Προσωπική και επαγγελματική ανάπτυξη μέσω βιώσιμων συνεργασιών στην εκπαίδευση Εμπειρίες από το πρόγραμμα Erasmus+ I-TAP-PD στη Σερβία

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Personal and professional **development** through **sustainable partnerships** in **education** **Serbian experiences** from the **I-TAP-PD Erasmus+ project**[*]

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Abstract

The aim of this research is to evaluate how the partnership between teachers and artists was built in the context of Serbia. In conducting it, we sought answers to the following research question: What was the role of I-TAP-PD in the personal and professional development of teachers and artists in Serbia? It is based on the phenomenological theory of reflection in action. Research participants include three teacher-artist pairs. The residencies were delivered between August 2021 and June 2022. The data was collected with pre-residency questionnaires, reflective journals, classroom observation, post-residency group interviews. All qualitative data was analysed using thematic analysis. The results show that artists and teachers, in terms of sustainable partnership in researched practices in Serbia, identified the understanding of the "other" as the most important aspect of the process of learning and teaching. In this endeavour, professionals developed high levels of empathy and their self-esteem notably increased.
Keywords: *teacher-artist partnership, professional development, artist-in-residence, Serbia*

Introduction

The formal educational system appears to be resistant to broader changes; nevertheless, there is still room for creativity and innovation, but reforming the system typically requires a significant amount of time and resources. To enhance cooperation between schools and the wider community, building networks of professionals from various fields could be beneficial. By opening schools to artists and promoting collaboration between teachers and artists, there is potential to greatly influence teachers' professional development, empower children and foster a positive climate for creativity and growth. Integrating the arts into all levels of education allows students to find alternative learning paths, encourages reflection on their experiences, facilitates emotional connections to what they learn, and more (Vitulli et al., 2013).

Research from Australia and Spain demonstrates that arts in education shape individual and community identities, establish closer relationships between peers, facilitate conflict resolution and contribute to peacebuilding (Cabedo-Mas et al., 2017). These benefits are just a few of the many associated with the arts in education approach. Furthermore, this approach can be easily implemented through a Teacher-Artist Partnership (TAP). Experiences from Ireland have shown that TAP is beneficial for both teacher professional development and enriching arts education in schools (Morrissey & Kenny, 2021).

TAP is a valuable approach in negotiating the roles of teachers and teaching artists, opening up the possibility to move from a single focus to a dual focus and consider pedagogy, art techniques and reaching learning outcomes through improvisation (Lee, 2013). Previous experiences and research have demonstrated that TAP is a complex relationship with various outcomes and benefits not only for teachers and artists, but also for the entire school ecosystem. This research focuses on the learning process of teachers and artists from Serbia who participated in the Erasmus+ project. The fact that we are investigating TAP in a country where it is a relatively new practice can provide insight into what we can learn from this experience and from other countries with more or different experiences with TAP.

This shift from a single focus on student learning in a traditional teaching artist format to a dual focus on student and teacher learning can be challenging and rewarding for both inexperienced and seasoned teaching artists (Lee, 2013).

Arts education in a global context

The Seoul Agenda reflects the role that arts education has in the transformation of educational systems that are struggling to meet the needs of learners. Participants of the World Conference on Arts Education agreed that arts education can make a direct contribution to resolving the social and cultural challenges of today's world (UNESCO, 2010). The Agenda focused on facilitating collaboration between educators and artists in schools and encouraging schools to initiate partnerships between artists and teachers. Moreover, the conference encourages international collaborative research and capacity-building through research on a new conception of arts education (Buck, 2010). We believe that this research could contribute to the discussion and motivate us to advocate for TAP in each context where that practice is still insufficiently developed.

Furthermore, at the conference of the World Alliance for Arts Education (WAAE) and its Frankfurt declaration in October 2019 experts challenged UNESCO "to focus on the contribution that arts and arts education make to the achievement of the UN Sustainable Development Goals" (WAAE, 2019, p. 2). Finally, in 2022, the International Drama/Theatre and Education Association (IDEA) created the Reykjavik Manifesto, which refers to the previous two documents. It states that "drama in education is a powerful opportunity for enhancing social awareness, empathy and collaboration and personal and community development" (IDEA, 2022, p. 1). All mentioned documents recognise arts education as a key factor for social stability, community development and personal wellbeing. More than a decade after the adoption of the Seoul Agenda, researchers, policymakers, teachers, artists and all interested stakeholders identified "arts education within formal, informal and non-formal settings as an appropriate space for engaging with critical pedagogies that would allow learners to have close encounters with each other" (Lum, 2023, p. 220). Finally, this process could be supported and facilitated through teacher-artist sustainable partnership and understanding of the possibilities of cultural diversity which was built in activities of the International Teacher-Artist Partnership Professional Development (I-TAP-PD) project.

The research context

The educational system in Serbia includes a free mandatory one-year preschool preparatory programme and eight-year elementary education (primary and lower secondary education). Secondary education is free, but not mandatory. All citizens have access to higher education under equal conditions (European Commission, 2023). The educational system in Serbia includes both public and private institutions.

Arts are present in Serbian schools at elementary and secondary levels as music and arts (drawing,

arts history) classes. Also, at the secondary level, students can choose the fine arts and crafts professional direction. Future transformation of the Serbian educational system will follow the innovations in technology, but at the same time curricula will change the role of teachers and lead the school community further to collaborative learning approaches (Papić et al., 2016). Even in the Strategy for the Development of Education in Serbia by 2030 adopted by the Serbian government (Ministry of Education, Science and Technological Development of the Republic of Serbia [MPNTR], 2021), there are no approaches to implementing the arts in the regular curriculum. Art is still just a subject or (vocational) professional development. Bearing that in mind, the non-governmental sector in Serbia plays a key role for arts in education at the moment.

Teacher-Artist Partnership in Serbia

Arts education in Serbia is implemented in primary education, and classes like visual arts and music are mandatory for all students (MPNTR, 2021). However, engaging the practice of artists in schools and building teacher-artist partnerships is non-existent, and projects like I-TAP-PD are considered a new and fresh approach to the curriculum, even though they might already be implemented in other countries. The main reason for this is an outdated educational system that is very closed to any changes or experimentation. There are rare cases of teachers implementing art practices in their teaching methodology, but there is no particular training for such practice. Having extracurricular activities, like drama club or visiting theatres, museums, etc., is done voluntarily by enthusiastic teachers and funded by students' parents. There is no systematic implementation of these activities in the curriculum and their application is reliant on teachers' enthusiasm. Although there is no sign of arts in education implementation in the curriculum, while carrying out the I-TAP-PD project, we discovered that the participants – both teachers and artists – were thoroughly interested in this experience, which gives hope that their openness and hard work will eventually encourage change within the system itself.

The presented contexts play a key role in the process of building TAP experience in Serbia. We learned from each other, we supported our teachers and artists who took part in the residencies but were previously trained with commonly developed training. That fact had a significant impact on the I-TAP-PD residencies in Serbia and research results. As a non-governmental and non-profit association of citizens whose goal is to promote and affirm drama in education and art through association of theatre artists, drama pedagogues and other experts of different teaching and artistic profiles for the purposes of experience exchange and immediate joint work and practice, the Centre for Drama in Education and Art-CEDEUM promotes arts in education through practice. As an experienced organisation, CEDEUM took part in the I-TAP-PD project under the Erasmus+ programme. This project intends to help professionals in the art and education fields, including artists and teachers, connect with each other, form partnerships and improve their educational systems. By doing so, it aims to create a space that fosters diversity and inclusion within education, meets students' needs and develops innovative approaches to enhancing arts education. The project has four partner organisations from Europe – the Tralee Education Centre (Ireland), the Centre for Drama in Education and Art-CEDEUM (Serbia), the Hellenic Theatre/Drama & Education Network (TENet-GR) (Greece) and Stichting Kopa (Netherlands). The training programmes, which were designed by all partners involved in the project, provided an opportunity for teachers and artists from each country to learn about the existing or non-existing arts education practices and curricula in their respective partner countries. As a result of the training sessions, partnerships were formed, and the participating pairs were assigned a residency in elementary schools in their respective countries. This research is based on the personal experiences of these residency programmes, as shared by the participating teachers and artists.

Statement of the problem and purpose of the study

The aim of this research is to evaluate how the partnership between teachers and artists was built in Serbia and to identify the main factors that create opportunities for learning through partnership bonds. Hence, the answers pertaining to our main research question: "What was the role of I-TAP-PD in the personal and professional development of teachers and artists in Serbia?" is highly relevant. We started this research with the idea that "to design effective professional development programmes using the arts, it is essential to understand the personal and institutional factors that enhance or undermine teachers' efforts to use the arts in their own practice" (Oreck, 2004, p. 56). In this study, we went some steps further by identifying how a Teacher-Artist Partnership contributes to the personal development of each teacher and artist in ways that are important for their professional careers. Other studies also showed that collaboration should be a foundation for professional development, especially among those employed

in the educational sector. Professional development "is no longer considered an individual effort, but a phenomenon influenced by the others with whom teachers interact and the quality of these interactions" (Sancar et al., 2021, p. 6).

Theoretical background

In approaching this topic of personal development through sustainable partnerships, we were cognisant of the fact that the dialogue begins the moment when artists enter the school. The school system has very standardised procedures governing teaching, learning, planning, reporting and assessing outcomes, and schools have developed specific organisational cultures as a result. In her research, Burnaford (2003) described this encounter as an opportunity for learning through understanding the "other", since artists are usually seen as a "cool" guest, and "teachers assume the role of disciplinarians while artists are present" (p. 170). At the beginning of that new encounter we should redefine our professional identity, but it is here that personal development starts. That is the moment when learners feel, as Peter Jarvis (2012) described it, the distance between perception of reality and individual biography. Kenny and Morrissey (2020) in their research presented "how classroom spaces can be transformed through 'disturbance', essentially negotiating identities through working in partnership" (p. 93).

Teachers and artists work in complex environments where personal dispositions (emotional expression, self-awareness, empathy, leadership) need to be better understood and acknowledged (Malm, 2009). Cognitive, social and emotional aspects cannot be divorced from the process of professional development. Moreover, questions around identity which re-examine the role of beliefs and emotions in being and becoming a teacher and/or an artist should be the foundation of the process of teachers' and artists' learning and development (Malm, 2009).

Teacher-Artist Partnership can be a challenging learning process, as it requires personal and social transformation. Bearing that in mind, we found that the definition of learning proposed by Peter Jarvis (2018) best captured the nature of learning offered through teacher-artist partnerships. He claimed that "all human learning begins with disjuncture – with either an overt question or with a sense of unknowing" (p. 16). When the learning starts, we should follow some steps. Knud Illeris (2018) offers the theory of three dimensions: functionality, which refers to the learning content; sensitivity, which secures the continuous mental balance of the learners and their motivation for learning; and integration, which builds up the sociality of the learner.

This is a holistic definition encompassing the body, mind and person in the learning process through reflection. Moreover, the environment, community and society are key elements of the presented definition. On one hand, we understand the learning process of individuals, but from another perspective we could see the potential for educational and societal transformation on the horizon of the future. This is a transformation of society which starts from overcoming the personal obstacles inherent in teacher-artist cooperation. Dialogue and love are the key terms in the educational philosophy of Paulo Freire, the representative of a radical pedagogy approach in education. Education is essentially dialogical. Dialogue involves respect and enables people to work with each other (Freire, 1972). Working together and talking leads to personal transformation and empowerment; to understanding and redefining reality and new naming practices.

Previous TAP action research showed that "any initial anxieties about the partnership were alleviated due to the time spent together on this intensive course" (Kenny & Morrissey, 2016, p. 35). That finding indicates that we cannot talk about personal and professional development without building a relationship in which we can learn about ourselves and our partners. This learning involves learning how to listen to and follow our inner voices and attend to those of our partner.

Finally, TAP initiatives and Learning Through the Arts open the possibility for continual teacher professional development "with cross-curricular learning through the arts where teachers and artists co-plan and co-deliver cross-curricular projects" (Morrissey & Kenny, 2021, p. 3). In our research, we sought instances of mutual learning for both teachers and artists, through their experience of implementing school residencies together.

Methodology

Qualitative researchers should be open to flexibility, especially when delving deeper into the data. In this research, we applied reflective thematic analysis (TA). Braun and Clarke (2019), in their reflection on TA, stated that "qualitative research is about meaning and meaning-making, and viewing these as always context-bound, positioned and situated, and qualitative data analysis is about telling 'stories', about interpreting and creating, not discovering and finding the 'truth'" (p. 591). Learning from the reflective process at various levels proves fruitful only if we are open to improvisation with surprising results, which will immediately give feedback into the practice that will be evaluated. Furthermore, we should be open to learning from each other in cases where two researchers, as in this research, are analysing the same dataset.

Thematic analysis allows us to identify both implicit and explicit ideas placed in the collected data.

This approach is especially effective and useful in order to listen to and understand different voices (Guest et al., 2012). In this research, we used "reflexive TA deductively, which means that existing research and theory provide the lens through which we analyse and interpret data" (Braun & Clarke, 2020, p. 332). This approach was useful for our case, bearing in mind that we used a commonly developed TAP method.

We understood that codes represent the researcher's interpretations of patterns of meaning across the dataset (Byrne, 2022). Reflexive thematic analysis should take into account the reflection of the researcher's interpretive analysis of the data conducted at the intersection of: (1) the dataset; (2) the theoretical assumptions of the analysis; and (3) the analytical skills/resources of the researcher (Braun & Clarke, 2019). Also, we followed Braun and Clarke's (2006) approach to TA consisting of six steps: 1. familiarising yourself with your data, 2. generating initial codes, 3. searching for themes, 4. reviewing themes, 5. defining and naming themes, and 6. producing the report in a non-consequential way. In cases where the analysis has been done by more than one researcher, the process is collaborative and reflexive, rather than reaching a consensus of meaning (Byrne, 2022). We tend to learn from each other, especially in cases where we have a different view on data.

Participants and residencies

Participants in the research include teacher-artist pairs who took part in the first I-TAP-PD training organised online and in person trainings in each partner country between August 2021 and June 2022. The training aimed to prepare the pairs for residencies in schools. The programme included arts-based activities, discussion groups, experience exchange, comparison of national educational systems and building partnerships through understanding the role of the "other", and learning from each other's experiences. At the end of the training, the pairs had the opportunity to plan and present their ideas for future cooperation and see what their colleagues planned to do in their residency programmes.

In Serbia, there were four pairs, but three residencies in two schools were delivered. Two pairs used drama in education techniques and worked in a suburban elementary school, where children from migrant backgrounds and socially and economically deprived communities had been enrolled. One residency in that school was delivered to lower grades, for 7 year-old students, and one to upper grades for 11 year-old students. The second residency involved a drama pedagogue and a teacher of Serbian

language and literature who used to teach upper grades. In another school, the residency was delivered by a visual artist and a religion teacher, for upper elementary classes. Religion is an elective subject in Serbian schools. The fourth pair did not have a chance to organise their residency because of obstacles on local level. All three residencies were conducted in schools in Belgrade.

Instruments for data collection

Data was collected using the following tools in different research phases.

Pre-residency Questionnaire

The pairs who completed the training and had the opportunity to organise residencies were invited to complete the pre-residency questionnaire, which was administered in Google Form in national languages. All data was collected anonymously. The questionnaire consisted of eight questions regarding previous experience, expectations, values and teaching approaches of teachers/artists.

Reflective Journal

After each workshop, each teacher and artist individually reflected on their experiences of cooperating with their colleague and on the work with the class group in the format of a reflective journal. The journal included five open-ended reflective questions with an invitation to add anything that the teacher or artist considered significant. Also, the form had general information about the workshop. Teachers and artists used national languages. The journal was kept individually and anonymously.

Classroom Observation Protocol

A classroom observation protocol was created to gain a better understanding of the relationship between teachers and artists and how it impacts the teaching process. The protocol includes eight areas related to teacher-artist collaboration, such as strengths and weaknesses, leadership positions and types of interactions. Two residencies were observed at the start and the end of the programme, and researchers did not take part in the workshop. Data was collected narratively without recording, taking pictures, or collecting personal information. Informal interviews with the teacher-artist pairs followed the observations to gain more insight into the collected data.

Post-residency Group Interviews

The interviews consisted of nine questions dedicated to teacher or artist professional development, reflection on cooperation during the residency programme, impact on the class group and wider school environment, etc. Teachers and artists were interviewed separately via Zoom approximately two weeks after completing their residency. Their testimonies were recorded and transcribed. Personal identities were hidden, but the results were presented through participants' professional roles – teacher or artist. Interviews lasted around 40 minutes.

Procedure

The first step was a public call for teachers and artists to join the training. The selected teachers and artists were fully informed about the project and their participation in it. After each training, the project team organised a follow-up meeting with all participants of the training and discussed the possibilities for implementation of residencies in their schools. All interested pairs completed the pre-residency questionnaire. Next step involved communication about the beginning of the residency and research procedures for gathering data during this programme. Teachers uploaded their reflective journals to our Google Drive. Two weeks after the completion of residencies, the online interviews were organised separately for teachers and artists. The data was stored anonymously on Google Drive.

Ethical considerations

Teachers and artists were fully informed about their participation in the project and research. They were aware of the privacy and anonymity protocols and the methodology for gathering, analysing and presenting data. Everyone had a right to withdraw from the research without any consequence or requirement to explain their decision. The school principal was fully informed about all activities related to the project. The data could be presented only as results of group research.

Results

Theme: personal and professional development
The Personal Development theme should be treated as a part of professional development. Professional development was not represented as a theme in the questionnaire or the data collected during residencies. Teachers' expectations were mostly related to the improvement of their creativity, which falls under personal development. On the other hand, artists expected to gain skills relevant to working with children and in a school environment. The residencies had an impact on both professional and personal development, as recorded in interviews conducted after the residencies. Based on the collected datasets, the thematic analysis identified within the main themes the following subthemes: interpersonal

skills, thinking skills and emotional expression. The subthemes were defined as follows: interpersonal skills were related to cooperation between teachers and artists, effective communication and relationship building; thinking skills involved creative thinking and metacognition, facilitating the process of problem-solving, decision-making and innovative approaches; emotional expression included empathy, self-esteem, self-awareness, emotional expression and resilience.

The subtheme of interpersonal skills was identified in the initial questionnaire. Also, later in the interviews, teachers and artists talked about a significant increase in skills in this area, especially in terms of cooperation and effective communication. A teacher from Serbia noted that the exchanges of energy through engaging with new people during this residency programme impacted her personal development because of the evoked feeling that she is ready for something new. The following statement represents that: "Through our exchange of experience and communication from the previous days of assessment and collaboration, greater connection, trust, relaxation and a smooth flow and exchange of energy was achieved" (Teacher 2). Communication was the foundation for establishing solid cooperation between artists and teachers during the teaching process. This is supported by the statement of a Serbian artist: "Surrendering your idea and vision, and aligning it with your partner's sensibility [was crucial for our partnership and success]" (Artist 1). Shared leadership, equal participation in

the teaching process and support were found in all residencies. This is what a participating teacher stated: "Often, it would happen that we would intuitively help each other out in the classroom, if we felt that it was necessary" (Teacher 3). The cooperation between teachers and artists led to overcoming the challenges of working in pairs, mentioned by a Serbian artist. Later in the interview, the same artist pointed out that she stopped being scared of the classroom and collective work, and that her communication skills were significantly advanced as a result of working in partnership.

Finally, under the subtheme of thinking skills we should mention that, on a personal level, only one teacher from Serbia detected improvement in her thinking skills, mainly focused on creativity as well. She stated that, with these skills, she will "manage to stand out as a teacher who is innovative" (Teacher 1) and that she will be able to use everything in her classroom practices.

We need to highlight that both teachers and artists mentioned thinking skills and interpersonal skills at the beginning of the process. But, at the end artists focused much more on emotional expression, i.e. developing self-esteem, self-awareness and empathy.

Discussion

In our case, personal and professional development overlapped significantly. The I-TAP-PD project is unique because learning occurred during interactions. As teachers and artists, we needed to learn how to trust each other and apply this knowledge to situations where different professionals worked together towards a common goal. Cooperation was the first step that enabled learning to take place. It is important to remember that knowledge is constructed within a context, and both epistemological and cognitive factors need to be taken into account (Olsen, 2016).

Before the residencies, the participants identified subthemes connected with interpersonal aspects like communication, respect and positive spirit as key elements of partnership. The keywords were: understanding, tolerance and support. Also, the expectation regarding both professional and personal aspects were connected to cooperation, interpersonal skills, communication and creative skills. The teachers' and artists' reflections during the residencies tended to centre on professional development more than personal development aspects. Furthermore, in terms of personal development, self-awareness, self-esteem and empathy emerged as areas where participants observed growth and development, especially in the interviews after the residencies. The

results indicated that borders between subthemes should remain fluid, because pairs reported that interpersonal skills lead to empowerment of thinking skills, while concurrently developing their emotional responses, self esteem, self awareness, etc.

In formulating the answer to the research question "What was the role of I-TAP-PD in the professional and personal development of teachers and artists in Serbia?", we can clearly conclude that the process of professional development during the partnered residency is a complex matter. Teachers' and artists' responses indicate that they expected to acquire skills from the corpus of soft skills, and several creative habits of mind. But those two sets of personal dispositions in our cases are overlapping. For example, the teachers' inquiry with regard to habits of mind consists of three theoretical dimensions: 1) "value deep understanding", 2) "reserve judgment and tolerate ambiguity", and 3) "taking a range of perspectives and posing increasingly focused questions" (Kreijns et al., 2019). Those dimensions are related to the evaluation of new ideas, reflective processes and clarity in communication. This model misses the dimensions related to cooperation between teachers and artists. Our results indicated that at the beginning artists are more focused on cooperation. However, teachers are more focused on creativity. It seems that teachers are in general more focused on professional development, fulfillment of the planned requirements, which explains why teacher data yield is lower in the area of personal development in comparison with the same data yield from the artists. In line with these results, research which explores the benefits of and barriers to artists working in education in six European countries (England, Iceland, Germany, Greece, Italy and Austria) shows that "the mapping of soft skills and a weakening of the curriculum could help increase the agency of both teachers and young people as Actors in the figured world of School" (Dobson & Stephenson, 2022, p. 1346). In our case, we have the triangle of exchange and learning between teachers, artists and children. That approach led to fluidity in the roles of artists and teachers where each was able to act in the role of the other by the end of the residencies. Moreover, the borders between professional identities became significantly more flexible. In the case of the Netherlands, the research report (Eland & Rosink, 2023) shows that teachers and artists started to identify themselves as hybrids. Previous research indicated that a hybrid identity "fus[e] artist and teacher identities, [while] also highlighting tensions between the professional territories and cultures inhabited by artists and teachers" (Hall, 2010, p. 105). We could expect the same practice in

Serbia, when the cooperation between schools and artists becomes more common.

The findings indicate that artists and teachers consider the ability to understand the "other" as the most critical aspect of fostering sustainable partnerships in researched practices within the field of education. These results are unsurprising bearing in mind that the majority of teachers and artists had a lot of professional experience. However, building a relationship with someone else in the classroom was a new situation for both teachers and artists. The research results show that teachers still see artists as "others" in the school. Before the residency, teachers mentioned that they expected to acquire completely new, innovative skills, as if they had never even imagined collaborating with artists. The term "innovative teacher" suggests that the teachers did not know what to expect as the outcome of this collaboration. From another perspective, artists were scared, suffering from low self-esteem at the beginning of their residencies. Similar to the results from Serbia, the Greek report (Choleva et. al., 2023) indicates the same results in their educational context, which proves that TAP is a new approach in some national contexts. In the future, we need to focus on the fact that teacher-artist partnerships "need to develop a common language for this work that involves artists and teachers both working with young people; that common language may be a hybrid, drawing from artistic sensibilities and the world of schooling" (Burnaford, 2003, p. 170).

Conclusion

Teachers, artists, students, children and administrators, in one word the educational community, could grow and be innovative only if everyone involved in the educational process (directly or indirectly) initiated reflective processes and practices that focus on our interaction, our ways of communication and are willing to take steps on the path of personal and professional development, even micro-transformations. Everyone should monitor and modify their own habits of mind (such as managing impulsivity, thinking about thinking, developing empathy, etc.) as a lifelong learning process (Costa & Kallick, 2000). Furthermore, many barriers could be overcome by supporting the transdisciplinary thinking path which "suggests that learning to think creatively in one discipline opens the door to creativity in other disciplines" (Henriksen, 2016, p. 5). Our research suggests that there are no defined boundaries in the learning process, especially when it is dedicated to personal development. Our learning expectations are transformed within the interaction of the educational journeys undertaken together. For example, as artists, we worry about interaction with teachers, but by the end of the process, we find ourselves empowered with greater self-esteem and improved empathy skills.

The research findings clearly indicated that the number of subthemes increased after the residencies. Teachers and artists become more aware of the many factors that pertain to partnership building. They become more self-aware and critical about their practice. Finally, teachers, artists and hybrids built their expertise and personal development through intuition, because, in the end, sometimes we "have assimilated the social rules and acts without consciously thinking about it" (Jarvis, 2015, p. 88).

TAP was quite a new approach on European level, especially in Serbia. The I-TAP-PD project helped us to identify key challenges for future implementation of TAP programmes on an international level and the adaptation of the project to our local contexts. Teachers and artists are enthusiastic about such cooperation, but the children, parents, even janitors and the whole school community need to be enthusiastic as well. The results of this research, alongside comparative results from other countries, could help local schools with modest or no experience in TAP to clearly formulate good arguments to advocate those practices, which should become a systemic approach in our educational systems.

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*   This research is based on a research report on I-TAP-PD in Serbia (Koruga et al., 2022) available at the project's official website (https://i-tap-pd.net).

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