods to eradicate suffering (Trungpa, 2009) and the methods and wisdom of cultivating loving-kindness and compassion (Trungpa, 1993) to establish eudaimonia (Garland, Farb, Goldin & Fredrickson, 2015); human flourishing (Hanson, 2013; Hanson & Mendius, 2009). Much literature has been generated in the area of neuroscience, that since the 1960's is studying the effects of different forms of meditation on the

brain, health and behaviour (Goleman & Davidson, 2017; Farb *et al.*, 2007). The entire body of mindfulness tradition teachings, prescribe they are intended to be for the benefit of all sentient beings, without exception. The implications for the use of this pedagogy are creative and radical (Burggraf & Grossenbacher, 2007; Trungpa, 2005): acceptance of diversity and inclusion are imbued in its very language, its every mode of inquiry. Further, the language of non-violence in the wish for all sentient being to be happy, cannot be other than inclusive. The 3Rs are rooted in this tradition albeit, at this time, offering a selective and limited taxonomy of contemplative, critical and meditation practices and a wealth of ‘eyes open’ mindfulness trainings, experiences and practical methods to achieve human flourishing throughout all twelve Objects (see Fig.1). Art applications such as video installations and happenings in public places, are frequent occurrences resulting from the 3Rs. The model is proposed for all people without exception, young and old, healthy and ill, able and less able-bodied—and every sentient being with its own peculiarities. This training also contains an important ecological theme (Goleman, 2010) in the *Living together* Object (see Fig. 1); remembering, reasoning and responsibility extends naturally to the care of our immediate environment and everywhere else on our planet as we shall see below. Here, inclusion is the rule, for the 3Rs training and practice is inclusive of race, physical and mental ability without exception. Indeed, educators engaged in TE4I (Teacher Education for Inclusion) and ITE (Initial Teacher Education) who employ and train in the 3Rs skills set, will predictably achieve empowerments to the core values outlined in the Teachers Profile (European Agency 2012, p. 11) cross culturally. Furthermore, people with disabilities can enhance the mental wellbeing and creative force of any community, be it the classroom, boardroom or the sports arena. Since many disabled people live with physical or psychological suffering and the breakdown of the body, they have much to teach about the truths that the mindfulness tradition emphasises, such as change, impermanence and suffering, as we shall discuss below. Consequently, on the basis of our experience, teachers, carers and family engaged with those with impaired mental and physical abilities, those receiving or providing palliative care, those with special educational needs and disabilities (SEND), those afflicted by pain, anxiety, panic attacks, sadness, low mood, bullying, depression, addiction, suicidal ideation and psychological conditions, may benefit from increased creativity and resilience when supported by the 3Rs training, themselves. Our prediction will benefit from cross-cultural, RCT research in this subject area.

The fourth R

In the centre of the mandala, (see Fig. 1), is the Relational R. We provide a

summary of the language acquisition around the concept of mindless and mindful 'self', the relational "self", what is it? Who am I? The language is adapted to suit the age and capacity of the target audience and acquired over time with periodic explorations springing from varying sources; debate and creative output, essay writing, poetry, comedy, video presentation, music, short film, a dramatic play, short improvisations, physical theatre, painting, cartoon sketching, ceramics, sculpture, storytelling and animation. All these art forms may be applied to every subject, such as biology, history, geography, politics, physics, chemistry, psychology, philosophy, sport, native language literature, etc. All explorations in the 3Rs are open ended mode of inquiry where there are no right answers rather, the adventure and risk of the exploration are celebrated together with the teacher. At the most accessible level, the central R wants to invite the language of change and impermanence as a certainty. For there to be a solid existing self, it would need to have an unchanging and permanent nature. We invite reflection on change; the physical change that has occurred from birth to this moment in the body, speech, and mind. We cannot find ourselves confirming we are the same self. A different self is here now. It appears that no stage in our growth or any phenomena around us, can be permanent. For some, this self has, perhaps, carried the same name (Lieberman *et al.*, 2007).

Using the mandala as a learning tool and inclusive work of art we too may create, we invite questions around "selfing" that is, how we appear different in different circumstances, even just today. Are we the same on social media as we are with our parents? Are we the same with our friends today, as we are with our teachers or employers? Are we at all different when we are very hungry, or too full? Do we feel different in different people's company? Do some people make us feel uneasy while others, perhaps in the same room, make us feel good? Can we agree that it might be helpful to explore being a relational 'self'? A 'self' that Relates differently to every circumstance and that adapts and changes according to our perceived needs in any given situation? Is it possible to be a Relational, circumstantial self? Is it helpful to know ourselves in this way? What are the advantages and disadvantages of fixed identity when we discuss, politics, political psychology, marketing and propaganda, nationalism, white supremacy, social and health care, SEND, human flourishing, happiness (Dambrun & Ricard, 2011) and achieving excellence?

When the Relational self language has been acquired, and the suffering of a fixed and solid identity gradually shifts, liberation dawns; unwholesome narratives can be abandoned and we can begin to cultivate our basic goodness (Trungpa, 2005,). Knowing we do not have to be bound to fixed identity or ego suffering, frees us from having to be a certain way; depressed, sad,

confused, playing with suicidal ideation, weighed down by mocking labels and negative narratives that perhaps, unwittingly, family, teachers or friends have given us.

The Relational self in mindfulness mode, Remembering, allows us to begin to know our many Relational profiles, attitudes, habitual reactions and to question them. Further, the Relational mode using Reasoning might conclude if it feels right and makes sense, to abandon some of the unwholesome narratives. Indeed, the Relational ‘self’ in Responsibility mode could prompt cultivating kindness and self compassion, as we do our best to take Responsibility for ourselves in the face of the challenges that life throws our way.

Remembering to notice Brain, Body, Speech and Mind, is the key theme of mindfulness empowerment education; it is first person experience, making the unseen seen, the unfelt, felt and finding meaningful language through the arts and sciences to explore outcomes (Langer, 2000). When teachers facilitate the language of the discovery process as a personal invitation to students, much learning has the space to occur. Remembering is mindfulness and all the language of inward inquiry of body sensations, feelings, mind and thoughts lead to insight, calm abiding, wisdom and pure perception. Ultimately remembering can lead to the pure perception of reality. It is the language of present moment recollection (Peacock, 2014) and it is the five ways to remember (Rinpoche *et al.*, 1999). It is the classical art of Remembering (Yates, 1966). Remembering invites the language of attention. Instead, forgetting, invites the language of ignorance. Remembering invites the language leading to the conquest of fear, depression and all mental defilements. Remembering invites the language of comparison and analysis, discipline.

Reasoning invites the language of cause and effect, of why and because and the language of the third person perspective. It invites explorative language, taking risks language, cultivating courage and every virtue language, knowing not knowing a language, learning to be with languages unknown and the language of every art. Reasoning invites the language of comparison and analysis, of discernment, logic, ethics, of strategy and calculus, of victory. Reasoning invites the language of boundless creativity. It is by Reasoning we Remember our Responsibility to ourselves and our commitments.

Responsibility invites the language of imagination; compassion for self and others, and also the language of loving-kindness towards self and others. Responsibility invites the language of anger and its antidote patience; laziness and the language of diligence. Responsibility invites the language of generosity, morality, ethics and discipline; enthusiastic perseverance,

concentration, knowledge and skilful means. Responsibility invites the language of love, of jealousy, of care. Responsibility invites the language of eco-systems, of oceans, human rights, inclusion, sanitation, healthcare, medicine, technology, the imagination, artificial intelligence, the nature of mind. Responsibility nourishes the courage to walk a chosen path to the end.

Conclusion

As it has emerged in this contribution, it appears necessary to develop knowledge of creative and expressive languages at the pedagogical level, particularly in favour of a prospect that is able to create inclusive dynamics. In addition to the growth of each person's own resources, the educational commitment through the arts has a positive impact on training in general. «Art – notices Garroni – does not provide a “double” of knowledge, as something added to it. On the contrary, it is rooted in the knowledge itself (...)» (Garroni, 2010, p. 173). The educational practice, triggering atmospheres that impact on the emotional plane, is able to determine a context of relational contact, creating a climate conducive to learning and inclusion. We have shown that the practice of mindfulness and compassion creates a strong and authentic relational contact with the self and other, promoted by exposure to and participation in the arts. As Musaio states (2014)

«the role played by educational thinking is central to broaden the thinking itself towards environments able to reveal the person in the fullness of her humanity. This role can coincide with attention for aesthetic, artistic, symbolic forms and with the different forms of human expressiveness, that reflect the research for something original and essential in man» (Musaio, 2014 p. 125).

Educating through and with art, adopting the characteristic of an interesting tool/strategy such as the 3Rs to the realization of inclusive contexts, brings the reflection on the role of the professional to the forefront.

The educator, trainer, teacher, or whoever is called to support the training must «take into serious consideration the weight and the incidence of the relational aspects in the formative processes (...). Learning to read relational dynamics has now become a relational competence, considered a constitutive part of professionalism» (Riva, 2004, p. 160).

Relational components in the 3Rs are able to give shape to the inclusive contexts, coming into play in a spontaneous or vehicular way, impose acquisition of awareness to the training professionals to be able to start an adequate course of preparation to know and manage the emotions, and, use

them to build activities and tools that allow to make use of emotions in the training. Therefore, the design phase of the activities requires emotional and methodological competence to be able to choose the support model necessary on the basis of a precise knowledge of the emotional implications, and to shape the formative project with the appropriate choice of methods and techniques. A professional who deploys these tools, supports and strategies that are able to provide adequate answers to the needs/desires of everyone, stimulating, at the same time, the dialogue and the contact, succeeds in the objective of directing the professional's practice towards the harmonious development of all. The role of the professional becomes the mediation between emotions and differences, like a director of cognitive scenarios, as a facilitator in the learning processes. With the aim of enhancing the potential of everyone, towards the creation of inclusive perspectives, the trainer should know a multiplicity of analogue languages that can provide added value for her formative interventions: training experiential, mindfulness practices, theatre, cinema, music, pictures, sports, etc. We have shown that the 3Rs teacher training provides both ongoing emotional literacy training content and support to enable an educator to, in turn, deliver support and inspiration to her students.

The different chosen approaches impose a certain contextualization and a finalized use, beside mastering the proposed languages. An important part of the training of the professional concerns the deepening of the topics related to the functioning methodologies, the methods and techniques to be used to achieve learning contexts rich in stimuli and that can effectively train. Therefore, the role and the preparation of the trainer become the pivotal point where the reflection revolves on the possibilities of realization of inclusive operational trajectories through the arts.

Research suggests that teachers are generally nervous about teaching the arts, and are unfamiliar with using the arts to teach 'across the curriculum' (Wilkinson, 2010). «The attention to the dimension of art implies that the educator knows how to exercise some abilities: the ability to attract and arouse interest; to arouse desire to know; moreover the ability to know how to stay in the presence of others, recognizing the distinctive aspects of personal originality, in the same manner in which we stand in contemplation in front of the work of art» (Musaio, 2014, p. 134). These very skills can be learned through mindfulness training techniques as we have suggested. Due to the increasing prevalence of inclusion and need for accountability in formative environments, educators need information regarding how students with special needs interact with arts and assessments. Further study is necessary in this area. An education focused to everyone's characteristics and integrated in the formative activities resides in a long and demanding route, which cannot

promise a “here and now” solution, but guarantees the long-term success, which characterises the route on the *Lifelong* and *Lifewide learning*. Thus when lifelong and lifewide arts-based mindfulness educational strategies are adopted, inviting study, reflection and meditation through the arts, inclusion is welcome and learning is enhanced. The emerging field of arts-based mindfulness and compassion generation interventions will benefit from further cross-cultural, RCT studies.

The link between arts and special pedagogy can be considered as well established and the use of art to achieve educational objectives and inclusive environments may be effective. Therefore, the trajectory proposed in this contribution to provide possibilities for the operational achievement of the combination ‘arts and inclusion’, in the hope of being able to offer a practical foothold to be introduced in various school and extra-school realities; to be able to involve the various sectors of arts and languages in the learning processes, in order to reinforce both the competences of the pupils and educators in creative potentials and the development of inclusive practices.

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