

# INTED **2025**

19th International  
Technology, Education and  
Development Conference

3-5 March 2025  
Valencia (Spain)

## CONFERENCE PROCEEDINGS



*Sharing the Passion for Learning*

**INTED** **2025**

**CONFERENCE  
PROCEEDINGS**

***Sharing the Passion for Learning***

**Published by**  
IATED Academy  
iated.org

**INTED2025 Proceedings**  
19th International Technology, Education and Development Conference  
3-5 March, 2025  
Valencia, Spain

**Edited by**  
Luis Gómez Chova, *University of Valencia, Spain*  
Chelo González Martínez, *Polytechnic University of Valencia, Spain*  
Joanna Lees, *CEU Cardinal Herrera University, Spain*

DOI: 10.21125/inted.2025  
ISBN: 978-84-09-70107-0  
ISSN: 2340-1079

Book cover designed by J.L. Bernat

© Copyright 2025, IATED Academy. This work is subject to copyright. All rights reserved.

The intellectual property rights of the contents of the publication are the sole property of IATED Academy and therefore the reproduction, distribution, public disclosure, transformation, or any other activity that can be carried out with the contents of its proceedings is forbidden, without written consent from IATED Academy.

These proceedings are published by IATED Academy. The registered company address is Plaza Legión Española 11, 46010 Valencia, Spain.

## Bibliographic Information

|  |  |  |
|--|--|--|
| <b>Book Title</b><br>19th International<br>Technology, Education and<br>Development Conference | <b>Book Series</b><br>INTED Proceedings                                      | <b>Editors</b><br>Luis Gómez Chova<br>Chelo González Martínez<br>Joanna Lees |
| <b>Publication Year</b><br>2025  | <b>Publisher</b><br>IATED Academy  | <b>Publisher Address</b><br>Valencia, Spain                                  |
| <b>Book ISBN</b><br>978-84-09-70107-0  | <b>Series ISSN</b><br>2340-1079  | <b>DOI</b><br>10.21125/inted.2025  |
| <b>Conference Name</b><br>INTED2025  | <b>Dates</b><br>3-5 March, 2025  | <b>Location</b><br>Valencia, Spain   |
| <b>Copyright Information</b><br>This work is subject to<br>copyright. All rights<br>reserved.  | <b>Topics</b><br>Education<br>Educational Research<br>Educational Technology |  |

### Editorial policy and Publication ethics:

The papers published in these proceedings reflect the views only of the authors. The publisher cannot be held responsible for the validity or use of the information therein contained.

The International Academy of Technology, Education and Development (IATED) aims to publish conference proceedings that contain original research articles of high quality meeting the expected ethical standards. The publication guidelines are provided for authors who submit articles to IATED conferences to maintain high ethical standards.

IATED shall guarantee the high technical and professional quality of the publications and that good practices and ethical standards are maintained. If unethical behaviors are identified, an investigation will be initiated, and pertinent actions will be taken.

More information about the publication ethics of IATED is available at [iated.org/publication\\_ethics](http://iated.org/publication_ethics)

## Preface

This book contains the proceedings of the INTED2025 conference, featuring papers presented at the 19th annual International Technology, Education and Development Conference, held in Valencia, Spain, from March 3rd to 5th, 2025.

This 19<sup>th</sup> edition aimed to provide a platform for educators worldwide to share knowledge, access the latest research and innovations in education and technology, and network with professionals from over 70 countries through parallel sessions, social events, interactive workshops, and plenary sessions. The INTED2025 plenary sessions are available to view at IATED Talks: <https://iated.org/talks/>.

All papers presented at INTED2025 focus on themes such as educational research, pedagogical innovations, technology in education, teacher training, accreditation, curriculum design, university-industry cooperation, and distance learning.

The INTED2025 Proceedings are included in the IATED Digital Library: [library.iated.org](http://library.iated.org). The INTED2025 International Program Committee was composed of lecturers and researchers from all over the world. Papers were blind peer-reviewed and the following points were evaluated: information content, general structure, clarity of contents, originality and relevance to the educational field.

INTED endeavors to meet the expected ethical standards when publishing conference proceedings that contain high-quality original research articles. All authors that published papers in the INTED2025 Proceedings signed the IATED copyright transfer form. IATED guarantees the high technical and professional quality of the publications, and that good practice and ethical standards are maintained. More information about the publication ethics of IATED is available at: [https://iated.org/publication\\_ethics](https://iated.org/publication_ethics).

As always, we wish to extend our most sincere thanks and best wishes to all members and delegates who have contributed to the INTED2025 Conference Proceedings.

# FROM ARTISTIC PRACTICES TO PERSONAL DEVELOPMENT: SYMBIOSIS(S) IN SOCIAL INTERVENTION

M. Castro<sup>1</sup>, M. Ribeiro<sup>1</sup>, M. Costa<sup>2</sup>

<sup>1</sup>*Escola Superior de Educação, CI&DEI, Instituto Politécnico de Bragança (PORTUGAL)*

<sup>2</sup>*Instituto Politécnico de Bragança (PORTUGAL)*

## Abstract

In today's society, there is an urgent need to continue rethinking the individual, their formation and the construction of their identity as a process in which education through art stands out. In an educational process that doesn't necessarily have to be school-based, the intervention of the social educator is justifiably emphasised - the social mediator acts to empower the individual(s) to become active and autonomous participants in their own development process, which will continue throughout their lives. Social intervention and personal and community/group development provide vulnerable groups with the definition of a path of action that professionals need to explore, but at the same time it brings together the challenge of an area of intervention that is still little known. Social intervention through art enables emancipation, fostering critical reflection and involvement in active civic life. Provoking curiosity, (re)creating community, stimulating expressiveness, raising awareness for transformation, awakening emotions, building passions and establishing links between the Me and the Other, provides pedagogical, aesthetic and artistic experiences that serenely build cohesive identities. By recognising culture and art as disseminators of cultural democracy, a sense of belonging is established in a different model and a desired civic participation is advocated through these 'new' relationships and effective institutional mediation. The definition of social policies that stimulate the community towards this relationship with cultural and artistic institutions must create conditions for accessibility, as well as stimulating community artistic practices with the free and conscious participation of the public(s). This justified the intervention of a trainee in Social Education at a Higher Education Institution, in an institution for children and young people at risk, with the following premise: how does social intervention through art enhance social inclusion? And we defined the objectives: i) to understand the affirmation of the individual through the construction of their identity; ii) to identify the relationship between personal and community development and their socialisation process; and, iii) to relate artistic practices to cultural democratic participation through social intervention. The target audience was 12 users aged between 13 and 20. The intervention took place on a weekly basis over a period of four months. The various activities developed were organised into 3 different areas: a) proximity between peers; b) democratic values and participatory citizenship; and c) artistic creation. These activities focused on: promoting proximity and reflection, fostering socialisation between peers and encouraging active participation through culture and art. The trainee's logbook entries confirmed the relevance of art-making and its correlation with artistic appreciation. Another evaluation was carried out through an interactive satisfaction survey, in which the users expressed an interest in continuing the group work, demonstrating the level of attention and conquest through dialogue with the other elements. There was a growing sense of self-knowledge and personal appreciation, recognising culture and artistic practice as a need for every individual to affirm their identity. The figure of the social educator was confirmed as having a fundamental role in reducing asymmetries, as stated in the Porto Santo Charter 2021.

Keywords: Art, education, identity construction, social integration.

## 1 INTRODUCTION

If art and all its creative processes are deeply involved with the very organic process of human evolution, the words of Herbert Read and the definition he presented in the last century gain strength - art, like the air and the sun that surround us, is always in all our actions and appeals to our senses, provoking the most diverse impressions; and, like immense and multiform nature, the multiple forms of art give rise to subjective reactions and provoke diverse temperamental variations in a reciprocity of functional synergies [1]. The artistic object is sometimes seen as a reducible symbolic good or as a valued commodity, with restricted access to the public, which is often nothing more than a 'lack of familiarity and familiarity' [2, p. 5]. Promoting culture and publicising art to all citizens implies paradigm shifts that have not yet been fully achieved. Let's remember that article 27 of the 1948 Declaration of Human Rights establishes the right of everyone 'to take part freely in the cultural life of the community, to enjoy the

arts' [3] and, in the same vein, the Convention on the Rights of the Child (1989), article 31, recognises the right of the child to 'participate freely [and fully] in cultural and artistic life' [4, pp.25/6].

In today's society, there is an urgent need to continue rethinking the individual, their formation and the construction of their identity as a process in which education through art stands out. The social dimension of art facilitates educational processes, as well as community and participatory ones, aiming for creative rewards in all the formative experiences for those involved, among which art, its artistic practices and the various artistic domains, support educational strategies that favour the development of expressive, aesthetic-artistic, socio-cultural and communicational skills on the path to active and intervening civic-cultural participation [5]. Considering art as an exploratory activity, it allows us to provide paths towards the construction of empowering roles through a creative, critical and conscious act [6] - participatory art happens through a combination of skills and interests, overcoming identity resistance through a creative, sensitive and transformative personal and social attitude. In this sense, Ruiz [7] also recalls that the artistic process generates strengthened individual awareness and, at the same time, collective awareness on the road to social change: the inner transformation of individuals into a 'new perspective of themselves and their position in their community' [8, p. 9].

It should also be emphasised that social intervention and personal and community/group development provide vulnerable groups with the opportunity to define a path of action that professionals need to explore, but at the same time, it brings together the challenge of an area of intervention that is still little known, because social intervention through art(s) challenges us to recognise new, differentiated practices in order to recreate existing social responses [9]. Thus, social intervention through art empowers emancipation, critical reflection and involvement in active civic life.

Provoking curiosity, (re)creating community, stimulating expressiveness, raising awareness for transformation, awakening emotions, building passions and establishing links between the Self and the Other, provides pedagogical, aesthetic and artistic experiences that serenely build cohesive identities. Therefore, recognising culture and art as disseminators of cultural democracy makes it possible to establish a sense of belonging in a different model and advocates this desired civic participation through these 'new' relationships and effective institutional mediation. The definition of social policies that stimulate the community towards this relationship with cultural and artistic institutions must create conditions for accessibility, as well as stimulating community artistic practices with the free and conscious participation of the public(s), in an appropriation of meanings and incorporation of socio-cultural processes. Knowledge of existing cultural and artistic capital allows for the safeguarding and valorisation of heritage, dignifying and reinforcing representations, consolidating routes, respecting rituals, codes and languages. The Porto Santo Charter, dated of 2021, recalls that culture is 'a set of symbolic systems in which we are inserted' and that the various manifestations (symbolic, artistic and heritage) involve tradition, inheritance and creation, the result of a continuous collective process of belonging - 'cultures are an infinite task' [10, p. 5].

Developing an educational process, which is not necessarily school-based, gains a justified emphasis in the intervention of the social educator, because as a social mediator, he/she acts to empower the individual(s) to become active and autonomous participants in their own development process, which will last throughout their lives.

## **2 METHODOLOGY**

Recognising the potential of art in promoting artistic practices for social inclusion, Silva [11] mentions that 'these actions have a simultaneously educational, instructive and emancipatory power that aims to break down barriers and collaborate in raising the individual's awareness of art' (p. 158), and allow them to imagine, create and appreciate the artistic work, developing critical, interpretative and reflective thoughts in an expansion of codes and discourses that are enriching and reconciling with their social reality. In addition, 'the creative act encompasses the ability to understand' and allows us to give form, to order 'the internal and external world (...). In the arts, to create is to give form. Every form is a form of communication at the same time as a form of realisation' [12, p. 91]. Art in education is emphasised by Barbosa when he recalls that through art all activity processes involve, in addition to cognitive development, affective and emotional levels: 'the efficiency of art in developing subtle ways of thinking, differentiating, comparing, generalising, interpreting, conceiving possibilities, constructing, formulating hypotheses and deciphering metaphors' [13, p. 17].

If every individual should have the possibility of constructive and enriching/transforming contact with the cultural-aesthetic-artistic plane(s), a consolidated intervention should take place at all stages of life. We

therefore justified the intervention of a Social Education trainee from a Higher Education Institution in an institution for children and young people at risk, with the following premise: how does social intervention through art enhance social inclusion? And we defined the objectives:

- 1 to understand the affirmation of the individual through the construction of their identity;
- 2 to identify the relationship between personal and community development and their socialisation process; and,
- 3 to relate artistic practices to cultural democratic participation through social intervention.

The target audience was 12 users aged between 13 and 20. The intervention took place over a period of 4 months, with weekly contacts.

The various activities developed were organised into 3 different areas: a) proximity between peers; b) democratic values and participatory citizenship; and c) artistic creation.

These activities focused on: promoting proximity and reflection, fostering socialisation among peers and encouraging active participation through culture and art.

The trainee also made use of logbook entries which contributed greatly to the reflections achieved during the intervention in the context of this co-operating institution. Participant observation, developed as one of the data collection techniques, gave the future educator the chance to develop a constructive attitude and change educational behaviour, in a constructive formative dynamic.

### 3 RESULTS

Children, more than adults, don't hesitate to play with art as long as they are encouraged. They may not produce on the demanding scale of an adult, but such encouragement helps to deconstruct the idea that art is 'a distant and mysterious universe' [12, p. 72] - overcoming preconceived ideas that a lack of knowledge, a lack of skill and/or taste, defines artistic aptitude or inaptitude prevents the organisation of dialogical aesthetic-artistic experiences. Rather, art should be seen as an expression of cultural and artistic identity and individual development; perception, imagination, critical and creative capacity depend on the dialogue, interlocution and intermediation undertaken [13].

Given the identified need for proximity between peers, the lack of awareness of democratic values with the aim of participatory citizenship and the interest in developing artistic creation, we would like to highlight, based on the triangulation mentioned above, some of the activities developed and implemented by the trainee involved.

The activity 'In the Empowerment Bag', which consisted of creating designs for tote bags (a total of twenty creations) - an initiative with artistic participation, in which the non-verbal nature of its messages opened doors to the needs of the users of this institution to express themselves (figure 1).



*Figure 1. Tote bags – creation of young users.*

A second activity 'Poetry is us' challenged each user, in a poetry circle, to present a poem of their personal taste - this activity resulted in a motivation to write their own texts and it was such a predisposition that the

recitation of one of these poems, entitled 'Life and Death', gave rise to a sound track that included a sound composition (in collaboration with a trainee from an Arts course).

The 'Participatory Photography' activity challenged the users to think about expressions of emotion in nature, following a visit to a temporary exhibition at a local museum/art institution. The possibility of getting to know the potential of a photographic record (for several users it was their first contact with a camera) gave them a further sense of empowerment through their artistic creations.

In order to compile the artwork developed, an exhibition was organised under the title 'Manifestation of Being', which was held in an exhibition space in the city and which, for a few weeks, provided a space for interaction between the users and the community, which was invited to this visit to the delight of these young people - one of the pictorial creations was the basis for their presentation poster (figure 2).



Figure 2. Poster for the exhibition 'Manifestation of Being'.

Another evaluation was carried out using an interactive satisfaction survey, which asked about the proximity to culture and art, whether the activities had brought the group closer together and whether any reflections on the surrounding society had emerged. Almost all of the users expressed an interest in continuing to work as a group, demonstrating the level of attention and conquest through dialogue with the other members. This satisfaction survey was materialised using interactive icons (figure 3).



Figure 3. Materialization icons for questionnaire survey.

In addition, the trainee's logbook entries confirmed the relevance of art making and its correlation with artistic appreciation.

## 4 CONCLUSIONS

If (re)knowing art, appreciating art represents a privileged way of accessing an individual development with enormous potential for improvement, then the premise established is answered, because every individual has the right to this experience and should be inspired by art in response to their interests and sensitivities.

Promoting moments in which the users of this project could assert themselves by building their cultural identity and achieving personal development was consciously achieved, as well as fostering community development with consistent socialisation/integration into the surrounding community. Through the artistic practices developed, this social intervention, with the design of a co-creation space, promoted spaces for

artistic expression, group socialisation and critical thinking - the users proved to be very participative in the proposed discussions and creative activities, and so demonstrated that these had a considerable impact on their empowerment for social change. There was a growing sense of self-knowledge and self-worth, recognising culture and artistic practice as a necessity for every individual to affirm their identity.

The figure of the social educator is confirmed as having a fundamental role in reducing asymmetries, as stated in the Porto Santo Charter of 2021.

With relevance, we return to Leite's words: 'It is through the imagination that human beings project the recreation of the world in time. The architecture of the future, which can be projected through art, allows us multiple inventions, giving meaning to our existence and leading us to act' [12, p. 99].

## ACKNOWLEDGEMENTS

This work is funded by National Funds through FCT - Fundação para a Ciência e a Tecnologia, I.P., under project Ref<sup>a</sup> UIDB/05507/2020. We would also like to thank the Centre for Studies in Education and Innovation (CI&DEI) and the Polytechnic of Guarda for their support.

## REFERENCES

- [1] H. Read, *Educação pela arte*. Coimbra: Edições 70, 2007.
- [2] J. T. Lopes, "Da democratização da cultura a um conceito e prática alternativos de democracia cultural", *Saber & Educar*, vol. 14, n<sup>o</sup> 14. Retrieved from DOI:10.17346/se.vol14.121
- [3] *Diário da República*, I Série, n.º 57/78, de 9 de Março de 1978. Retrieved from [https://dcjri.ministeriopublico.pt/sites/default/files/documentos/pdf/declaracao\\_universal\\_dos\\_direitos\\_do\\_homem.pdf](https://dcjri.ministeriopublico.pt/sites/default/files/documentos/pdf/declaracao_universal_dos_direitos_do_homem.pdf)
- [4] Unicef, *Convenção sobre os Direitos da Criança*. Comité Português para a UNICEF, 2019. Retrieved from [https://www.unicef.pt/media/2766/unicef\\_convenc-a-o\\_dos\\_direitos\\_da\\_crianca.pdf](https://www.unicef.pt/media/2766/unicef_convenc-a-o_dos_direitos_da_crianca.pdf)
- [5] T. M. Pereira (coord.), *Integr(Arte): imigração, artes, educação e experiências locais de integração*. Lisboa: Observatório das Migrações, 2021.
- [6] F. Matarasso, *Uma arte irrequieta. Reflexões sobre o triunfo e importância da prática participativa*. Lisboa: Fundação Calouste Gulbenkian, 2019.
- [7] A. C. Ruiz, "La intersecció entre l'educació comunitària, les expressions artístiques i la política", *Quaderns d'animació i Educació Social*, vol. 27, pp. 1-23, 2018. Retrieved from [http://quadernsanimacio.net/ANTERIORES/veintisiete/index\\_htm\\_files/La%20interaccio.pdf](http://quadernsanimacio.net/ANTERIORES/veintisiete/index_htm_files/La%20interaccio.pdf)
- [8] J. G. Sousa, "Emoções, artes e intervenção: os elementos estruturantes da animação artística", in *Emoções, Artes e Intervenção*, pp. 6-15. ESECS-IPLeia, 2020.
- [9] S. Uribe, "Intervenção social pelas/através das artes: predisposições, desafios e propostas", *Todas as Artes*, vol. 3, n<sup>o</sup> 3, 2020. Retrieved from <https://ojs.letras.up.pt/index.php/taa/article/view/10752>
- [10] *Carta do Porto Santo, A cultura e a promoção da democracia: para uma cidadania cultural europeia*. União Europeia, 2021. Retrieved from <https://portosantocharter.eu/wp-content/uploads/2022/04/PT-CARTA-DO-PORTO-SANTO-2022.pdf>
- [11] P. Silva, "A arte como metodologia de intervenção social", in *A Europa como espaço de diálogo intercultural e de mediação* (A. Silva, I. Macedo, & S. Cunha eds.), pp. 157-171. CECS, 2019. Retrieved from <https://hdl.handle.net/1822/59869>
- [12] A. P. Leite, "Paulo Freire e arte educação: considerações sobre a estética freiriana e a arte na educação/formação," *Educação, Sociedade & Culturas*, vol. 54, pp. 85-103, 2021. Retrieved from <https://doi.org/10.34626/esc.vi54.51>
- [13] A. M. Barbosa, "Uma introdução à arte/educação contemporânea" in *Arte/ educação contemporânea: Consonâncias internacionais*, pp. 11-22. São Paulo: Cortez, 2005.