

Conference 1: Giving back a place to sensibility in teaching and learning? Towards new research methodologies: Arts Based Research and A/R/Tography



George Belliveau

is Professor of Theatre Education at the University of British Columbia, Canada, where he developed and directs the Research-based Theatre Laboratory. The Laboratory supports the exploration of theater as a methodology and knowledge-sharing mode that can bring research to life and promote collaborative initiatives between researchers and community members. Belliveau's latest co-edited book, *Contact!Unload: Military Veterans, Trauma, and Research-based*

Theatre (2020), explores a transdisciplinary project with military veterans, artists and counselors. ^{ème}He is a former K-12 teacher, a trained actor, and an avid runner and cyclist.

A/r/tography as a methodology

This session explores A/r/tography as a performative arts-based research approach, focusing on the collaborative dynamics and nuances of the artist-researcher-teacher. By discussing and interpreting monologues from recent transdisciplinary projects, this presentation considers how the intersection between artistic creation, research and pedagogy has the potential to reveal new ways of seeing and understanding research.

Excerpts from three recent plays based on transdisciplinary research and informed by multiple forms of research data will be shared: 1) *Alone in the Ring*, a play that examines the stigmatization of healthcare workers living with disabilities; 2) *Treading Water*, which explores water and health equity in rural communities; and 3) *Mon Histoire, Ton Histoire*, a play that traces and interrogates Acadian identity, language and culture. Fundamental to the theatrical development of these plays (and others), is to relax the attachment to "facts" or "data" as the sole sites of "research", leaving room for authentic creative engagement and revelation. This encourages a culture of inquiry where ideas from creative approaches to research become a valuable source of "practice-based data for analysis", deepening the understanding and possibilities of creative methodologies such as A/r/tography.

In the spirit of A/r/tographie, the information/documentation sought is not privileged over artistic development and evolution. The embodiment of the so-called "given", and the actor's physical space of play and movement, can inform a new, and more complex, way of thinking.

text, a text that lies between past and present, research and the artistic. What others call a performative paradigm (Haseman, 2006; Bolt, 2016; Ostern et al., 2023), the artist-researcher's fundamental purpose shifts from attempting to capture ideas through reflection on pre-existing experiences to engaging in the construction of meaning as it unfolds in the act of "doing". The concept of a stable artist-researcher "looking back on his work" is disrupted by the understanding that subjectivity, identity and meaning are always in flux, entangled in a network of material-discursive relationships.

The slashes in A/r/tographie become focal points for exploration. These in-between spaces stimulate space-time, a continuum, inviting artistic, educational and research engagement that is constantly alive, in motion, in a constant state of becoming.



Pierre Baumann

is a University Professor of the Arts, member of the ARTES 24141 Research Unit at Bordeaux Montaigne University, and head of the Master of Fine Arts research program. In 2015, he created Le laboratoire des objets libres, which studies the migratory nature of artistic objects in a broader anthropological context based on an ecological and mesological approach. Between 2017 and 2023, he directed the Moby-Dick experimental research program. <https://www.mobydickproject.com/>. Since 2023, his

current work focuses on the development of research-creation experiments based on the notions of image-convivial and mesological device.

Sensitivity, consideration and performativity: eco-pedagogy and research-creation

The purpose of this talk is to outline some of the fundamental principles deployed in various projects I've developed over the last ten years at Bordeaux Montaigne University with art students (Masters and PhD), at the crossroads of pedagogy and creative research. These activities are carried out within the framework of the "Laboratoire des objets libres" (UR ARTES) and are based on a methodology known as the "Melville method", which relies on the implementation of what I have called "mesological devices".

This method is based on the reinforcement of sensitive experiences, a strong continuity between the different languages of research, a collective approach to creation and an implicit eco-pedagogical dimension, in which it undoubtedly resonates with the performative approach of George Belliveau and A/R/Tography.

It will be a dialogue around the work of George Belliveau: where George Belliveau explores the sensitive tensions of artistic experience through performance, I propose to interrogate

these same sensitive properties of the pedagogical experience of research-creation through a series of performed visual statements. These visual statements (images, texts, filmed sequences) should produce an organic, "discussing" and "questioning" diagram.

The Melville method refers to an approach to a complex world, to its cruelty and harsh reality. If its foundations are based on the pragmatic and practical dimension of any artistic experience, however conceptual, its name refers to Herman Melville, another great founding reference of American pragmatic thought, who forged his writing on lived experience and the hyper-sensitive ordeal of the field. The Melville method aims to make this sensitive experience a driving force for knowledge and creation. Based on a few simple methodological tools, it is founded on desire, independence, commitment, listening, stamina, outwardness, risk-taking, consideration, collective intelligence, versatility and play. Artistic creation is the performative motor of this critical process, in the tradition of Austin, Derrida and Butler.

There's nothing original about the properties of this method. They take account of the various forms of fundamental vulnerability (human, social, environmental), and attempt to implement an updated form of ecopedagogy (Freire), which consists in developing user-friendly tools (Illich). These user-friendly tools aim for autonomy, inclusion and consideration. That's why I'll use another term, "mesological device". Mesology being the study of subjective interactions between different milieux in the same environment, the mesological device consists in activating, bringing to life and studying these artistic and pedagogical arrangements. In this context, it's easy to see why I prefer the term "consideration" to "empathy". The method we're experimenting with is undoubtedly not empathetic; it never seeks to "put itself in the place of the other", it doesn't want to merge subjectivities. On the contrary, it seeks to observe with attention and esteem the constellations of differences that are organized between them.

Consideration stems from a desire to find one's place with the other, ensuring that the other's sensitive spaces are included.

Conference 2: Using music to enhance well-being for people with neurodevelopmental disorders



Bruno Gepner

is a child psychiatrist with a doctorate in neuroscience, and was formerly Professor of Child and Adolescent Psychiatry and Head of Department at Liège University Hospital (Belgium). He is one of France's leading autism specialists. His scientific work has focused on face recognition, perception of movement and speech sounds, and for the past fifteen years he has been conducting translational research aimed at improving care for autistic children and adults through original therapies (slowing down the world, speech and communication groups, music therapy workshops for individuals or groups, the "autistic world").

Facilitated Communication). He is a research associate at the Institut de Neurophysiopathologie (UMR CNRS 7051), and a lecturer at Aix-Marseille Université and Paris-Cité.

Music soothes the soul, music therapy treats neurodevelopmental disorders (but not only them)

"Music is a moral law. It gives soul to the universe, wings to the mind, breath to the imagination, and charm and gaiety to life. Plato

In this talk, we'll try to show how music and music therapy have benefited homo sapiens/demens, from prehistory and antiquity to the present day, through their neuro-bio-psycho-sociological effects.

We will then focus on data from the scientific literature showing the effects of music therapy (MT) in neurodevelopmental disorders (NDD), and more specifically for people with autism. Indeed, increasingly robust and generalizable data show that MT sessions enable overall clinical improvement, communication and social interaction in autistic children and adults, whatever their degree of autism and cognitive skills, both during and outside MT sessions. Their sense of joy increases, their stress levels decrease, and their quality of family life improves. Last but not least, TM is devoid of iatrogenic side effects. Music softens morals, and TM cures TND...

The Haute Autorité de Santé's future recommendations for autism in children and adolescents, currently under revision, should logically include TM among the therapeutic methods that are probably and possibly useful in the context of NDT in general and autism in particular.

Finally, we'll talk about our experience of running a music therapy workshop for adult autistic musicians started in 2017, and show a 7-minute wordless music film about the workshop.



Jennifer Wong

is Associate Director (Drama) in the Visual and Performing Arts Academic Group at Nanyang Technological University, Singapore. An applied theater practitioner, educator and researcher, her research focuses on arts education, participatory arts with young people and theatre creation.

Practices and Intentions: Engaging Children and Youth with Special Education Needs through Drama

This paper delves deeply into the practices of four drama teaching artists and looks at the strategies they employ between 2022 and 2024 with children and youth with special education needs (SEN) in four special educational (SPED) institutions. This paper examines (i) the practices and strategies of the artists conducting the programmes; (ii) the intentions of the programmes, and (iii) the processes of evaluating the efficacy and impacts of these programmes. The four drama teaching artists presented in this paper were part of a research study that examined the pedagogies of artists working with children and youth with SEN through the four broad categories of drama, dance, music and visual art. Data collected through classroom observations in one of the drama programmes, and extensive interviews with the drama artists, classroom teachers, parents and students revealed that the four artists adopted flexible pedagogical frameworks that rely heavily on the use of props, music, visual aids and games to engage the students. In addition, the activities in the lessons are finely scaffolded and repetitive to support the students in building the skills and knowledge acquired through the drama engagement. The paper concludes with an in-depth discussion on the intentions of the drama programmes, and how the schools and artists evaluate the efficacy and impacts of these drama programmes and practices.

Lecture 3: Empathy and aesthetics - historicizing concepts from philosophy to neuroscience: what's at stake for education?



Bérangère Thirioux

Paris-based Bérangère Thirioux is a researcher in the neurophysiopathology of psychiatric illnesses at the Pierre Deniker Clinical Research Unit (URC), headed by Prof. Jaafari, at the Henri Laborit Hospital in Poitiers.

She has a triple doctorate in neurophysiology/neurosciences from the Université Paris VI Pierre et Marie Curie, but also holds a DEA (equivalent to Master 2) in neuropsychology (obtained at the Université Paris VI Pierre et Marie Curie) and a DEA in philosophy (obtained at the Université Paris I Panthéon- Sorbonne). Currently, in addition to her research post at

CHL de Poitiers, she is a research associate at the Centre de Recherches sur la Cognition et l'Apprentissage (UMR CNRS 7295-Université de Poitiers) and head of the neuro-pedagogy section of the Master Art'Enact at the Université Paris-Est Créteil (UPEC), where she teaches neuroscience. She also teaches neuroscience at the Poitiers University Hospital, as part of continuing education programs and university diplomas.

She has also taught philosophy at the Université Charles de Gaulle in Lille. Her fundamental research focuses on the dysfunction of large-scale brain networks, and in particular so-called "resting" brain networks.

"(or RSNs for "Resting State Networks"), in psychiatric pathologies. A second strand of his research, with a more clinical dimension, seeks to understand how RSN dysfunction is associated with impairment of insight (awareness of illness) in psychiatric disorders, and how lack of insight is linked to impaired empathic processes. Finally, a third section, with a more neuro-phenomenological dimension, focuses on the contribution of RSNs to cognition and learning, as well as to aesthetic experience.



Mathieu Horeau

Author of a thesis on German idealism defended at Université Paris I Panthéon-Sorbonne in 2011, Mathieu Horeau has taught history of philosophy, aesthetics and philosophy of art at Paris I and Céphi.

In 2013, he moved to Berlin to conduct a postdoctoral project on the early critical reception of Hegel. During this period, he creates a philosophy seminar at the French Institute in Berlin, focusing on the question of the future of democracy. At the same time, he devoted himself to writing documentary films. As co-author of the film "Préliminaires", directed by Julie Talon and broadcast on Arte, he was awarded the "Étoile de la SCAM" in 2021.

as part of the "Vrai de vrai" festival in Paris.

Since 2020, he has been a research teacher at SUPSI (Scuola universitaria professionale della Svizzera italiana), based at the Accademia Dimitri. His current research focuses on empathy and the performative arts as applied to anti-bullying in educational and professional contexts.

Conference 4: Reinventing school: inclusive scenarios and accessibility.



Serge Ebersbold

is a professor at the CNAM. Holder of the Accessibility Chair, he is developing a sociology of accessibility that associates accessibility with a social property by which every person has a right of access to citizenship, holds the forms of protection necessary for his or her safety, and sees his or her interdependence with others strengthened so that society can be made. Based on national and international studies (OECD, WHO, European Agency, UN, European Commission), he has published numerous books and articles in French and English on changes in health policies, and on the role of health in society.

His latest book, published in 2024, is entitled *le temps de l'accessibilité*. His latest work, published in 2024, is entitled *le temps de l'accessibilité* (Paris: l'Harmattan).



Anne Gombert

is a lecturer and researcher in cognitive psychology and education at the Inspé d'Aix-Marseille. She is attached to the Psyclé research center (Psychology of Knowledge, Language and Emotion - UR 3273 - Aix-Marseille University). She is a specialist in inclusive education and school-based practices to make school situations more accessible. For over 28 years, she has been training teachers in initial (Master Meef) and in-service training (1st and 2nd degree), specialized teachers and medical-social professionals. In her research, she explores "inclusive" school practices in the process of designing systems

and didactics of teaching for all through an ergonomic approach. Her expertise in this field led her to be appointed to the "*EI: training and professional development*" mission, to support Inspé trainers in training students in inclusive education. For 13 years, she was a founder and member of the national EI office of the R-Inspé and at the Inspé d'Aix-Marseille, and the driving force behind the publication of the EI decree that led to the introduction of a 20-hour module in the IF of all teachers in the MEEF master's degree. She also works as an international consultant with the AUF, UNICEF and Handicap International.

A highly committed EC, she has long been active in associations for vulnerable groups: *Apedys*, *Tous migrants-Réseau hospitalité*, and *Brins d'histoires des vallées*, which aims to make culture and heritage accessible to all...

Reinventing school: inclusive scripting and accessibility.

The communication does not link the inclusive ambition to the mere schooling of pupils recognized as disabled. It associates it with the advent of a school concerned with the success of every pupil, by making itself accessible to as many as possible and by being adapted to each individual. To this end, the paper puts it into perspective with Basil Bernstein's model of educational rights, and examines the resources available to school actors to operationalize its principles and ensure the success of every pupil. This perspective leads us to take accessibility as a prism for analyzing inclusive policies. Through a mirror dialogue between sociology and psychology, this paper concretely describes forms of pedagogical and didactic scenarization making school accessible by supporting students in the exercise of the student profession, nurturing their knowing how to act and underpinning their willingness to act.

Conference 5: Creativity/creation: what levers for education?



Nathalie Bonardel

is Professor of Cognitive and Ergonomic Psychology at Aix-Marseille University (AMU) and a former member of the Institut Universitaire de France (IUF). She is Director of the Institut Créativité et Innovations d'Aix-Marseille - InCIAM (<https://www.univ-amu.fr/fr/public/institut-creativite-et-innovations-inciam>), responsible for of the "Contextualized Activities and Ergonomics" Axis within the Centre de recherche en Psychologie de la Connaissance, of Language and of Emotion (PSYCLE, UR 3273) and co-leader of the "Understanding of creative creative processes and

Innovation & Process Assistance" at InCIAM. She is also a member of the Board of Directors and Treasurer of the International Society for the Study of Creativity and Innovation (<https://issci.online>).

As regards her teaching responsibilities, she is in charge of the professional and research Master's degree in Psychology, Ergonomics: Human Factors and Information Systems Engineering - EFHISI (<https://centrepsyycle-amu.fr/master-ergonomics/>) and co-director of the DESU Creativity and Innovation, offered at Aix-Marseille University.

Her main research focuses on understanding the processes involved in creative activities in individual and collective situations, in professional and educational contexts, and contributes to the development of digital methods, techniques and systems aimed at fostering creative activities (see <https://centrepsyycle-amu.fr/members/nathalie-bonnardel/>).



John Didier

is Full Professor of the Didactics of Creative Activities at the Haute Ecole Pédagogique du Canton de Vaud in Switzerland.

He is co-director of the Unité d'enseignement et de recherche en didactiques de l'art et de la technologie - and of the CREAT laboratory (creation and research in the teaching of art and technology).

is main work focuses on design and creativity in teacher training. He is also specializes in teaching arts, crafts, design and technology.

Much of his research focuses on the creative process and research-creation.
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