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Creative Education or Educational Creativity: Integrating Arts, Social Emotional Aspects and Creative Learning Environments

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Abstract

This paper examines the interplay of creativity, education, and the expressive arts. We begin by presenting a narrative literature review focusing on the use of artistic tools to promote creativity, self-expressiveness, and meaningful aspects of emotional and social learning. This review reveals strong connections between the different components of this interplay, and a special attention is given to the use of

arts to promoting creativity and meaningful learning. We then propose the Empowering Creative Education Model (ECEM), which aims to provide a practical framework for employing artistic tools in each of the model's four developmental circles: I, Us, Educational and Community. Each of the four circles includes unique aspects of personal development.

Introduction

Creativity has long aroused great interest among researchers and writers (Kapoor, Zheng, Reiter-Palmon & Kaufman, 2023) and various studies have attempted to build an integrative approach that incorporates multiple dimensions and factors of creativity (e.g., Amabile, 1996; Baer & Kaufman, 2006; Collins & Amabile, 1999; Gruber & Wallace, 1999; Csikszentmihalyi, 1997; Lin, 2009).

The ability to generate and implement novel ideas is an exceptional and vital characteristic unique to human beings, serving as a potent resource that can enrich various educational and developmental processes. Embracing and nurturing creativity can profoundly impact how we learn and grow.

There is a growing understanding that artistic tools (such as music, dance, art, theater, literary arts, and media) can be used to encourage creativity and self-expressiveness and to boost the academic achievements and social-emotional development of children and adolescents (Farrington et al., 2019; Russell & Hutzel, 2007). Understanding how creative ideas can encourage learning and engender powerful outcomes is essential for successfully conducting educational processes (Farrington et al., 2019; Sperling, 2018). Nonetheless, relatively little research has been devoted to the interplay of creativity and artistic tools and how this interplay can facilitate meaningful expressive learning.

In light of the relative dearth of research on this topic, we set out to explore ways in which arts can be used to promote emotional and academic processes within a formal educational system. The first step was to study the existing literature on educational creativity or creative education. What are the prevailing concepts? In which ways can creativity promote and support educational processes? How does creativity influence educational issues such as teachers' creativity, the classroom environment and social-emotional learning?

Thus, we began by conducting a narrative review of the literature on the interplay of creativity, education, and expressive arts. Our goal was to identify and outline the main aspects of this interplay in order to create a practical model for educators. The last part of this

paper presents our suggestions for such a model: the Empowerment Creative Education Model (ECE Model).

Methodology

A narrative literature review provides an important insight into a particular scholarly topic. It compiles published research on a topic, surveys different sources of research, and critically examines these sources. It includes different characteristics within different approaches, such as historical and developmental aspects (Jhan, Naveed, & Zeshan et al, 2016). Narrative reviews are a discussion of important topics on a theoretical point of view, and they take a less formal approach than systematic reviews, in that narrative reviews do not require the presentation of the more rigorous aspects characteristic of a systematic review. Its main advantage is in an extensive discussion and in providing as comprehensive a point of view as possible on the subject it deals with (Jhan, Naveed, & Zeshan et al, 2016).

This article offers a narrative literature review (Ferrari, 2015) of articles published in scientific journals on creativity in education, creative learning environments, creative education, social-emotional learning, and self-growth. The narrative review was conducted in pursuit of the following research questions: What are the ways that enable the interplay of creativity, creative education, and expression through art? How do scholars and educators understand each of these terms and their interrelationships?

We implemented a narrative literature review approach consistent with the PRISMA guidelines (Moher, Liberti, Tetzlaff, Altman, & Prisma Group, 2010), using the PRISMA2020 Flow Diagram tool (Haddaway, Page, Pritchard, & McGuiness, 2022) – Figure 1.

A search for relevant journal articles was carried out using the following databases: Circ, Eric, Science Direct, Scopus, Google Scholar, Scientific Electronic Library Online (SciELO) and Web of Science (WoS). We used the values “and/y” and “or/o” to search the databases for articles with the following syntax: TI = (“Creativity” OR “Creative learning environment” OR “Creative education” OR “Arts”) and TI = (“social-emotional learning” OR “Emotional Pedagogy” OR “self-growth”). Only peer-reviewed articles published in English were considered.

After filtering the search results by reading the title and abstract of each article, 71 studies were reviewed. We then conducted content analysis of the article abstracts to identify relevant information about integrating arts, social-emotional learning, and self-growth. The analytical interpretation of the literature was performed through collating, summarizing, and reporting the results (Arksey, & O'Malley, 2005; Ferrari, 2015; Hutzler, Meier, Reuker, & Zitomer, 2019). After reading the article, the next step was coding at the margins and identifying topics

related to the research questions. The reading, thinking, and note-taking took place simultaneously. In the next stage, each study was reviewed individually to identify its relevance to the review. All the data were analyzed.

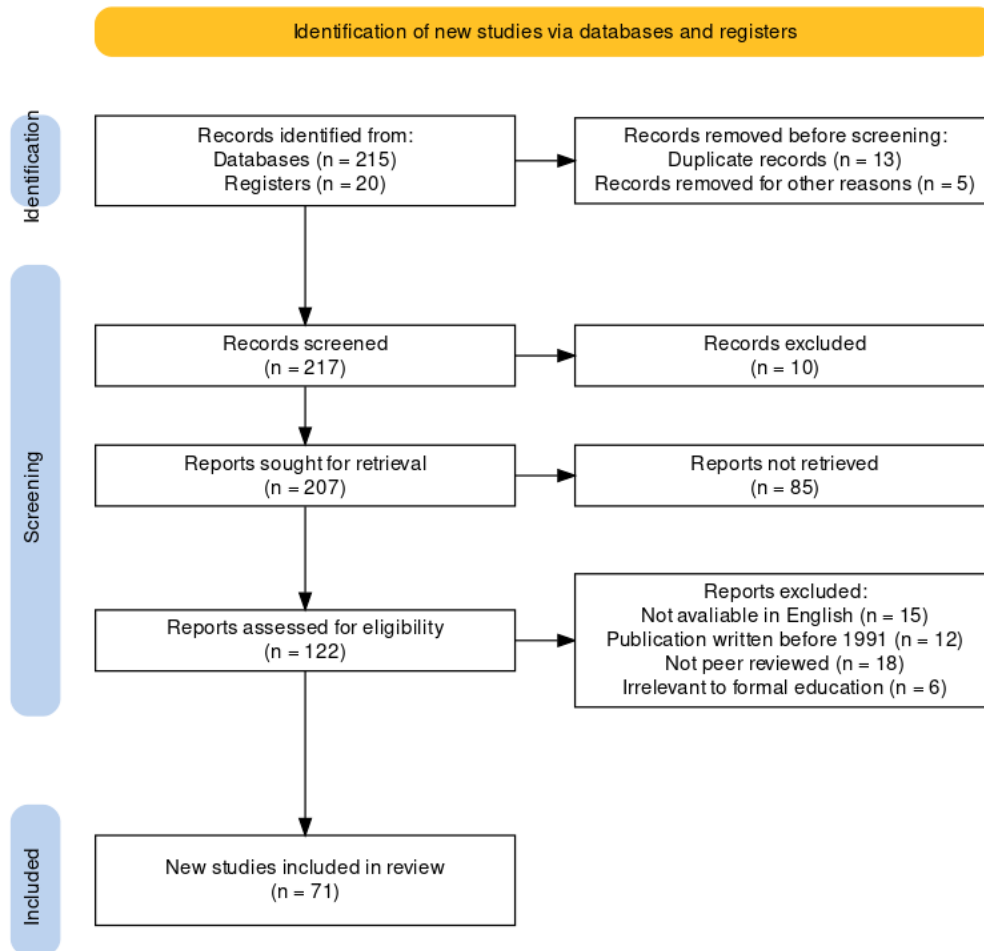


Figure 1. PRISMA Flow Diagram.

Findings

The selected articles range from 1991 to 2023, though most of them were published between 2011 and 2016. Most of the studies were conducted in the U.S., Canada, Australia, United Kingdom, and European countries; they mainly focused on education in primary and middle schools and applied quantitative methodology.

Creativity and Education

Children learn by constructing meaning from personally important experiences through an interplay of cognition, affect, reflection, prior experience, and prior knowledge in a social and cultural context (Jamal, Mohammed Jamal, & Yusof, 2023). These learning processes are especially beneficial when used multimodally through drawings (Einarsdottir, Dockett, & Perry, 2009), artifacts (Stein, 2003), writings (Bock, 2016), and digital expression (Khoo & Churchill, 2013). But traditional education systems view academic achievement as the main predictor of successful integration into the labor market, and thus emphasize academic learning over emotional and creative expressiveness. However, recent approaches acknowledge the importance of social and emotional adjustment to our constantly changing work environment (Farrington et al., 2019; Sperling, 2018) and the corresponding need to increase self-expressiveness and creativity to promote various educational goals. In our effort to identify how creativity and self-expressiveness can boost educational processes and self-growth, we found that this topic has not received enough attention. Nonetheless, educators and scholars have begun to recognize that academic skills and cognitive abilities are simply not enough to prepare students to successfully meet future challenges (e.g., Farrington et al., 2019; Sperling, 2018). This emerging view emphasizes that education is not only a didactic field but also requires a flexible, creative, and adaptive approach. In this context, social and emotional learning has become a topic of increased focus in the education sector. This trend reflects growing interest among educators, administrators, parents, and other stakeholders in developing students' individual and interpersonal skills beyond the realm of academic achievement (e.g., Farrington et al., 2019; Russell & Hutzler, 2007; Schonert-Reichl, 2017; Sperling, 2018). This perspective also expresses a growing understanding of education as an essentially holistic process and emphasizes the need to combine the social and emotional world of students with moral, civil, and intellectual aspects (Sperling, 2018).

Creativity as a Pedagogical Strategy

Theories in creativity studies have tried to define and explore creativity from different points of view, including behaviorist, cognitive, social-psychological, and humanistic approaches (Lin, 2011). The approach to creativity in education has its unique concerns, including the relationship between creativity and knowledge, curriculum options and appropriate pedagogical strategies for fostering creativity in the classroom (Barbot, Lubart, & Besançon, 2016; Craft, 2005).

Various studies have argued that creativity arises from the interaction of different factors including intelligence, personality, executive functions, motivation, and the environment. However, complex interactions between two or more of these factors have been examined in relatively few studies. Recent research has increasingly emphasized the importance of creative

self-beliefs (Beghetto & Karwowski, 2017; Silvia, Christensen & Cotter, 2016) in shaping one's creative identity, self-concept, self-efficacy, and metacognition (Barbot, Lubart, & Besançon, 2016, Beghetto, & Karwowski, 2017). This includes self-growth and self-stability, which are nonlinear and depend on the type of creativity that is being examined (Davis, Kaufman, & McClure, 2011; Deng, Wang, & Zhao, 2016; Nusbaum, & Silvia, 2011; Hui, He, & Wong, 2019). But enhancing creativity for pedagogical goals should also include aspects of classroom organization, discourse, curricula, teacher beliefs and instructional design (Beghetto & Kaufman, 2014; Puente-Díaz & Cavazos-Arroyo, 2017).

The common assumption is that creativity and high intelligence are identical, yet high intelligence may not be the only explanation for creative ability (Asquith et al., 2022). There are several other approaches that define creativity as the capacity to achieve a high-level educational goal, such as divergent thinking (Andreasen, 2011). Divergent thinking is the ability to come up with a large number of responses or solutions to an open-ended question, as opposed to convergent thinking (Runco & Marz, 1992). The creative education approach aims to employ various creative ways to develop divergent thinking. This approach is based on two main premises: (a) creativity can be developed and (b) all individuals have the potential to be creative (Lin, 2011). In accordance with this approach, there seems to be a consensus in the educational field that creativity can significantly contribute to teaching (Baer & Kaufman, 2006; Craft, 2000; Crompton, 1992; Esquivel, 1995; Fryer, 1996; James, Lederman & Vagt-Traore, 2004; Kaufman & Beghetto, 2009; Puccio & Gonzalez, 2004; Runco & Chand, 1995; Wilson, 2005). In this context, several training programs have been designed to help stimulate individuals' creativity (Lin, 2011); these include, for instance, thinking tools (Bono, 1987 in Lin, 2011) and brainstorming techniques (Fryer, 1996). Researchers have proposed a number of pedagogical frameworks for incorporating creativity in learning procedures (e.g., Amabile, 1996; Esquivel, 1995; Feldman & Benjamin, 2006; Lee, 2013; Lin, 2011). One such model, the Osborn Parness Creative Problem-Solving (CPS) process, has been widely applied and researched (Fryer, 1996; Lin, 2011).

Creative Education as Preparation for the Future

The standard definition of creativity comprises key aspects such as novelty or originality, usefulness, appropriateness (Runco & Jaeger, 2012), and divergent thinking. Divergent thinking – which, as noted, involves the generation of multiple solutions to a given problem or stimulus – is a widely studied aspect of creative cognition (Reiter-Palmon, Forthmann, & Barbot, 2019). Creativity is understood as a universal and holistic aspect of human life, expressed in such areas as religion, culture, education and psychology (Lee, 2013). The role of creativity in a nation's economy, for example, is considered crucial in facilitating higher employment, economic development, and resilience in contending with competition (Burnard, 2006; Davies et al., 2013; Parkhurst, 1999). Dealing successfully with these crucial issues can

be a welcome result of using creative education and thinking "outside the box" (Shaheen, 2010). Creativity is seen as an especially essential resource in adapting for life in an ever-changing future (Parkhurst, 1999). Thus, enhancing the development of creativity during the education process is the starting point for building "human capital" (Shaheen, 2010) and empowering students to cope with the changes and constraints they will face in life (Tromp & Sternberg, 2022).

Since we live in a constantly changing world, we should master new knowledge and skills throughout our lives; therefore, educational institutions and processes must be flexible and creative (Yanitsky, 2019). Creative education should not only help people to adapt to changing conditions but should also enable them to foresee transformations of the environment in which they live (Lin, 2011; Yanitsky, 2019).

In conclusion, it is clear that different aspects of creativity importantly contribute to fulfilling educational needs. In the following section, we explore how the learning environment can enable and promote such creativity and self-expressiveness.

Creative Learning Environments

Various scholars have emphasized the importance of establishing a creative learning environment as a major part of the creative education concept (Fan & Cal, 2020). These researchers have found that students are more likely to develop their skills and professional knowledge when studying in a creative learning environment at school (Fan & Cal, 2020). Yet, the notion that a creative learning environment strengthens various educational goals has not attracted broad scholarly attention (Davies et al., 2013; Richardson & Mishra, 2018). Fan & Cal (2020) suggested that creating a specific creativity-oriented learning environment promotes the creativity of both students and teachers. In a creative learning environment, ideas are valued, and students are encouraged to take sensible risks and make mistakes during the learning process (Mishra, 2018). For example, teachers may encourage their students to create original games, build wooden models or write a play within different learning contexts. The measurement and evaluation process focuses on the creative and expressive products, as well as necessary corrections and improvements.

To promote the important principles of creative learning environments, it is necessary to foster entrepreneurial thinking and establish a strong commitment to implementing this understanding. This approach corresponds to the concept advocated by effectuation theory and shares central aspects of teaching in high-need environments, including creativity, adaptability, resourcefulness, and the importance of relationships (Hanson, 2020). Effectuation theory has a strong impact on conceptualizing value – economic, social, artistic, etc. (Green, 2005). Applying these principles in a creative learning environment and

integrating them into pedagogical processes and concepts can help educators meet educational challenges and prepare for future challenges (Hanson, 2020).

However, while effectuation and other theories may present an extensive view of theoretical aspects and concepts in the field of creativity in education, it is sometimes unclear how these theories can be applied in practice in the educational field. Researchers have identified several features of creative learning environments that can be used to promote children's creative thinking skills such as social-emotional abilities, self-expressiveness, openness to new experience and artistic tools. Understanding these features can help in the effort to formulate strategies that address different aspects of creative learning environments. In an attempt to present a more comprehensive and practical approach, Lin (2011) emphasized the importance of building a holistic model that aims to integrate three aspects of creative pedagogy: (1) teaching – stimulating the development of multiple intelligence and solving problems; (2) environment – creating a stimulating and supportive environment for learners that encourages motivation and enthusiasm, including physical spaces and materials that play an important role in creative processes (Glaveanu, 2020); and (3) teacher ethos – maintaining an open attitude towards creative ideas or behaviors (encouraging flexibility and independent thinking). Lin (2011) also emphasized the need to form a consistent framework of creative pedagogy in a creative learning environment.

Social and Emotional Aspects in Creative Learning Environments

Social and emotional aspects are crucial for enhancing a person's sense of ability, self-esteem, self-expression, and creative thinking. Social-emotional learning skills promote positive development as well as academic achievements. Students who feel comfortable with their teachers and peers are more willing to engage with challenging materials and persist in difficult learning tasks (Schonert-Reichl, 2017). Models such as CASEL and Big Five identify several interrelated cognitive, emotional, and behavioral skills that play a key role in students' success in school and in their future lives: self-awareness, self-management, social awareness, interpersonal skills, openness to experience and the ability to make decisions (John, Naumann, & Soto, 2008; Sperling, 2018). A supportive creative environment can serve as a natural springboard for developing social-emotional abilities such as openness to experience, imagination, aesthetic sensitivity, attentiveness to emotional states, curiosity, and self-regulation (Amabile & Pratt, 2016; de Manzano & Ullén, 2018; Feist, 1998; Hong, Peng, & O'Neil, 2014). Another way of promoting expressive and creative learning is through project-based learning (PBL), an active student-centered form of instruction. PBL is characterized by student autonomy, constructive inquiry, goal setting, collaboration, communication, and reflection within real-world practices. The project-based approach has been explored in various contexts and in different phases of schooling, from primary to higher education (Condliffe et al., 2017).

Creativity scholars have found that creative learning environments can induce higher motivation, self-expressiveness, and goal orientation among students (Fan & Cal, 2020; Peng et al., 2013). Thus, the synergy of creativity, a creative learning environment and goal orientation can promote meaningful development (Fan & Cal, 2020), and boost the social and emotional skills of students.

As suggested by the theorists presented above, we believe that a creative learning environment that includes social-emotional learning and employs artistic and creative tools can allow both students and teachers to feel security, closeness, self-realization, and a willingness to dare and open up to new experiences.

Art as a Pathway to Creative Learning

The unique nature of the arts (visual art, drama, music, movement, and creative writing) makes it easier to use them as tools for nurturing emotional ability and social skills in a creative learning environment. The arts have been developed, researched, and implemented as a means of healing for many years, especially in schools (Regev, Green-Orlovich, & Snir, 2015). Studies have demonstrated that the arts can empower students and teachers, motivate learning and social involvement, boost emotional ability, support resilience, and improve learning (De Mulder et al., 2022; Farrington et al., 2019; Goldstein & Wolf, 2022; Millett, Kevelson, & Mirakhur, 2021; Oparina, et al., 2020; Russell & Hutzel, 2007).

Researchers have found that students who participated in art-based activities at school were able to improve their social skills (Kim, 2015; Millett et al., 2021; Oparina et al., 2020). Arts have become a bridge to communicate in a world where communication is made safer through smartphone apps. When participating in art-based activities, students learn how to better express their feelings to one another and to themselves (Kim, 2015). Similarly, participation in artistic group activities can facilitate relationship-building and provides opportunities to better understand the emotional world of others and develop empathy. Communicating through the arts allows a safe distance but at the same time brings people together; it can engender the capacity to resolve conflicts in a creative way, work together for a shared cause and become empowered through community involvement (Holochwost, Goldstein & Wolf, 2022; Kim, 2015). For example, in a study on how theater can develop social awareness and communication skills, Holochwost et al. (2022) found that participation in theater activities at school strengthens students' ability to establish positive relationships with their teachers and peers, and become more empathetic, accepting, and tolerant of themselves and others. The integration of the arts in schools, as a program or as a pedagogical method, has proven to be effective in fostering resilience among students (Kahn, 2017; Kim, 2015; Millett et al., 2021). The use of art and exposure to the arts (modern and classical artists, theater, music, poems and more) offer students a way to project the emotional distress and psychological

issues typically associated with their developmental stage by providing a safe space to express themselves (De Mulder, Hakemulder, Klaassen, Junge, Hoijsink, & van Berkum, 2022; Kim, 2015). Studies have found that the integration of art and art-based programs in schools can improve the students' self-control, self-organization, moral personality, self-esteem and social-emotional self-realization (De Mulder et al., 2022; Holochwost et al., 2022; Kim, 2015; Oparina et al., 2020; Stutesman, Havens & Goldstein, 2022). In addition, students participating in art activities in their schools show higher levels of motivation to learn, creative thinking, problem solving and self-discipline (Millett et al., 2021; Pepler et al., 2014; Robinson, 2013). In addition to supporting self-growth and emotional-social learning, the arts can be used to promote teaching and education processes. Artistic tools have been found to be highly effective in facilitating teaching and academic achievements (Davis et al., 2011; Fan & Cal, 2020; Hanson, 2020; Hui, He & Wong, 2019; Kahn, 2017; Lee, 2013; Lin, 2011; Pepler, Powell, Thompson & Catterall, 2014; Stutesman, Havens & Goldstein, 2022). Creative writing in literature lessons, visual art in geography, enacting history in theater, using the body to learn numbers – all of these can help to create a more expressive and creative learning environment, thus encouraging students to be more active and engaged. This enhanced engagement in turn leads to higher academic achievements (Kahn, 2017; Land, 2013; Millett et al., 2021; Stutesman, Havens, & Goldstein, 2022).

Empowering Creative Education: A Practical Model (Figure 2)

The narrative literature review describes a fascinating interplay between creativity, artistic tools and social-emotional aspects that can be leveraged to promote educational processes. Divergent thinking, problem solving, self-regulation and self-growth can all be significantly improved by encouraging creativity and self-expressiveness in schools. While these issues are extensively addressed in the literature and have attracted growing attention to the need for new interventions and educational models, we found only a limited selection of models for using the arts and artistic tools to promote educational and academic processes in schools. Moreover, there is a lack of literature regarding the tremendous effect of the cultural and communal origins of students in creative education approaches. This realization led us to try and fill some of these gaps. The innovation we offer is a practical and relatively easy-to-use model that employs artistic tools to boost learning abilities and academic achievements, as well as personal development, self-expressiveness, and emotional and social skills. The model we propose, which is more developmental than linear, incorporates four combined circles.

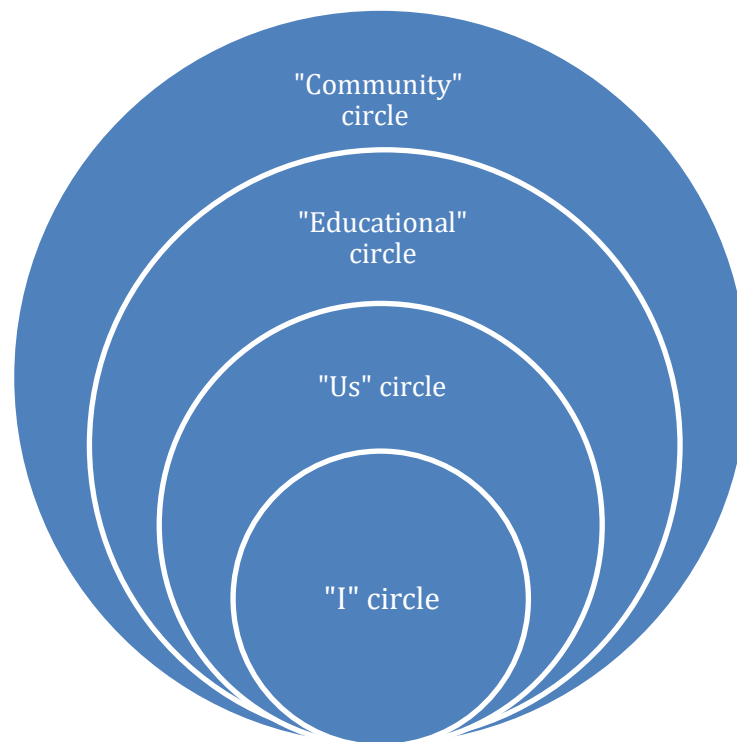


Figure 2. The Empowering Creative Education Model (ECEM).

"I" circle - includes activities aimed to develop self-awareness, self-knowledge, and self-identity. This circle represents the way I see myself in the world: personal growth and development, recognition of strengths and abilities, openness to experience, self-regulation, mental flexibility, and creativity.

Active experiences in this circle can include exposure to such arts as drawing and sculpturing, dancing, yoga, playing musical instruments, drama lessons, creating videos and creative writing.

"Us" circle – includes the ways we interact with others: connecting, expressing empathy, giving, and taking space, communication skills, interactions with peers and gaining a sense of belonging and acceptance.

This circle mainly involves group activities: collaborative art projects such as murals, mosaics, drama, ballroom dancing and class museum visits. All of these activities aim to foster a creative environment and self-expression, with each student contributing and participating in their own unique way, without judgment or mockery. Different artistic

experiences can suit different tendencies and skills, and each student can find belonging and expressiveness among the various artistic options.

"Educational" circle – can also be referred to as the “School” circle. This circle pertains to the way students encounter themselves in the formal educational system (the school): the role of authority figures, academic and social functioning, motivation to learn and a sense of meaning, a sense of belonging and visibility, rules and educational demands, a sense of self within the big system. This circle includes using creativity and artistic tools to facilitate learning that is more interesting, diverse, and self-expressive. For example, dancing can be used for teaching sciences, art for teaching geography and drama for teaching history.

This circle is strongly felt when there are diverse and creative activities throughout the school – for example, when classes collaborate on various projects, when there is a systematic emphasis on social-emotional learning, and when the whole school is geared towards creative and artistic activities. When students are encouraged to create concerts, art exhibitions, drama productions and artistic ventures within the schools, their sense of belonging and visibility is encouraged; they derive more enjoyment from school, are more expressive and have a greater sense of autonomy and self-confidence.

"Community" circle – combines school, community, and self. This requires close familiarity with the students’ cultural milieu, which in turn enhances their sense of communal belonging and pride. Acknowledging interrelationships between various cultures enables a more diverse educational framework. Such acknowledgement can be best achieved through exposure to different cultures and communities. This may include visits to community museums and folklore shows that expose students to different crafts and ethnic arts. In this way, students of different cultures and ethnic backgrounds can regain a sense of pride and belonging, while bridging gaps between themselves and others.

Conclusions and Limitations

As the analysis of the narrative literature review indicates, integrating artistic tools, creative expressiveness, social skills, and emotional aspects can serve as a powerful lever for creating an effective educational environment and boosting students’ academic achievements and sense of ability and belonging. Exposure to a range of arts in different educational processes can help students identify and engage in learning contexts that address their particular social and emotional needs.

Contemporary educators and researchers agree that creativity is a central and important tool in teaching and education processes. They recognize its value in preparing students to meet the constantly changing demands of the future workplace. A number of models for creative

education have been developed, including social-emotional learning (SEL) and project-based learning (PBL). While the arts have great potential for promoting creativity in education, there is a lack of accessible models that employ artistic tools to promote educational and academic processes in schools.

Moreover, there is a lack of literature on the impact of a student's cultural and communal origins in creative education approaches, including art-based educational models. Therefore, the studies cited in this article may only be relevant for students from higher socio-economic backgrounds and miss out on other parts of the school population.

In the literature reviewing creative education approaches, there is a lack of comprehensive perspective regarding the influence of cultural and community origin on emotional and academic functioning, as well as on the sense of belonging and self-ability. Even educational models that use artistic tools often miss the cultural and community aspect. Yet, this is a significant aspect, which has extensive effects both on the current functioning in school and on the ability to adapt in future life within the wider society. For this reason, it is essential to develop inclusive and creative educational strategies, as diverse as possible, in order to meet the needs of children who come from different backgrounds, sometimes even opposing each other.

The fourth circle in our ECEM model, the community circle, aims to fill some of these gaps by including the arts of different cultures and communities, thus enabling all students to feel a sense of pride and belonging to both the majority culture and their specific community. Holidays, cultural customs, handicrafts and works of art can all be seen as expressing the unique "soul" of a particular culture and community. Therefore, a central element in the creative education approach should be to accord equal attention to all of the cultural and artistic expressions of the different communities represented in the school population. In this way, the arts can be used as a powerful means of self-expression.

The proposed model may help educators to promote creative and personal expressiveness, strengthen academic achievements and support personal and social growth. Further research on the model is needed to explore the ways it can be used to foster a sense of security, belonging and visibility among students at school, and how it can boost self-growth by facilitating connections between students from different backgrounds. Such research is likely to shed additional light on the fascinating interplay of creativity, educational processes, and the arts, and offer a broader perspective on the impact of community and cultural background in learning.

We acknowledge the limitations of this study. First, it may include some source selection bias, which is a common problem in narrative literature reviews (Ferrari, 2015). The subjective decision-making of researchers in choosing articles can introduce bias. To address this limitation, we took steps to mitigate bias by clearly defining our research questions and establishing specific inclusion and exclusion criteria for the study. Secondly, the proposed model has yet to be widely implemented and tested in schools, and this makes it difficult to assess its complete contribution. We suggest further research that includes teachers and students in various communities in order to gain a deeper understanding of the ideas presented in this paper.

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About the Authors

Dr. Galit Zana Sternfeld is a lecturer and the head of the Department of Integrating Arts and Education at Oranim College. She also a lecturer at the Department of Early Childhood at *Oranim* College. She has three specializations in psychotherapy: Movement-based therapy, dyadic psychotherapy and couple and family therapy. Her field of research deals with the interplay of movement narratives and traumatic experiences, as well as the contribution of movement expressions to the developing of teacher student's competencies. At Oranim College She leads a research group, regarding creative education and the arts.

Galit is a qualified dance therapy instructor and is acknowledged by the Israeli Association for Psychotherapy as a qualified psychotherapist. Galit has 28 years of experience in the field of emotional treatment and has worked and instructed in public and private frameworks. She taught and instructed in the division of Dance Therapy at the School for Creative Arts Therapy - University of Haifa and has runs her own clinic for 18 years.

Roni Israeli is an art therapist. She holds a master's degree from The School of Creative Art Therapies, Haifa University. She has a bachelor's in formal and special education and an additional master's in group instruction. Roni is a lecturer in the Education Department and in the Department of Integrating Arts and Education at Oranim College, and a member of a SEL

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Dr. Noam Lapidot-Lefer is a researcher and senior lecturer in the Department of Secondary School Education in the academic school of education and society at *Oranim*, and a pedagogical instructor of students in the field. She is a member of the Center for Action Research and Social Justice in the Max Stern Academic College Emek Yezreel. Dr. Lapidot-Lefer had been awarded her doctorate cum laude in the Department of Counseling and Human Development at Haifa University, and was a visiting researcher in the Faculty of Education at the University of British Columbia, Vancouver, Canada. Dr. Lapidot-Lefer is also a research fellow at University of Haifa – Department of Counseling and Human Development. Her research and work concern SEL (Social-emotional learning) in online spaces and in general. Among others, her research focuses upon topics of relationships, belonging, inclusion and empathy and the realm of emotions in online spaces, cultural differences in cyberbullying as well as learning processes and development of students and of Arab students, in particular. Her main research topics center on social-emotional learning and social inclusion in teacher education.

Research group: Creative education or educational creativity - the contribution of arts to creative education and social emotional learning.

Our research group originates in the faculty of the Department for the Integration of Arts in Education. Our goal is to research and observe processes of growth and personal development in the educational field and investigate how tools taken from the discipline of art promote these processes.

The ability to experience growth and development of both teachers and students within the various frameworks of formal education is of significance to the learning environment itself. Until now, research has been scarce on how integration of arts in educational processes contributes and promotes significant learning and personal development among male and female students for education and instruction, as well as male and female pupils. Therefore, we decided to focus on research in this field, assuming that it may contribute considerably to processes of growth and significant learning.

We have opted for commencing with a survey of literature in order to learn and become acquainted with ongoing research and theory on our topics of interest (meaningful learning

and developmental processes, education for creativity, artistic tools from other disciplines), in order to refine conceptualization among our teaching staff in the Department for the Integration of Arts in Education. Eexploration of the existing literature increases our ability to produce a more accurate conceptualization of the field's contents, to produce a common language between experts from different disciplines and to build more adapted models for learning and teaching. This type of research can reinforce the importance of using the arts in educational and learning processes. All of these stood before our eyes during the construction of our research group and the writing of the narrative review article.

The article is based upon a narrative survey of literature; it is presently undergoing editing and proofreading. Upon the completion of literature survey, the first stage of research, we propose to investigate processes of growth and development our students experience due to their exposure to creative components and artistic tools in the course of their studies in our department.

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