



Faculty of Psychology and Education Sciences

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DOCTORAL THESIS

**The Effects of Formative Pedagogy of a Multicultural Art
Workshop on the Well-Being of High School Students in Israel**

A Long Abstract

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Abstract

Adolescents both in Israel and worldwide experience stress as a result of physical, cognitive and emotional changes. They face confusion, heavy workload of learning tasks in a reality characterized by changes and uncertainty. The multicultural and political Israeli society, the virtual reality, screen life, information overflow, and ongoing communication through social networks are added to the many effects on the well-being dimensions of Generation Z. Consequently, the importance of studying in an art workshop in high school as a potential accelerator of well-being is growing. This study focused on the impact of pedagogy in the high school multicultural art workshop on the well-being of the adolescent students. The study, conducted according to the mixed methods approach, examined the well-being components: meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy, and their developmental measures. For this purpose, a well-being quantitative questionnaire was administered to 12th graders at the beginning and end of the school year. Furthermore, semi-structured qualitative interviews were conducted with students who had graduated from high school in the past five years. These students told about the personal experience they remembered from their three years of study in the multicultural art workshop. In an attempt to monitor the impact of pedagogy in the art workshop, an intervention program was developed, combining art education, progressive, humanistic, and multicultural pedagogy with social emotional studies, in order to increase the students' well-being.

The findings indicated high well-being levels among 12th grade students attending the art workshop with regard to the three variables examined by the well-being questionnaire: meaning and hope, empathy and pro-social behavior, and sense of self-efficacy. In the meaning and hope dimension, significant differences were indicated. The other two dimensions showed no significant differences, yet they were above average. As a result of the high level of well-being components, there was a significant increase in the students' physical well-being indices, as manifested by the research findings. The semi-structured interviews findings illustrated a significant increase in the three variables over three years of study in the art workshop.

The main conclusion derived from the findings is that the pedagogy in the art workshop has a meaningful impact on the cultivation of the adolescent students' well-being in the three well-being dimensions, affecting also the physical well-being. The increase in indices is mainly due to the multicultural humanistic approach, personal creativity, social and emotional learning, the relationships of the students with themselves, with other students, with the teacher, as well as exposure to the art world. All of these entailed a learning environment that nurtured a sense of security, hope, meaning, authenticity, interest, depth, empathy and constructive relationships, respect for others, a sense of self-efficacy, a wish to create both as an individual and as part of a creative group, and give a cognitive and emotional expression to inner and outer worlds.

The research findings provided a model for cultivating the well-being of students at school through pedagogy in the multicultural art workshop. The model is offered to principals, policy makers in the education system, educational institutions and various organizations.

Keywords: multicultural art workshop, art education, high school, adolescents, well-being, Generation Z, social emotional learning, creativity, multicultural pedagogy, meaningful learning, progressive pedagogy, humanistic pedagogy.

INTRODUCTION

The education system in the multicultural society in Israel facilitates the creation of an educational process through a multicultural art workshop that integrates art education and cultivates social emotional learning in individual and group pedagogical processes. These processes allow adolescent students to grow and develop in optimal conditions for a deep approach to art professional knowledge on the one hand and, on the other, they develop their skills in the social and emotional field. This integration nurtures the adolescents' well-being in a turbulent age, when they are dealing with academic, personal, social, politics and multicultural challenges in high school age. All These transpires in a complex postmodern world, in which the experience of tranquility and serenity is difficult to achieve.

The success of high school art students is measured not only as a result of their academic achievements i.e., their success in the matriculation exams. They also succeed through the art workshop pedagogy which combines art learning with socio-emotional development and fosters basic personal and group abilities and values. In an age when technology is so central in adolescents' in general, virtual life has a dominant and formative impact on youth, and as a result of it they can also nurture non-humanistic behavior in the personal and social sense.

Hence, it is very important to enable all education system learners to undergo a process of art education and social emotional learning through the pedagogy applied in the multicultural art workshop. It is essential that students foster humanistic personality components as opposed to the experience of distant and alienated conduct in the world of screens and social networks. In the art workshop, they function in an environment that is different from the virtual environment. This environment is vital for creating conditions that allow personal plastic creation in materials, creation in hands, authentic and layered creation that are all deep and meaningful for students. This creation is full of meaningful personal messages to the students, transmitting messages to colleagues and the community as well. Students should be offered a learning process that nurtures their sense of meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy within the classroom, in the workshop, at school, and in the daily routine of a complex reality. Fostering these humanistic qualities is vital for the individuals and for the learners' group as it nurtures their well-being. Social emotional learning in the multicultural art workshop promotes the realization of the moral component of education. The art workshop pedagogy fosters the duty to

relate to oneself and to others with respect and responsibility. Students have to consider a different culture and other students with openness, sensitivity and acceptance. All these, combined with the promotion of qualities of creativity, effort, deepening, diligence and perseverance, a positive attitude to life, honesty and self-discipline, constitute part of the cultivation of a stable and creative personality, leading to positive humanity. This illustrates the great importance, its uniqueness, and the role of the multicultural art workshop as a "place" in students' life, in school. It is a place which in practice encompasses a pedagogy that implements "education to know and education to the heart" (Aristotle, 1976) in an integrated and optimal way that builds students as whole people, with self-awareness, social awareness, communication skills, self-management skills and decision-making skills. These students have the instruments and abilities to maintain emotional balance while dealing with daily tasks at home, at school in a multicultural society, in a society with a population of integrated special education students, and in a real and virtual world that are intertwined. The postmodern world is characterized by instability, uncertainty, complexity, ambiguity, whereby a pedagogy that enhances the students' well-being is essential. The pedagogy that encompasses practical and theoretical studies, using plastic work in an art workshop and promoting well-being, has the power to do good for the students in particular and for society as a whole. In light of the above, an applicable model has been developed in various contexts.

Research background

The researcher of this study wanted to understand the ways of teaching and learning in the multicultural art workshop and their impact on the well-being of adolescents. The researcher's deep interest in this topic in the context of art, stemmed from her exposure, from an early age, to the world of art in general and from her position as a teacher and an artist in particular. The researcher's well-being has always been shaped by the personal creative processes she has undergone throughout her life.

Professional relation to the research topic

This field of research was chosen due to the researcher's position as head of the art department at school and art teacher in this workshop. After 25 years of work in art education, she felt the need to explore this field from an academic perspective, and to better understand the shaping processes of her teenage students during their three years in the art workshop. Furthermore, the researcher

wanted to listen to her former graduate former students, enabling them to tell their own stories in the context of the multicultural art workshop and to share their experience.

Gap in knowledge

Until today, the researcher has not found any studies that investigate the effect of attending a multicultural art workshop on the participants' personal well-being in high school.

Research aim

To examine the effects of the multicultural art workshop intervention program on the well-being of high school adolescent students in Israel.

Research hypothesis

The participation in a multicultural Art Workshop Intervention Program will raise the level of well-being of high school students during the turbulent years of adolescence and will contribute to shaping a sense of meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy.

Research question

How does the multicultural art workshop intervention program contribute to the development of the well-being of high school adolescent students in the context of meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy?

The importance of the research

This study indicates the importance of the meaningful learning processes in the field of social emotional learning and discourse and multicultural pedagogy through the multicultural art workshop and their contribution to students' well-being, developing a work model of wellness - well-being through the workshop. Moreover, this study can enhance the education system policy-makers' awareness of the importance of this approach to working with adolescents.

Keywords: multicultural art workshop, art education, high school, adolescents, well-being, Generation Z, social emotional learning, creativity, multicultural pedagogy, meaningful learning, progressive pedagogy, humanistic pedagogy.

CHAPTER I: Theoretical Perspectives relating to the Research Entitled: The Effects of Formative Pedagogy of a Multicultural Art Workshop on the Well-Being of High School Students in Israel

I.1 Education and Art

1.1.1 The background of art education

Art education is connected to the main purpose of education, school culture, and the bridge between the different fields of knowledge. Hence, it should be allocated a central place in the education system. This section highlights the aspects that only the field of art provides in students' education and development, both emotionally and cognitively. The center of the art learning process is the personal insight that this subject gives to the concept of creation. Observation, expression, originality, and creativity are cognitive components in which students engage during the art class. The wish to absorb, choose, develop, and represent visual expressions affects a unique learning process through which students acquire knowledge, understanding and skills in the visual world in general and in the arts in particular. Eisner (2004), argues that art education fosters perception, develops insight, challenges the imagination and promotes the ability to express the ideas so that the shape and the content are well matched.

Education is a means of ethical development of individuals and society. The contemporary researcher Frogel (2012, cited in Frogel & Lorand, 2017) maintains that individuals' ethical development depends on their ability to develop independent thinking. This independent thinking is based on self-awareness and socialization, thought and action that are important to human life and contribute to the development of their soul. Thus, art education must be a central part of the students' basic education process and is essential for the development of a worthy social and cultural life. There are five Theoretical approaches to art education: Art education as a technical skill, Art education as a creative self-expression, Art education as cognitive creative activity, Art education through an encounter with works of art, Art education as a visual culture. (Cohen-Evron, 2012).

1.1.2 Views of creativity and education

The origin of the word "creativity" is Latin and it means: the earth makes, creates, that is a dynamic process that grows and develops. One common ability underpins all creative processes: the ability to discover in previously unrelated experiments new connections in new thinking schemes, new ideas and new conclusions (Landau, 1973).

In other words, every creative act is manipulative; people take what exists, reshape it and create new connections in order to solve a certain problem or advance and refine an existing situation. Creating new links or connections stems from a new and fresh approach to familiar situations, and the product is a new idea, experience, experiment, product, or model. Intelligence is the ability to store and apply information in different situations; creativity is based on this capability and even expands it by establishing new links between information (Landau, 1973). The concept of "creativity" can be summed up by the definition conceived by De Bono (1995): on the simplest level, "creative" means bringing about something that has not existed before. "The existing education systems are not designed to meet the challenges we face today. They were developed to satisfy the needs of an earlier era. Reform is not enough. They need a fundamental change" (Robinson, 2011, p. 61). Robinson, who is working to advance the ideas on reforming the education system, foster creativity, original thought, and unique talents of each student, argues that creativity is the true intelligence and being in an element means achieving the full and very satisfying realization of this intelligence.

1.2 High School Art Studies in Israel

1.2.1 The plastic art workshop – theoretical rationale

"Plastic art" is a term that reflects a unique cultural expression in a wide variety of creative fields, using means and instruments such as drawing, painting (including stained glass and mosaic), sculpture, photography, print, display, video, computer. This term encompasses any two-dimensional or three-dimensional domain in which artists create and express their ideas and feelings, their aesthetic perception and technical expertise, illustrating them with various materials and visual instruments that they have chosen and have at their disposal. A world of objects, events of plastic art, bridges a world of feelings and encounters with the human environment and the inner

world, meanings, dreams, and fantasies, views, thoughts, and wishes that are granted to the outside world.

1.2.2 Multicultural art workshop

A multicultural art workshop in Israel consists of students with different cultural, religious, ethnic, and environmental backgrounds and, sometimes, their mother tongue and second language are different. Students come from agricultural settlements, kibbutzim, community settlements, urban settlements, boarding school students with a background of family problems, new immigrant students, immigrant youth without parents, Jews, Christians, Circassians and Muslims. They speak Hebrew, Russian, Adyghe and English. Thus, the education philosopher Green (2019) points out the importance of developing multicultural discourse, discourse that calls for multiple and different perspectives stemming from cultural affiliation.

1.2.3 Characteristics of adolescence

The transition period between student-hood and adulthood is called "adolescence". For the most part, adolescence is defined as 11 or 12 years of age up to 18 (Hankin & Abela, 2011; Hankin et al., 1998). Adolescents are at a developmental stage characterized by physiological, emotional, social and cognitive changes that affect each other. These changes are very important for the transition from student-hood to adulthood. However, in addition to the task of development that is important for personal growth that enables this stage, this task may also involve crises and challenges for adolescents, parents, and the school system. According to Erickson (1976), developing adolescents face three main tasks: 1. Develop autonomy and independence from figures of authority, such as parents, while establishing a different and good relationship with them. 2. Shape their own identity according to their personal needs. 3. Establish meaningful social relationships (Erickson, 1976). Humanity according to the researchers undergoes a revolution that changes world order, rules of behavior, social order, cultures, priorities, personal tastes and ways of contact and communication between people. This is a crucial social change, and not merely technological progress; a change that is reflected in almost every known human activity (Dolev-Cohen & Barak, 2013). According to these researchers, there are major generations of Western

modern society, the division of which is schematic: Generation Z is associated with the sociological trends by which the generations evolved, starting with the "Generation Wisdom" to "Generation Boomer" to Generation X to Generation Y, all the way to the 21st century's Generation Z. Generation Z was born in the late 1990s until the mid-2010, into the era of digital technology and was the first generation of youth to use smartphones.

The simple and everyday experiences of life are recorded and brought to the social network simultaneously. They manifest a contemporary approach that differs from "I think therefore I exist" and from: "I feel therefore I am" (Witkin, 1974) but "whatever is not shared on the network, does not exist". Cellular devices not only change the way we do things, or change who we are (Turkle, 2012). She explains what happens to the relationships between people in the age in which we live. Turkle (2012) says that a large and growing part of the world's youth is connected to the smartphone and is connected almost always to social networks. The screens and the Internet have become an inseparable part of the body.

Additionally, the reality of life of adolescents called the "New learners" in the digital age is characterized by uncertainty, complexity, and ambiguity and has been dubbed "World VUCA". This reality requires new preparations and forms of thinking for dealing with the challenges facing the world that is changing rapidly.

Table No. I.1 presents the comparison of the baby boomers and the Z-generation, emphasizing the key differences in the learning process (McC Crindle, 2009).

Table No. I.1: Comparison of the baby boomers and the Z-generation

The Baby Boomer Generation Born in the mid-1940s until the early 1960s	Generation Z Born in the late 1990s until the mid-2010
Preference for verbalization	Visual preference
Learning from sitting and listening	Learning from experiment and viewing
Instructor Content Supervisor (What)	Teacher Instructor Process (How)
Learning focused on a defined Curriculum	Learning focused on learners
Closed book tests	The world of an open book

CHAPTER II: Literature Review and Conceptual Framework

II.1 The History of Progressive Approaches in Education

The first link in the new pedagogy chain is attributed to John Dewey (1938/1997). Dewey was a prominent representative of the progressive movement and progressive pedagogy in American education in the first half of the 20th century. John Dewey's writings presented innovative ideas about the relationship between education and society, and their mutual effect. He argued that education, in its broadest sense, is the main motive for the continuity of society and is essential for the continued existence of society. Dewey compared Plato's educational approach, which focused solely on the education that was appropriate for society, to that of Rousseau, which focused solely on the education suitable for the individual. Dewey himself tried combining and balancing the two. Dewey stressed that education was not merely teaching dry facts; rather, it included the skills and knowledge that students should acquire and later assimilate into their lives as citizens and human beings. The practical element of the learning process was derived from Dewey's adherence to the pragmatic school of philosophy.

Jean Piaget (1969), the cognitive psychologist, supported Dewey's theory of the students' place in the learning process, and presented the idea of a student-oriented education, versus the old, curriculum-oriented education. According to this alternative paradigm, adults direct the learning dialogue with students according to the level of the students' understanding and development.

Another link in the innovative pedagogy chain was added by Dewey's disciple, Paulo Freire in the second half of the 20th century (1981). Freire developed the critical pedagogy during the 1960s, and published his first book, *Pedagogy of the Oppressed*, in 1981. According to him, poor students are no less intelligent than well-off students; they are simply hungrier, and hungry students cannot attend school. Instead of the unequal distribution of power in society and education, he offered a "liberating pedagogy," which was based on equal dialogue between teachers and students.

Gardner (1995) opposed traditional education as a uniform education for all and emphasized the fact that all students were intelligent in their own way and deserved an education suitable for their abilities and inclinations. Gardner (1995) identified eight leading intelligences: logical/mathematical, linguistic, musical, spatial, bodily-kinesthetic, naturalist, interpersonal and

intrapersonal. There are no intelligent people in general; there are intelligent people in a certain field. Robinson (2011) focused his pedagogical approach on creativity in education and learning, which Dewey sought at the beginning of the 20th century, and which was missing in old education. Robinson argued that creativity was the true intelligence. The Pedagogy of Creativity, conceived by Robinson (2011) is the next link in the chain that guides students to "be in the element", that is, succeed in reaching a complete and very satisfying exhaustion of their abilities. This concept was also reflected in the Border Pedagogy, a concept conceived by Henry Giroux (1995). The human instrument by which border pedagogy can be attained is empathy and willingness to test multicultural boundaries. Border pedagogy often expresses crisis points in the meaning of the curriculum for teachers and students.

Understanding that thinking differently about the student-oriented curriculum has led Green (1993) to mint the term "Curriculum for Human Beings". This is another link in the chain of innovation, arguing that when people are aware of the existence of a diverse population, with different preferences and values, they understand that there can be no single standard of humanity, achievement or ownership in looking at the world. Another prominent voice in the progressive chain, advocating change in the metaphors that govern the school system, was the voice of Noddings (1988). This innovative link professes that the metaphors governing the school system must be changed from oppressive metaphors of prisons and factories to metaphors of empowerment and development within the ethics of caring for others. According to Noddings (1988), teachers are responsible for direct interpersonal empathy and caring. Their educational dialogue should be based on generosity, help, nurturing affinity, and acceptance of the other. The Indian researcher Mitra (2006) is best known for his "hole in the wall" experiment, in which he demonstrated the independent learning ability of students. Mitra advocated the independent learning approach, which he termed Minimally Invasive Education. This unique new link in the chain tries turning the learning from threat to pleasure. According to Mitra (2006), the future of learning must be shaped and supported, and education in the 21st century should create a "curriculum of great questions". Teachers start the process, and then stand back, watching as the learning takes place. Self-organized learning environments should be created at home, at school, outdoors, and at students' clubs.

The next link in the chain is the theory of Emotional Intelligence and Emotional Management (Goleman, 1995. 1998). Emotional intelligence (EI) is individuals' capability to recognize their own and other people's emotions; distinguish between different feelings and label them appropriately; use emotional information to guide thinking and behavior; manage and/or adjust emotions to environments; or accomplish one's goal. Banks et al. (2005) add the Multicultural Pedagogy to this pedagogic chain. It is based on the assumption that it is possible to affect the educational and emotional progress of a variety of ethnic, racial, and social groups within educational frameworks that acknowledge their culture.

According to the Curriculum for Human Beings (Aloni, 2014; Green, 1993) when people are aware of the existence of diverse populations, with different preferences and values, they realize that there can be no single standard of humanity, achievement or ownership in looking at the world. Green argued that curricula and pedagogy should not silence or blur differences between students.

Csikszentmihályi (2013) emphasizes the importance of internal motivation (task involvement) for meaningful learning, as opposed to external motivation (ego involvement), highlighting the state of flow that is characteristic of people in their most creative moments. Csikszentmihályi (2013) studied this state of consciousness at its peak and described it as "flow", a state that characterizes people in their most creative moment. Nicholls (1989) differentiates between ego involvement and task involvement. In ego involvement, people learn while focusing on themselves. Such involvement is motivated by a wish for reward and fear of punishment and is characteristic of at-school learning. In this type of involvement, the task in which students are engaged is swallowed up by their egocentric aspirations and anxieties.

Aloni (2014) adds another link to the academic chain - the Dialogue in Humanistic Education - defining dialogue as a kind of shared learning of the world, a natural process which does not necessarily have clear products. Doek (cited in Harpaz, 2013) argues that the most fundamental condition for task involvement and internal motivation is not the fulfilment of basic human needs, but rather the beliefs adopted by people throughout their lives. According to Doek, people cannot give new meaning to their world and open up to new worlds of meaning, namely be engaged in **meaningful learning** without task-involved learning, a learning that empowers the self through a task that transcends their limited boundaries. In pedagogical education of minimal intervention, teachers' role is different. This learning method, developed by Mitra (2006), is defined as "SOLE"

– Self-Organizing Learning Environment. It consists of asking "Big questions" and going on a new venture of shared learning and exploration, based on providing the right conditions.

Figure No. II.1 refers to the process of asking questions, inquiry, personal creation (in the form of research or practical work in plastic art), discussion of the product, reflection on the product and the process, and moving on to the next question. Modern inquiry learning was grounded in the beliefs of Dewey (1938/1997), who strongly believed in student-oriented learning based on real world experiences.

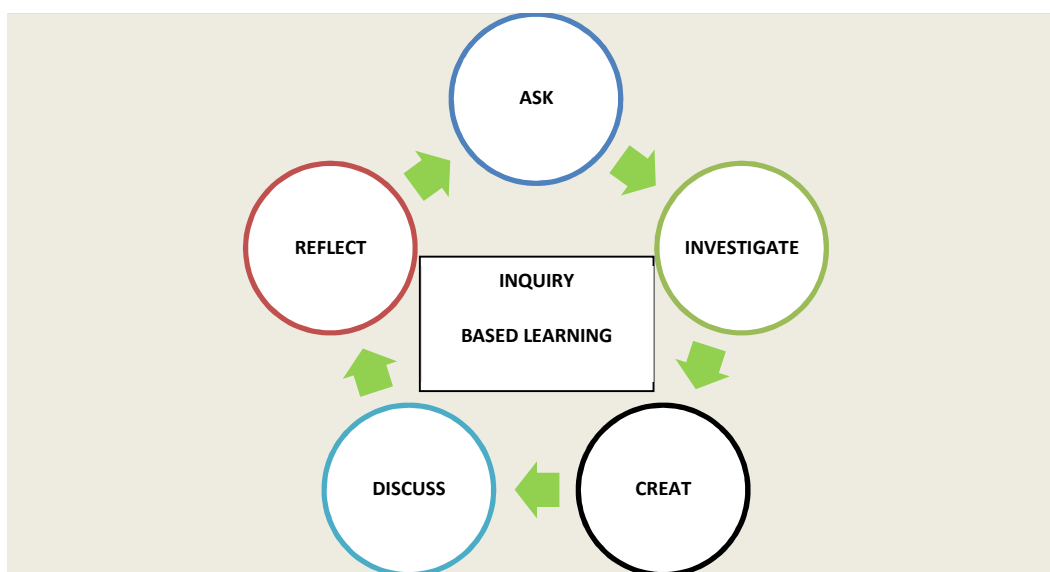


Figure No. 1: Inquiry-based learning (adapted from: <http://www.sagevista.org>)

The feelings of hostility, deprivation, and alienation of minority groups in the education system during the second half of the 20th century, highlighted the need to be more sensitive to the history and culture of ethnic-cultural groups. In our present-day era, characterized by rapid changes and transitions between countries and continents, multicultural societies are formed. Progressive education has evolved into the understanding that a central place must be allocated to multiculturalism, and that it should be included in the educational curriculum (Banks, 1993; Green, 1993). Multicultural pedagogy is based on the assumption that it is possible to affect the

educational and emotional progress of a variety of ethnic, racial, and social groups within educational frameworks that acknowledge their culture.

II.2 "SEL" – Social Emotional Learning and Well-Being

II.2.1 "SEL" - Social emotional learning

Already in the classical period, Plato, the Greek philosopher, offered a holistic educational approach that integrated art, mathematics and science with character and moral education. His disciple Aristotle stated that "Educating the mind without educating the heart is no education at all" (Wass, 2018). This classical concept has grown in recent decades in the field of Social-Emotional Learning "SEL". The great interest in learning and social-emotional skills stems from the insights that social-emotional abilities contribute not only to school and academic performance, behavioral and classroom climate, but also to overall functioning in adult life. This is evidenced by the sense of satisfaction that entails improvement of one's lifestyle, one's healthy lifestyle, one's wish to pursue higher education, develop, and acquire additional general skills (Durlak et al., 2011; OECD, 2015). Research in the field demonstrates that the acquisition of these skills at an early age affects self-care and learning in the field of SEL and contributes to the individuals' personal well-being (OECD, 2017). Moreover, the long-term impact of social-emotional skills compared to cognitive skills in a variety of aspects (Cunha, Heckman, & Schennach, 2010) is manifested by the students' success in the education system and in the future in workplaces, relationships and citizens. Other names for the term "SEL" are: Soft Skills, 21st Century Skills, Non-Cognitive Skills, Character and Personality Education (MORAL and Core education). The Collaborative for Academic, Social, and Emotional Learning (CASEL) presents a model with five skills that are worth developing.

Model #1- implementing the SEL in the education system (Sperling, 2018, <https://casel.org/introductory-resources>):

The model presents five skills that are worth developing.

Self-awareness skills - students' awareness of their emotions, body sensations, thoughts and connection between them and reactions. The students' awareness of their strengths and

weaknesses, self-understanding of emotions, personal goals and values, accurate assessment of strengths and weaknesses, being in a positive, optimistic and self-competent state of affairs. High levels of self-awareness require the ability to acknowledge the connection between thoughts, feelings and actions.

Self-management skills - the ability to regulate and control emotions, thoughts, impulses and behaviors, deal with stressful situations, set and move toward goals, develop self-discipline and organizational skills. These are skills and attitudes that enable students to regulate behavior and emotions, including rejection of gratification, stress management, impulse control, and self-preservation in order to realize educational and personal goals.

Social awareness skills - the ability to see things through each other's eyes and to show empathy and respect for them, even if they come from different backgrounds or cultures. In addition, it includes understanding of social behavior norms and acknowledging resources and support from family, school, and community.

Interpersonal relationship skills - creating and maintaining healthy and rewarding interpersonal relationships while acting in accordance with social norms. For example, communicating clearly, listening, cooperating, resolving conflicts, in order to negotiate in a constructive manner and to seek help when needed.

Responsible decision-making skills - ability to use knowledge, skills, and attitudes for making appropriate and correct choices in social and interpersonal interactions in a variety of environments and situations. Appreciate the consequences of the deeds in order to maintain the health of the self and of others. This requires knowledge, skills, and attitudes for decision-making regarding personal behavior and social interaction in diverse contexts. It includes the ability to consider ethical standards, safety considerations, appropriate norms of risky behavior, realistic assessment of the consequences of various actions, and consideration of individual health and well-being status and of the other. The chart below illustrates the collaboration for academic, social and emotional learning.

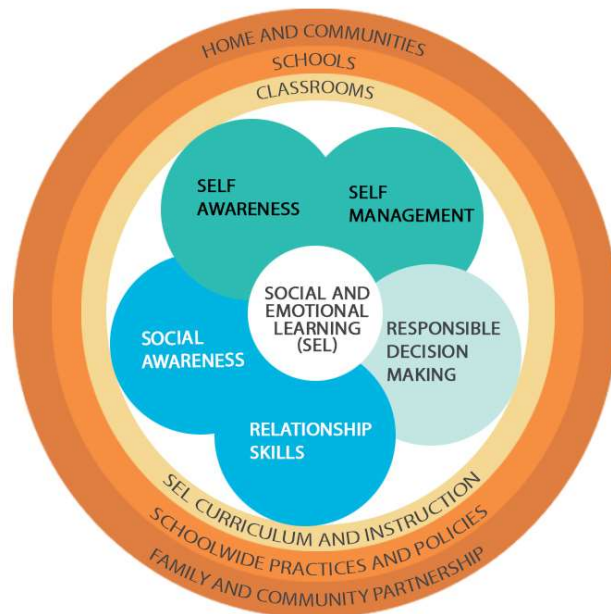


Figure No. II.1: The collaboration for academic, social and emotional learning (adapted from: <https://casel.org/introductory-resources>)

It is evident that socio-emotional skills have advantages for the individuals' life, regarding their behavior and well-being, and contributing to success in school and abroad, in relationships and in communal life.

II.2.2 Core education

These are important for this study and policy formulation of teaching skills (OECD, 2018). In recent years, core education has not been considered a separate field from social emotional learning and education, civil and moral education. Researchers (e.g., Berkowitz, Battistich, & Bier, 2008) view it as a preventive approach to behavioral problems, as well as a pedagogy that leads to positive human development and healthy relationships. In this sense, it extends the concept of contributing to social learning emotionally so that it not only addresses existing problems or emotional deficits or deprivations, but also promotes a positive perception of proper behavior in individual and social life.

II.2.3 The power of the creative process in the promotion of well-being

In 1996, a proposal was submitted to amend the State Education Law in Israel. The following goals were added to the Law in 1999/2000, being among the cornerstones of humanistic education:

- To develop the personality of students and their creativity and talents, to exhaust their full potential as individuals living a life of quality and meaning.
- To grant equal rights in education to all students, enable them to develop in their own way and create an atmosphere that encourages and supports the differences.

What does it mean developing students optimally? What is the role of the education system in creating an optimal environment that empowers the individuals in it? When does the educational environment allow or delay emotional well-being? What is the role of the education system in promoting well-being (Erhard, 2003)?

The use of art provides creators with a pathway that bypasses logic and cognition in order to explore their hidden world by means of symbolic and indirect modes of communication that encourage direct contact with their creative powers. It seems that the emotional power that grows through art lies precisely in its own paradigmatic experiential layers involving initial processes of representation, unconscious components, and the activation of emotional pathways (Hazut and Segev-Shoham, 2006).

Brain studies have emphasized the origin of these brain processes in early attachment processes that are triggered during interpersonal interaction in general and in therapeutic communication in particular. The studies have also indicated the contribution of the processes to the ability to cope with stress and with challenges and, thus, to emotional strength and quality of life (Schore, 2014). Hazut and Segev-Shoham (2006) argue that the effect of art works through the central nervous system and the hormonal system, activating the immune system that protects the body. Thus, feelings of hope and trust lead to the release of hormonal substances that cause relaxation and stress disorders, and the experience of peace of mind sends the body a message of "live" and continue to exist. This is the key to recovery (Schonert-Reichl, Hanson-Peterson, & Hymel, 2015).

The process in the multicultural art workshop is not a therapeutic process, but rather an educational process in high school, combining practical and theoretical pedagogy. It is based on this Literature Review which is the sources of inspiration to the pedagogy that strives to foster adolescent

students' well-being in the aspects of: meaning and hope, empathy and pro-social behavior and a sense of self-efficacy. The literature review is concluded with the attitude of the two classical philosophers towards art. Plato declared that art had the power to shape and process the mind (Plato, 1977) and Aristotle stated that art played a unique role in maintaining mental harmony (Thomson & Tredennick, 1976). This is the power of the multicultural art workshop pedagogy in high school. Figure No. II.3 presents the conceptual framework that underpinned the research.

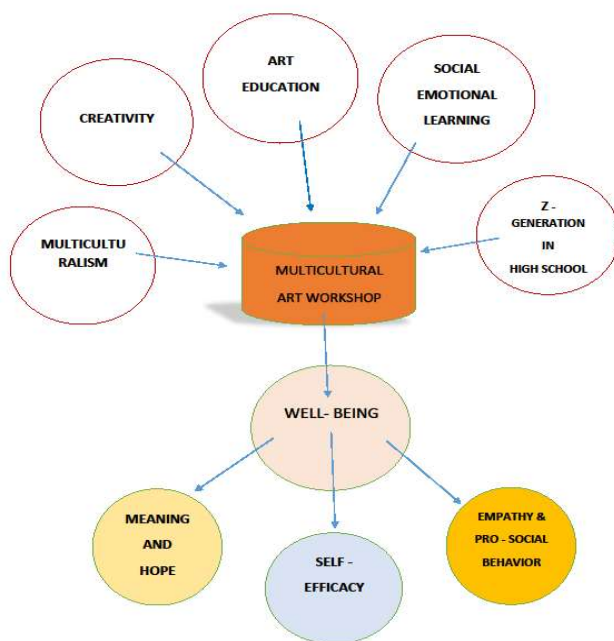


Figure II.3: Conceptual framework

The conceptual framework diagram consists of all the pedagogical approaches and key issues that affect and make up the pedagogy in the multicultural art workshop to which the literature review of this study referred. The approaches and topics are: art education, creativity, multiculturalism, Generation Z in high school, and emotional social learning.

CHAPTER III: The Description of the Research Entitled: The Effects of Formative Pedagogy of a Multicultural Art Workshop on the Well-Being of High School Students in Israel

III.1 Multicultural Art Workshop Intervention Program

III.1.1 Rationale and aim of the intervention program

The Intervention Program

A model for cultivating well-being in three years of study in the art workshop in high school. The model is based on an existing curriculum that is implemented in the education system in high schools in Israel. The uniqueness of this intervention program is its emphasis on fostering well-being among high school students through art education combined with emotional social studies in progressive, humanistic, multicultural pedagogy. The overarching aim was to foster well-being through the work process in the workshop among art students, expressed by: a sense of meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy. The practical goal - to create a portfolio of works of art and present it at the end of the 12th year as part of a matriculation score in art, a series of individual works of each student based on a personal theme and the technique he has chosen. The works will be displayed in an exhibition of final works in art in a group exhibition.

The intervention program pedagogy in the multicultural art workshop

- The art workshop will have characteristics of a "different place" from the whole school. For example: workshop with creative materials and creative equipment, desks and chairs will be organized for sitting in a circle, music in the background, active lessons, personal choice of subject for creation, personal choice of technique, creative colleagues' environment.
- Students will undergo a professional process of development in various techniques and artistic skills, develop professionally from lesson to lesson, from year to year, and acquire art skills that will allow them to express their ideas visually. These will improve as a result of learning, experiencing and exposing art.

- Pedagogy: the multicultural art workshop will allow students to undergo a process of emotional, spiritual and moral development which will cultivate them to become a person with more humanistic values.
- A mentoring, supportive, guiding, empowering relationship will develop with the teacher and among peers.
- The atmosphere and learning process in the art workshop between colleagues will establish a friendly and sensitive relationship.
- Students will be exposed to different cultures, different approaches, different perspectives, present their culture, cultivating creativity, openness and respect for others.
- Students will experience encouragement and appreciation from the teacher and peers and will develop a sense of belonging to the creative group and a feeling of success as individuals and as a group.

12th graders' final art works process

In the process of preparing a final art work, students will be accompanied by the teacher. At the beginning of the 12th year of studies, students will have a number of face-to-face meetings with the teacher. In the sessions, all students will present the topic they have chosen, the development of the idea, the planned series of works, the technique they have chosen and the planned progress plan. Great importance will be attributed to the ability of visual expression.

III.2.2 Target population of the intervention program

The target population consisted of 12th grade students from the Art Department in a multicultural high school in Northern Israel, and former students who had graduated from the art workshop over the last 6 years. The experiment group was a peripheral multicultural high school that included a youth village and boarding school, - in the north of the country.

III.2.3 Content of the program

The learning contents in the art workshop included the study of a variety of painting techniques, such as pencils, charcoal, pastels, acrylic paints, watercolors and oil paints, as well as collage creation and sculpture.

Table No. III.1 presents the curriculum, skills and manner of delivery, and implementation time of the program.

Table No. III.1: The curriculum, skills, manner of delivery, and implementation time of the program

Skills and deliverables	The curriculum	Implementation time of the program
<p>Drawing techniques: pencils, charcoal. Colors: pastels, chalk, acrylic, watercolor. collage and mixed techniques</p> <p>Plaster sculpture, clay, paper and mixed techniques</p>	<p>Familiarity with the continuum of Western art development from prehistory to the Rococo period. Familiarity with the language of art.</p> <p>Creation in relation to content, techniques and various visual means. Exercises still-life painting.</p> <p>Portraits, landscapes, realism and abstract</p> <p>Portfolio</p> <p>Visiting art exhibitions</p>	<p>10th grade</p>
<p>Working with art books, computer, research work, presentation, creation</p> <p>Peer learning, peer education and peer assessment</p> <p>Drawing techniques: pencils, charcoal. Colors: pastels, chalk, acrylic, water, oil, collage and mixed techniques.</p> <p>Plaster sculpture, clay, paper and more</p>	<p>Familiarity with the continuum of Western art development from neo-classical to postmodernist art.</p> <p>Exercises in the context of sources of inspiration, personal subject, Cross-sectional subjects</p> <p>Mini self-project on a personal subject</p> <p>Portfolio</p> <p>Visiting art exhibitions</p>	<p>11th grade</p>
<p>Computer work, research work, presentation creation</p> <p>Peer learning, peer education and peer assessment</p> <p>Creation of an exhibition of group works, presentation of works at the exhibition.</p> <p>Drawing techniques: pencils, charcoal. Colors: acrylic, water, oil, collage and mixed techniques</p> <p>Plaster sculpture, clay, paper and more</p>	<p>An introduction to the history of Israeli art, from the beginning to contemporary Israeli art.</p> <p>Creating a final project on a personal subject.</p> <p>Reflection and participation in a group exhibition.</p> <p>Portfolio</p> <p>Visiting art exhibitions</p> <p>Matriculation exam</p>	<p>12th grade</p>

III.1.4 Manner of delivery

The teacher in the art work shop demonstrated and gave instructions for work in different techniques and creative processes, exposing the students to works from the history of art and contemporary art through books, presentations, videos, postcards. There was a group discussion, in the language of art, about visual works. Students practiced drawing, painting, sculpture, collage and mixed media techniques, working on individual and group works. Each student worked in his or her workplace with creative tools and materials.

III.2 Research Design

Table No. III.2 presents the research design.

Table No. III.2: Research design

Stage	Aim	Method	Research instrument	Research population	Data analysis method
Qualitative and narrative research	Examine the 3 themes obtained from the interviews 1. A sense of meaning and hope 2. A sense of empathy and pro-social behavior 3. Sense of self-efficacy	Interviews Documentary research	*Interview Guide - Original contribution- as narrative *Pictures of the final projects of the interviewed research participants *Position paper written by the research participants about their final works	25 7 sophomores graduating in 2019 18 students who had graduated in the years 2014-2018	Content analysis

Quantitative research	Measure the level of well-being	Survey	Closed-ended questionnaire (Davidson-Arad & Klein, 2011; Shye, 1989)	34 research group students	Statistical analysis
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III.3 Research Methodology: Mixed Methods Approach

This study was conducted by the mixed methods paradigm: qualitative narrative research and quantitative research. Creswell (2008) stipulates that a mixed methods study involves the collection or analysis of both quantitative and qualitative data in a single study. The data are collected concurrently or sequentially, and are given priority, and then integrated at one or more stages in the process of research. The core meaning of mixing methods in social inquiry (Green et al., 2007), was to combine multiple models into the same inquiry space for purposes of respectful conversation, dialogue, and learning one from the other, toward a better understanding of the phenomena being studied (Green et al., 2007). The use of such an approach began in 1959. The rationale was that each of the paradigms had limitations and biases and the use of more than one method may counteract or overcome the biases of another method, enhancing the validation of the findings (Campbell & Fiske, 1959).

CHAPTER IV: Findings

IV .1 Findings Obtained from the Qualitative Research

IV.1.1 The semi-structured narrative interviews

Table IV.1 presents the perceptions regarding the contribution of the art workshop to the well-being of adolescents in high school.

Table IV.1: Perceptions of the contribution of the art workshop to the well-being of high school adolescents.



Theme 1 – A Sense of Meaning and Hope	
Category 1	Wish to be in the art workshop, personal interest, enjoyment, the workshop as a Wish to be in the workshop, personal unique place <i>4- "I was really excited about this place, it was a place to escape to, it was a place that made all the hardships disappear"</i>
Category 2	Wish to create, active engagement, focused attention <i>3- " ... I really wanted to be the hero I drew in the final work ... I live in an environment where the military is something very critical in society, everyone asks you where are you in the military? How hard did you work to get there? It was a very critical part before recruitment ... I can understand why I connected with it and why it was the subject of my work. It was really something very big in my life"</i>
Category 3	Wish to set a goal, and to deal with a challenge <i>12- "In the final work I had a ton of difficulties. Sometimes things you love to do are hard to do ... When you do something, you love to do - sometimes it's much harder ... So, when I enjoyed painting, I could paint for hours even if my hand hurt and even if it was not comfortable to sit so long, I could sit for hours"</i>
Category 4	Positive emotional responses <i>11- "I remember it was fun for me and it was my quiet place because it gives you peace and release and gives out good energies ... it's your choice and it's your own".</i>



Category 5	<p>Art in my life</p> <p>16- <i>"And as if it was a refuge just to be there, and even if I wasn't painting, the workshop itself felt like home to me ... The fact that I was there made me feel better ... I heard people painting, I heard people talking, I heard people gossiping ... people would tell stories, people would talk to each other, it felt good just to be there ... and for a student like me if I wasn't in the arts it could destroy me ... I would have been lucky here. ... it's mental health... who would listen to me? My paintings are listening to me, those who have seen my paintings are listening to me. ... That's why I think it's a good experience... Mentally I don't think it can be replaced".</i></p>
Theme 2 – A Sense of Empathy and pro-social behavior	
Category 1	<p>Contact with myself</p> <p>10- <i>"In terms of personality, I've learned to speak, express, emotion, and how I can show things differently, and how I can paint a painting and then people will look from the side and say wow. It gave me a lot of ways to express myself because I was also a quiet girl so I would paint and express myself. It helped set me up in some sense"</i></p>
Category 2	<p>Interpersonal relationship with the teacher in the workshop</p> <p><i>"This year the art teacher really gave me even more strength to continue, because she constantly praised my work and how well I was working and constantly encouraged me with positive words that gave me even more wish and strength to continue"</i></p>
Category 3	<p>Collaboration and sharing with colleagues</p> <p>21- <i>" I feel that I am around people who love me and accept me and my art and like everything about me and so it creates an atmosphere that can open me up and make me talk more and express myself and do things that I have not been used to doing".</i></p>
Category 4	<p>A sense of belonging with the peer group</p> <p>6- <i>"Sometimes I couldn't sit still like that. But yes. Except for people who are in the workshop itself, no one knows how hard we worked on our works so I was proud of myself. I was proud of them as well, so I have a story"</i></p>
Category 5	<p>Relationships with the family</p> <p>15 <i>"My family loved it very much. I did it for hours and that's part of me. my Grandma, Mom, Grandpa, my sister, my aunt, a very close friend, this is Dad, this is me, all of us in the final work".</i></p>

Category 6	<p>Relationships with the school community</p> <p><i>18- At the exhibition in front of the whole school: "It was stressful, I felt naked because I was exposed to too many people in one place, and ... such self-disclosure. Probably not ... I said WHAT IS IT AND WHAT IS THAT? At the time, I felt very embarrassed, at first it made me nervous but as time went on I ... (think) I was glad I just showed in front of everyone. ... Because ... (thinks) I was honest, I was not faking. I hate that, hate to lie and I hate fake".</i></p>
Theme 3 - Sense of self-efficacy	
Category 1	<p>Belief in my ability to succeed</p> <p><i>10 - "It gives me the energy to keep going, to start, if I am in a crisis now and I have no idea what I need to do, I look at art works that I have prepared, and start from the beginning. Nothing happened, and then really, when I see the works and I realize that I did them then I am back to myself and it gives me energy to do work".</i></p> <p><i>"The workshop has a very wide space. It has even got inside my heart ... and it will always stay there, it has been the opening whistle for all the successes I have had so far, it is something that I really do not know how to explain, I do not have the words to explain"...</i></p>
Category 2	<p>Self-esteem, sense of satisfaction, self-fulfillment</p> <p><i>18: - "It felt really strange that ... who presented my works (at a national show), I did not understand that I had never appreciated myself. It seems to me that this is how I put my stuff here ... It's been amazing, I've seen so much talent of talented people ... Being with this crowd is really weird. No, really Q .. I didn't feel like I was at that level. It's weird. Yes Yes ... I'm glad I did the final work because, thanks to me, I'm ... I'm stronger, like it was just a stone inside me for too long and ... I'm just glad I took it out. I learned about myself. I know that ... I'll be honest with you, ... between 0 percent to 100 percent. I put 70 percent of fearlessness here, which is a huge step, but I wish it was 100 percent. I just wish, but I'm still proud of myself ... Today I am in a High Art Academy and I am proud of the direction I have taken. I must expand my knowledge"</i></p>
Category 3	<p>A sense of group fulfillment</p> <p><i>7- "Regarding the exhibition - well done to everyone, very exciting this process. Strange to download it. Strange we finished. I am proud of myself and my friends. It was good. Good thing that we didn't give up in the middle".</i></p>

IV.1.2 A Sample of the documentary analysis

Table IV.2: A sample of documents analysis in accordance with three components of well-being

One piece from the final art work series. The number of the student in the content analysis	Name of the final art work	The topic of the final art works	A sense of meaning and hope	A sense of empathy and pro-social behavior	A sense of self-efficacy
 6	My Anemone	From the height of the rush to death in the anemone flower with analogy to my mother's life	.Creating a separation process from mother, creating a message of visual and conceptual connection between anemone (mother) and dancer (daughter). Connecting to life, to dance, to femininity, to creative forces through painting and dance and to make the mother be present in a different way	External expression of pain caused by the separation from mother, choosing to share my pain with colleagues and subsequently the community	Courage and ability to deal with a painful issue, the process of over-coming difficulties over several months of work and being able to gradually engage the peers initially in the workshop and later the entire school community
 9	Pillar	The work is a self-portrait that begins with a broken column and at the end of the process, a	The power of the work to strengthen and deal with large self-portrait tasks as an analogy	Internal difficulty with personal difficulty and visual connection to forces. Visual	I was able to deal with the self-portraiture - by breaking and creating a visual image

		series of female columns, holds an entire temple	to my emotional state	expression of difficulties dealing with the state of the nuclear family and its impact from childhood. Sharing colleagues in the workshop is difficult	of being able to rehabilitate and fulfill the tasks and life burdens of internal difficulty with personal difficulty and visual connection to forces
10	 <p>Another point of view on the circle</p>	The Circassian dance and its meaning for me	<p>It is important for me to share and show the beauty and meaning of Circassian dance</p> <p>Be a breakthrough and precursor and set an example for more Circassian girls to come to study art</p>	<p>A deep personal encounter with my culture</p> <p>Sharing the Circassian culture with colleagues in the workshop</p> <p>I became acquainted with the culture from which I have come</p>	<p>I was able to give a place of honor to my culture, to Circassian creation</p> <p>Although I was the only Circassian in the class</p>
18	 <p>The mask as a metaphor</p>	Big gap between what one sees outwardly and what one feels inwardly	The workshop is where I can express my truth, the authenticity without masks	In the community where I live, it is unacceptable to draw people and certainly not to express a troubled emotional world that raises critical questions	I have chosen a subject that I find difficult to deal with, yet I dared to do what others would fear. It was important for me to deal with the difficulty of conveying a message and that of people

IV.2 Findings Obtained from the Quantitative Research

The quantitative research included 34 high school students from the art department (the sample details are presented in the Methodology sub-chapter I.9). They responded to the questionnaire at the beginning and again at the end of the school year. This was done in order to contribute data to the research question which explored the contribution of the multicultural art workshop to the well-being of high school students. The research hypothesis was that the multicultural art workshop would enhance the high school students' well-being in various dimensions: meaning and hope, empathy and pro social behavior, sense of self-efficacy. These three themes fostered the physical well-being.

Table IV.3: Item Level Changes

	t	SD	Mean	Time	
I TEND TO THINK I SUCCEEDED	-2.01*	0.91	3.83	before	SE4
		0.65	4.23	after	
SOMETIMES I FEEL USELESS	2.12*	1.24	2.81	before	SE6
		1.08	2.19	after	
THIS PERIOD IS THE BEST TIME OF MY LIFE	-2.42*	1.05	3.25	before	SE11
		0.86	3.85	after	
MY LIFE COULD NOT BE HAPPIER THAN IT IS NOW	-1.98*	1.02	2.86	before	SE12
		1.01	3.37	after	
I FEEL THAT MY LIFE IS FULL OF INTEREST AND MEANING	-2.33*	0.9	3.61	before	SE13
		0.75	4.11	after	
HEADACHE, ABDOMEN PAINS, DIZZINESS	2.23*	1.25	2.97	before	WB1
		1.26	2.26	after	
MOTIVATION TO CREATE	-2.75**	1.22	3.19	before	WB3
		0.66	3.85	after	

IV.3 Integrative Findings: Results of the Triangulation

The research question was: How does the multicultural art workshop Intervention Program contribute to the development of the well-being of high school adolescent students in the context of meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy?

The results of the triangulation were:

1. The multicultural workshop was perceived as a special place in the school. A place that the students wanted to reach with a great deal of personal interest and a sense of being in the "right place" where they could create, enjoy and experience a deep sense of meaning and hope for their work. A different place from the whole school.
2. The process in the multicultural art workshop allowed the students to stop, relax, be quiet and experience quiet.
3. The process in the multicultural art workshop allowed the students to get to know themselves, listen to themselves, find the precise content that interested them and develop their style.
4. The process in the multicultural art workshop fostered the students' ability to set a goal, go through a process, deal with difficulties and challenges, not give up and achieve the goal.
5. The process in the multicultural art workshop allowed the students to believe in their strengths, experience success, foster optimism, hope and a sense of ability and satisfaction.
6. The process in the multicultural art workshop allowed the students to maintain emotional balance, vent emotions, express emotions and receive support.
7. The process in the multicultural art workshop allowed the students to develop observation and understanding skills for the depth of layered visual text and to create a layered text by themselves.
8. The process in the multicultural art workshop allowed the students to address issues related to other life cycles: family, friends, community, state and world.
9. The process in the multicultural art workshop allowed the students to receive guidance and support in dealing with difficulties, thoughts, feelings, deliberations, experiences. The art workshop was an anchor in a turbulent age.
10. The process in the multicultural art workshop allowed the students to admire and derive inspiration from the art world. Imagine, dare, experience freedom and want to belong to the group of creative artists in the world, convey a message and affect society through their work
11. The process in the multicultural art workshop allowed the students to undergo a process of emotional and spiritual professional development. Be a person with more values.
12. The process in the multicultural art workshop allowed the students to feel physically good.
13. The process in the multicultural art workshop allowed the students to develop a supportive, guiding, empowering, embracing relationship with the teacher and their colleagues.

14. The process in the multicultural art workshop enabled the students to create an intellectual, visual and verbal discourse, know the depth of their colleagues, listen to colleagues, share with colleagues, create an authentic and intimate personal encounter, strengthen the ability to express one's thoughts, opinions and feelings.
15. The process in the multicultural art workshop allowed the students to appreciate the culture to which they belong, meet different cultures, different approaches, different perspectives, and foster openness and respect for others.
16. The process in the multicultural art workshop allowed the students a sense of belonging and success within the framework of the group.

CHAPTER V: Conclusions and Recommendations

V.1 Factual Conclusions Obtained from the Research Question

The research question was: How does the multicultural art workshop intervention program contribute to the development of the well-being of high school adolescent students in the context of meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy?

The research hypothesis was: The participation in a multicultural art workshop intervention program will raise the level of well-being of high school students during the turbulent years of adolescence, and will contribute to shaping a sense of meaning and hope, empathy and pro-social behavior and a sense of self-efficacy. The hypothesis was corroborated.

The findings of this study illustrated that the pedagogy in the multicultural art workshop during the three years of high school affected the cultivation of the well-being components of the students, Generation Z students. The particularly developed components of well-being that were: hope and meaning, empathy and pro-social behavior, a sense of self-efficacy. Another component was the good physical feeling that developed as a result of cultivating the other well-being components. The conclusions regarding the contribution of pedagogy in the multicultural art workshop to the cultivation of students' well-being, demonstrated by the research findings in the students' personal, social and group aspects, are presented below in sequence.

Moreover, the findings showed that the multicultural art workshop was perceived as a different place in the school which offered the students great interest, excitement, wish to create, a deep connection to themselves and to the topics that particularly interested them. The pedagogy in the multicultural art workshop cultivated the students' technical, cognitive, and emotional skills, as well as their self-ability to give a plastic visual expression to thinking and emotional processes and messages through art. The that pedagogy in the multicultural art workshop was perceived as a meaningful learning process that consisted of goal setting, a coping process accompanied by conceptual and practical difficulties and challenges. Nevertheless, the students did not give up and accomplished the goal. This pedagogy cultivated a sense of self-efficacy.

The research findings also indicated that in the multicultural art workshop the learning and creative process was driven by the students' strong inner motivation, and that the process in the art workshop nurtured the great interest in the art world as a source of inspiration for personal creation. At the same time, the pedagogy in the art workshop encouraged dealing with essential questions and issues related to the students' sense of depth, interest and meaning in the context of their personal world and the reality of their life. Furthermore, the findings of this study indicated that the artistic, emotional, and social learning process in the workshop nurtured the students' personal serenity, as well as their acquaintance and encounter with themselves. The multicultural art workshop was a place where the students could to experience silence, get to know themselves, listen to themselves, find the exact content that interested them and develop their artistic style. All of these cultivate the students' sense of uniqueness, authenticity, personal expression, and positive relationship with themselves.

Other findings related to the fact that the learning process in such a workshop enhanced ability to look deeply at a visual text, understand layered texts, and criticize, as well as encouraged personal creation of layered and deep texts. This was done on the basis of observation, development in learning and search for depth and meaning that increased the sense of ability and meaning. The learning process also developed a cognitive and emotional, authentic, face-to-face dialogue, sharing a dialogue between peers in the group and listening to each other. It promoted different and rare skills and qualities important for the daily conduct and rare in the virtual worlds that characterize Generation Z – the "Screen Youth."

The research findings also indicated that the pedagogy in the multicultural art workshop reflected humanistic education, a process that promoted the students' emotional, spiritual, and moral attitude towards people wherever they were. This attitude cultivated empathy and respect towards the other and the different in society, towards students with special needs, as well as towards different beliefs, cultures and customs. This process fostered pluralism and the acceptance of multiculturalism as a reality of life, as a way of life that acknowledges diversity, human diversity and people's right to choose their course in life. It enhanced the ability to establish empathy and pro-social behavior. The process of the art workshop fostered sharing and reciprocity between colleagues and with the teacher. The learners in the workshop developed as a "group", promoting a sense of shared creativity, a sense of belonging to a group and shared success. The pedagogy in the art workshop offered a learning experience that integrated thought, emotion and spirit, contributing to and strengthening the students' sense of physical well-being.

V.2 Conceptual Conclusions

The findings of this study enabled the promotion of an evidence-based model that explained and described the increase in the well-being of high school students in the State of Israel through a multicultural art workshop. Figure No. V.1 presents the model obtained from this study.

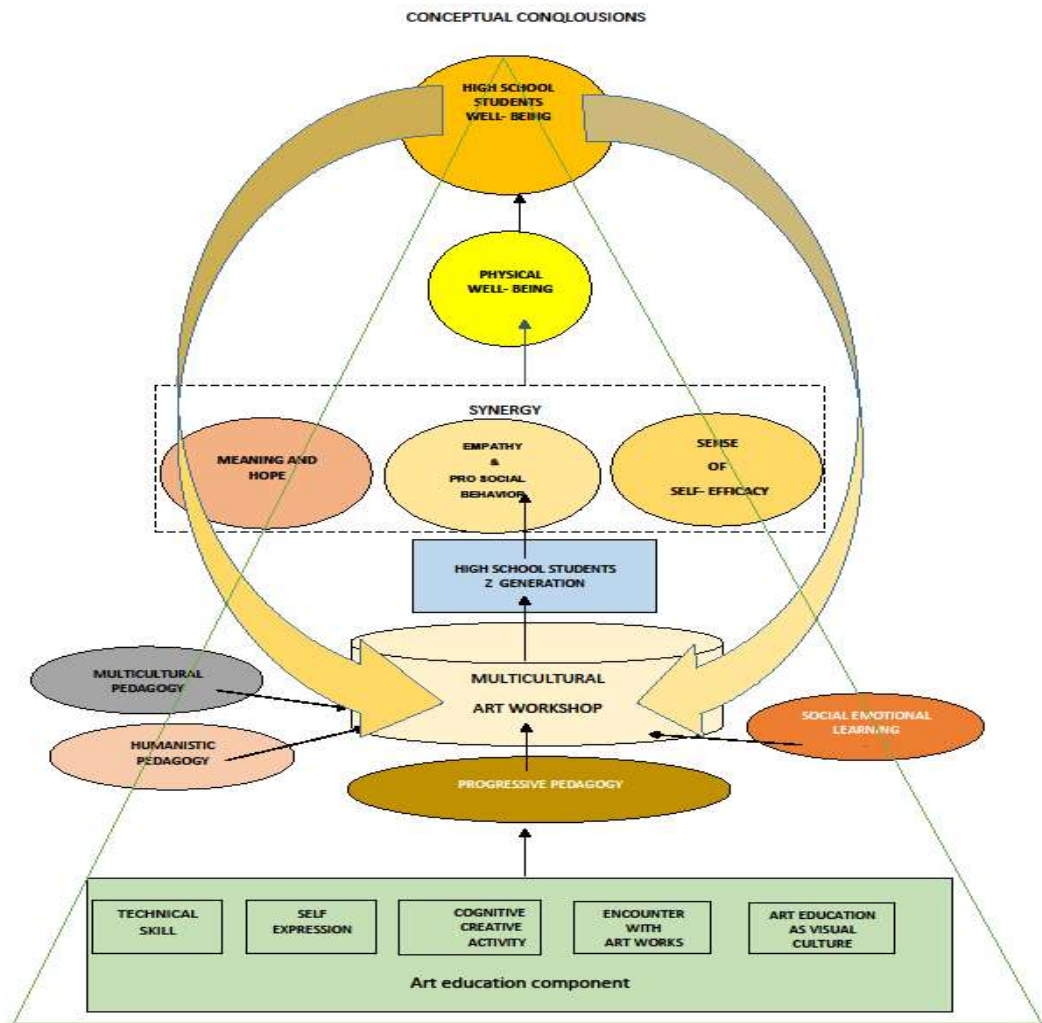


Figure No. V.1: Evidence-based model: Developing high school students’ well-being through a multicultural art workshop

The model illustrates the components of pedagogy and process of the multicultural art workshop that cultivated the students’ well-being. The model is underpinned by the concept of “art education”, manifested by the curriculum of the Ministry of Education. According to the Ministry of Education, the goals of art education are: learning of creative techniques; learning that allow personal expression; an active learning process that combines thinking and creation; exposure to works of art from the history of art and contemporary art; learning art as a visual culture that

reflects society and the messages that we want to transmit. Art education is manifested by theoretical and practical learning in the multicultural art workshop. This model constitutes a source of inspiration for pedagogy in the multicultural art workshop and it is the progressive pedagogy from which art education has evolved since the 20th century. Other sources of inspiration for the pedagogy of the multicultural art workshop that have developed from the progressive pedagogy are: humanistic pedagogy, multicultural pedagogy, as well as pedagogy for social and emotional learning - SEL.

These elements and emphases of the pedagogy that were actually applied in the workshop, were adapted to and had an impact on the high school students of Generation Z, the "screen generation". The integration of these pedagogical approaches and emphases in the educational process of the multicultural art workshop, entailed cultivation of the three components of the students' well-being: meaning and hope, empathy and pro-social behavior, and a sense of self-efficacy. Fostering these components by the pedagogical process in the art workshop affected the students' sense of physical well-being. All of these together enhanced the well-being of the high school adolescent students which, in turn affected their well-being. The well-being of the adolescent students impacted their socio-emotional experience in the multicultural art workshop which, then, affected their process of creation and SEL learning of the students and their peers, and so on and so forth in a dynamic process.

The proposed model is a humanistic model, which sees and treats people as a whole, consisting of body, mind, spirit, and affected by environmental conditions (physical and social) and hereditary. The model aspires to actualize students as people and to achieve their freedom (Aloni, 2014; Green, 2005). The holistic model facilitates expanding the observation of the purpose of education that aimed at promoting the students' well-being. It is also an integrative model that combines art education with progressive pedagogy, humanistic pedagogy, multicultural pedagogy, social emotional learning, creativity, adolescent characteristics, sociological characteristics of Generation Z, and well-being. Furthermore, it is an ecological model, which examines the changes in the students' behavior, their experiences in different situations and their interaction with different environments. The model highlights the students' functioning in everyday environments, such as the classroom, the workshop, the school, the home, and the multicultural community. The emphasis is on people who develop in their environment and the interaction between them and the

environment. The basic premise is that all human activity takes place in a complex and dynamic socio-cultural context. (Bronfenbrenner, 1986).

A triangle envelops the entire model in an analogy to Maslow's hierarchy of human needs pyramid (Maslow, Stephens, & Heil, 1998). The two upper stages of Maslow's hierarchy of needs are esteem (self-esteem, self-confidence, success, respect for others, respect by others) and self-actualization (morality, creativity, spontaneity, problem solving, and lack of prejudice. This analogy envelops the model as a pyramid and reinforces the ability and importance of pedagogy in the multicultural art workshop for promoting students in the education system to the highest stages, allowing them to attain optimal self-realization through well-being consisting of: meaning and hope, empathy and pro-social behavior/ and a sense of self-efficacy.

V.3 Practical Implications and Recommendations

The findings of this study showed that a pedagogical concept that fostered the high school students' well-being through a multicultural art workshop should be adopted and applied. The evidence-based model can be widely applied as a curriculum for three years as part of the high school art major, integrating the special emphases embodied in it.

This model can be applied to teacher training from various fields of study as part of professional development for teaching staff. Teachers of different professions can develop in "SEL" through the art workshop, and are able to apply the model in full and in part within their field of teaching, with or without art. This model can be applied in the training of supervisors, principals, school in-service teachers, and kindergarten teachers of the education system with the aim of cultivating SEL through art. Once they have experienced it for themselves, they will understand the importance of this pedagogy to the education system as well as to the children, students and the whole society.

Moreover, it can be integrated into school interdisciplinary curricula through the collaboration between teachers of different subjects for the purpose of planning an integrated curriculum that includes art workshop creation and SEL implementation. For example: 1. Art + Science + "SEL";

2. Art + Literature + "SEL"; 3. Art + Physical Education + "SEL"; 4. Art + History + SEL: and other combinations of learning subjects.

This model can affect decision makers with regard to the following issues: establish an art workshop in every school in order to cultivate well-being and allow all students in the education system, from early childhood to high school, to undergo SEL learning process through the art workshop; allocate learning hours in the school hours system for a pedagogical process in the art workshop as a compulsory subject.

This model particularly emphasizes the preoccupation with social and emotional aspects involved in emotional complexities, beyond the mere teaching of art. Nevertheless, all those who believe in the pedagogical approaches that support the model can acquire instruments that enable the model's application in multiple contexts. Moreover, the model is very relevant also to our present days both in Israel and around the globe as the entire society is coping with the COVID-19 virus. The epidemic is affecting the daily life of all the people, including the education system, i.e., learners of all ages and educators. People should have the social and emotional skills and the framework by means of which they can nurture the well-being components, cope with the challenges of this period, and maintain a balance. Hence, it is very important to allow as many educators and students as possible to undergo SEL processes as an instrument for facing reality and cultivating their well-being through pedagogy of the art workshop as well as undergo. They should also undergo these processes on their own, cultivate emotional social skills, and subsequently cultivate them among their students. At a time when volatility, uncertainty, complexity and ambiguity challenge people to nurture creativity, thinking outside the box and cultivating well-being are of the utmost importance.

V.4 Contribution to Knowledge

No studies have been found on the impact of pedagogy in the multicultural art workshop on the well-being of the high school students and the contribution of pedagogy in the art workshop on SEL. Hence, this study is original and its findings are innovative and original. Great importance is attributed to the cultivation of SEL and well-being through this model in a world characterized by volatility and ambiguity and especially under the effect of the COVID-19 epidemic.

This study bridged the gap in knowledge regarding the impact of pedagogy in the multicultural art workshop on high school students' well-being in the fields of: Art Education (Eisner, 2004; Frogel & Lorand, 2017; Green, 2019); Progressive Education (Csikszentmihályi, 2013; Mitra, 2006); Humanistic Education (Aloni, 2014; Green 2019, Noddings, 1988); Multicultural Education (Banks et al., 2005; Bennett, 2001; Giroux, 1995; Norberg, 2000; Yogev, 2001); Creativity (Robinson, 2011, Winnicott 1995); Social Emotional Learning (Berkowitz, Battistich, & Bier, 2008; Fink & Geller, 2016); Well-Being (Diener, 2000; Cowen, 1994; Hazut and Segev-Shoham, 2006; Zimmerman, 2010); Adolescence among Generation Z (McCrindle, 2009; Merriman, & Valerio 2016; Schwiger & Ladwig, 2018). This study also contributed to the field the field of the above theories.

Research innovation: the original model derived from this study expanded the knowledge in the field of social emotional learning, well-being and multiculturalism through an art workshop. Furthermore, the research findings enabled the research to build the model proposed by this study.

V.5 Development as a Researcher

- This was a study which enabled me as a teacher to research my work. Only when teachers stop in order to look in depth at their work, using research instrument, does the level of depth and understanding of the components of the pedagogical process become clear. It is important for the teacher to pause and explore in order to comprehend the depth of practice in the field and the various components that compose it.
- In the qualitative study the ability to deepen, the reference to the social emotional spectrum was greater. The instrument was more sensitive and accurate than the quantitative instrument.
- The story - the narrative told by the interviewees, even though all of them answered the same question - was different and emphasized other meaningful issues. Each of the stories told reflected the life of a teenager in the context of the process of the art workshop in particular and shed light on other aspects of the teenagers' life in general.
- It is important to allow students to tell their story to other students and it is deeply necessary to recreate their experience and to share. In addition, it is important for the teacher to listen and learn from it.

- Already in the classical period, Aristotle argued that education to know without education of the heart was not education at all (Thomson & Tredennick, 1976). He understood the importance of well-being in the pedagogical process.
- The meaning of integrating pedagogy in the field of well-being at school is fateful school for students and is a life-saver.
- In the education system, all professional teachers can lead their discipline, designing an integrative, holistic model with the emphases that are important to it.
- The school can create a micro-climate, "another place", a habitat for the optimal development of the students.
- The physical place, the workshop, as an ecological learning environment in the school is of great importance.
- It was important for me to examine the research question in the courses in which I taught my colleagues, teachers of different and varied subjects in school, as well as pre-service teachers in teacher education colleges and universities. I implemented the intervention program (on a small scale) also for teachers and students and the research results were similar.
- I have been a member of an academic team of the MOFET Institute that promoted a teacher training program for SEL teaching in teacher education institutions.

V.6 Future research

My recommendation is to conduct further studies in order to:

1. Research the impact of "SEL learning through an Art Workshop" on primary and junior high school learners, pre-service teachers, in-service teachers, principals, and work teams in organizations outside the world of education. The aim is to comprehend the impact on and contribution of the model application to the education system as a whole and other organizations during the COVID-19 epidemic and in the days after.
2. Investigate the multicultural component itself, namely what is the effect of multicultural component on the well-being of the high school students participating in the study.

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Appendix A: Well-Being Questionnaire

Upon the beginning of the academic year and at the beginning of the process in the art workshop, I would like to ask you about your personal feelings and will highly appreciate your cooperation. There is no obligation to fill in this questionnaire and you may stop at any moment. The information will remain confidential and I will use it only for the purpose of this study. You do not have to state your full name, just your initials.

There are no correct or incorrect answers. Your real feeling is what counts.

Below is a list of general assertions which people usually make. Please read the assertions and circle the number indicating your extent of consent with each of them.

5	4	3	2	1
Strongly agree	Agree	Neutral	Disagree	Strongly disagree

1. Overall, I am satisfied with myself.	1	2	3	4	5
2. I am able to do things as well as most people.	1	2	3	4	5
3. I feel I have some good qualities.	1	2	3	4	5
4. Overall, I tend to think I'm successful.	1	2	3	4	5
5. I feel like I have a lot to be proud of.	1	2	3	4	5
6. Sometimes I feel useless.	1	2	3	4	5
7. I feel that I am a person with at least equal value in relation to others.	1	2	3	4	5
8. I wish I had more respect for myself.	1	2	3	4	5
9. I feel I have the abilities to meet the tasks I set for myself.	1	2	3	4	5
10. I have a positive attitude towards myself.	1	2	3	4	5
11. This period is the best time of my life.	1	2	3	4	5
12. My life could not have been happier than it is right now	1	2	3	4	5
13. I feel that my life is full of interest and meaning.	1	2	3	4	5
14. As I grow up, things look better than I expected in the past.	1	2	3	4	5

15. My situation is good and there is nothing I would like to change at this point.	1	2	3	4	5
---	---	---	---	---	---

In the last six months, at what frequency have you felt (please indicate one answer for each line):

	Almost every day	More than once a week	About once a week	About once a month	Seldom or never
Headache, abdominal pain, dizziness.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Bad mood, depressed.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Motivation to create / do.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
A meaning in what I do in my daily life.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Sense of self-efficacy.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
No one understands me.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Anger, nervousness.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Difficulty to fall asleep.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
A feeling of loneliness.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Optimism.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Connection to the people around me.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
A wish to express my opinion or my feelings.	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

Male/female: Country of birth: Language: Religion: Place of residence (in daily life:

Appendix B: Informed Consent Form



Babeş-Bolyai University, Cluj-Napoca
Faculty of Psychology and Educational Sciences
Department of Educational Sciences
Sindicatelor nr. 7, 400029, Cluj-Napoca
Tel: 0264 598.814; Fax: 0264 590.559
Web: <http://psiedu.ubbcluj.ro/SE/index.htm>



Informed consent form to participate in a research on the subject:

The Effects of Formative Pedagogy of a Multicultural Art Workshop on the Well-Being of High School Students in Israel

Thank you for agreeing to participate in a study exploring your experience in the high school art workshop.

The interview will be conducted by Adi Herling Goldstein, a postgraduate student at the University of Cluj, Romania. The study was approved by the supervisor and the university ethics committee.

This participation includes an in-depth interview that will last about 50 minutes as well as presentation of photographs from your final art works that you have created in the 12th grade. The interviewer may call you later to discuss your answers and clarify certain findings.

The findings of the study will be included only in a doctoral dissertation by Adi Herling Goldstein. The written work will include quotes from your interview in order to illustrate the researcher's conclusions.

Your signature on this form constitutes permission for the researcher to bring these citations.

By volunteering for the interview, you contribute to the understanding of the impact of the art workshop on the development of adolescents. I hope that you will also understand the meaning of the matter more during the conversation. You can rest assured that his conversation will not cause you any harm.

You are allowed to stop the interview at any time as well as ask the researcher after the interview not to quote you. In any case, you will not be harmed by it. In this case, the material you provided will not be included in the study and will be destroyed.

In order to protect your privacy, I will keep the information you provided in complete confidentiality, with this form separated from the text of the interview. For the interview material

I will only indicate a self-identification number and in everything that appears in writing, I will use pseudonyms for you and the other people you mentioned.

If you have further questions, please ask them before you sign. Your signature indicates that you have read, understood and agreed to the aforesaid. You are welcome to keep one copy of this form to yourself.

Signed by:

Last name _____ First name _____ ID No. _____

Address _____ Zip Code _____

A. I hereby declare that I agree to participate in the research as detailed in this document.

B. I hereby declare that it was explained to me by Herling Goldstein Adi as follows:

1. The University's Ethics Committee has granted the researcher a permission to conduct this study.
2. The study was conducted on the subject: The Effects of Formative Pedagogy of a Multicultural Art Workshop on the Well-Being of High School Students in Israel.
3. I am free to terminate my participation in the study at any time and that I am not subject to any sanction if I choose to do so.
4. Confidentiality is guaranteed as to my personal identity in scientific publications.
5. In case of any problem related to this study, I can contact the researcher by phone at 0522043368 and by email: adialoney@gmail.com for further consultation.

C. I hereby declare that I have been provided with detailed information about the study and in particular the following details related to the research aim, methods, the expected duration, the common inherent risks and the inconvenience that may be caused to me.

D. I hereby declare that I have given my above consent of my own free will and that I understand all of the above.

Name of participant in the study

Signature

Date

E. Statement of the researcher

The above consent was obtained by me after having explained to the participant in the study all of the above and making sure that all the explanations were understood by him / her.

Adi Herling Goldstein

Name of researcher explaining

signature

Date

Appendix C: Transcription of Interviews

Interview with Nina (pseudonym)

Adi: What a pleasure to meet you. I want to ask you what is your story, what is your personal experience from the art workshop? You studied there for three years from the 10th-12th grades and what do you remember?

Nina: I remember all our studies. We started with the theoretical lessons and learned about the periods, everything, and all the tasks we were given to draw objects, impressions and all that stuff, a ... it was very interesting. At first everything was strange. I did not understand what were these periods. I slowly began understanding how to analyze pictures and paintings, and so we progressed until we got to Yvette and did the work and matriculation properly.

Adi: How did you feel in the workshop, what was the atmosphere there?

Nina: Very good atmosphere, I remember you well, that you would always answer everything and if we did not understand something you explained it properly. Everything was very good, I felt like I was exposed to a new world and I learned new things every day. Although I had a bit of a hard time working and ... we also overcame it through the expressions.

Adi: What was difficult?

Nina: I had a hard time drawing at first because I had no background, I had not painted at all before, but slowly, the hand became free and then everything began flowing, slowly.

Adi: And later, how did you cope in the following years, the 11th and 12th grades?

Nina: In the 10th grade it was hard, as I explained. In the 11th grade the hand was already free and slowly I started painting. When I got to the 12th grade I wanted to do in my final art work something related to me, something that I would feel comfortable with, something that would also show the other side of me, that I would really introduce myself. So, I chose to draw Circassian paintings, the dance of the circle and our experience during our dances. This is how I created six circles, each circle symbolizing a certain thing in the dance itself, which included costumes, the Circassian instrument played in it, and I tried to just convey the dance itself, the circularity, the whole experience itself. I drew and sent it to chosen works and in the end, it was chosen.

Adi: Why? Present where?

Nina: At Haifa University.

Adi: How was it that you had your show?

Nina: The truth is I was very excited, I did not expect it, that I would actually be chosen from the class. Because there were girls who were on a very high standard and I seemed to have no expectations at all. When I submitted the work and got to display it there, I remember the work was still in school and our Mayor happened to come to the exhibition and I remember your telephone call, where are you? Why aren't you here? And I was excited and that, and when I came back, they also called me and told me that anything a person who lives within our small community, any person who takes something out and shows our culture is a bonus for us and it is

not at all ... not at all obvious. I was very excited and even posted it on Facebook and I was proud of myself. Even my parents and all my friends came in the evening of the exhibition itself, and it always remained a part of me and I do not believe yet that I presented at the exhibition, because it was too much, a little dream, I saw people who were artists and things they exhibited and I always I said that it will take time until I get there, it will be good, and suddenly I was chosen and it made me very happy, and in the end I am very proud of myself.

Adi: Did it affect you in any way?

Nina: Yeah, at first, I did not believe so much in myself, that I could get to places like this, that I could paint. At first I had a very hard time painting and also thought I was not born to be a painter, but after I got the exhibition I said well, it already proves that I have something in my hands, I'm not just working, everything's fine, I know how to draw if my work was chosen I probably have something. And this is also what led me to continue my studies, I checked after I graduated, I checked here and there, and when I came for an interview in the Emek Yizrael College I also presented these works, I took them with me and presented the certificate that ... I presented this work in an exhibition in Haifa, they asked me and I proudly told them and ... and that's it.

Adi: What did this workshop do for you?

Nina: It opened a lot of doors for me. At first, with us, when talking about this specific pathway which is not so common in our village. I think it is a profession that cannot be a real profession for a woman who ... who grew up in this village, it is probably prejudice, and luckily my mother pushed me to this and when I came to the presentation of pathways I said I wanted to do something no one did, and when I got to the workshop I was very happy that I was really doing something for myself and not something I was expected to do. This workshop really opened up ways for me, I saw a world, things I would tell my friends and they would say what, that's what you do in class, it's interesting but are you sure you want to make something out of it? As if they did not believe, but slowly over the years we went through the 10th, 11th and 12th grades, and in the end while doing these works I came to this exhibition, so I guess it contributed a lot, even very very much.

Adi: What do you mean I saw a world?

Nina: I saw artists, I saw paintings I did not see at first. I also saw earlier, because my mom really liked this field and she would show me things and we always liked to design things too, so when I entered the workshop it was already seeing several styles, not something I suddenly see in some newspaper, it goes into the depths of art and I already begin remembering names, and I'm starting to recognize already what artist it is and what techniques they use to design their pictures and plan and how to do it, and how to do brush strokes and all that stuff.

Adi: And you who are from here, from this village, do you feel that there is something very special about it?

Nina: The truth is. I, every work I do now in my studies I try to combine the fact that I am different from everyone else, that I am Circassian and I express it so that they know that too, because if I do not reveal myself, the amazing culture I live in, no one will recognize it. It developed so beautifully that when I started painting in the 12th grade, I was amazed that it came out so beautifully, that even I still keep these works as if they were the most precious for me.

Adi: Where are they?

Nina: They're at home, in my room. I'm now waiting to renovate this room, make a studio and I'll hang them so I'll have a reminder every time I have something I'll look at it and I'll be full of energy again.

Adi: What energies does it give?

Nina: It gives me energies to keep going, to start, if I'm in crisis now and I have no idea what I need to do, I look at works I made and I remind myself that I know and I can and I start from the beginning. Just breathe, look at it, and start from the beginning. Nothing happened, and then really when I see the works and I realize I did them then I already come back to myself and it gives me energy to do works.

Adi: I want to ask you, what did the workshop did for you from a social point of view?

Nina: The truth is that ... socially I had a bit of a hard time because I ... I had a hard time socially, it's not something hidden, it's also seen about me in class, but I had friends and ... we helped each other, even I remember Sarah with her techniques of the brush, she taught me how to make this printing, and we helped each other and overall there was a good atmosphere in the class, it was not that there was too much competition or anything like that, we were all on the same particular level that we kept each other and when we prepared the exhibition itself, we also helped each other and each one was there for the other.

Adi: As a Circassian girl in the workshop, was there something special?

Nina: Yes, because I was the only girl who is Circassian. Outside the workshop, the Circassians said what is this and that, and I went on just to prove that it is not a mistake what I do, and there is a world outside the realms that need to be learned, by the stigma by the herd. I was proud of myself that I come out of the herd and I show that you can go out and you can do things and not the end of the world, and here I was accepted for a degree and I am already in my third year and now you tell me, you know what, you do the right thing, we need people like that. Understand why you insisted on this thing and continued it.

Adi: The kind of pioneer, precursor, you need a lot of courage.

Nina: Yes, yes. I knew some people who studied in the College and I drew my strength from them. I saw women going and learning so I said, why don't I will myself, it's something that I love, it's something in which I can succeed, and ... I'm just doing what's good for me and not what's good for others, I'm trying to do my best.

Adi: So, what can you say to Nina as a Circassian woman?

Nina: I can tell Nina that she is very strong, that she was not broken at the beginning in high school, that she stood her ground and she chose a profession that was less valued, and well done that she did not ... She also did not give up even though it was hard in paintings and works. And well done, and I'm once again proud of myself, it's not obvious that I'm going through these things.

Adi: Do you feel that learning art has helped you academically with regard to other professions?

Nina: Yes. Let's say that I was inside, in high school or after that? It also helped in high school because sometimes we would get pictures or something like that in a home-class lesson, we would just analyze it or show this side we have and ... be proud of it and everything, and after I was also accepted to study for a master's degree

After I was accepted to undergraduate studies, in the first year we also had an art class and I sat and already knew what they were talking about and I answered the teacher and she would tell us, those who studied art should not speak, who those who did not learn, should speak please, give others an option to understand. It was not fair. I was one step ahead and already knew what I was supposed to do. it helps... with the works, with the compositions and I no longer had to learn these things, I skipped ahead.

Adi: And in life in general do you feel it helped you?

Nina: Ah ... yeah, I'm excited that it helped because everywhere I go now I feel it accompanies me and I am looking at things differently, I already see things differently, and I started to like it very much I already started visiting museums, things I would not have done before. So I guess it affected me a lot.

Adi: In which year of academic studies are you now?

Nina: I'm in my third year already, in visual communication that includes all the subjects of graphic design, I have already taken a two-year painting course, I have studied photoshop, illustration, photography, daily poster design.

Adi: Interesting.

Nina: Very interesting.

Adi: Art workshop, imagine there was no art workshop in high school/

Nina: I had a very hard time, I will also explain why. As a high school girl I had a very hard time with Study subjects with a lot of text to read, they made me the diagnosis and told me listen, there is such a thing as a learning disability and you are not suitable to study subjects that involve many written texts. So, they made a diagnosis and said, there is something called learning disability and you are not suitable for learning these subjects in writing but only orally. Then, when I realized that there is a pathway in which it was not necessary to learn verbally, just through expression by drawings and pictures, it was something that attracted me very much, I was happy because I could do what I really want, and what I can really get out of myself. This is why I joined the workshop and if not, I would probably go with the herd by biology and then I would get lost there with my learning disabilities and I could not write summaries and I would probably lose it. So, this workshop helped me a lot to use what I was born with naturally and develop it, instead of getting stuck with something I do not want, and I have a hard time. So, this workshop is truly a blessing for anyone who has a hard time mastering a text and expression and all those things.

Adi: Can you talk about what it has given you not only in terms of studies, exams and such but what it gives you in terms of your personality, in terms of...?

Nina: In terms of personality I learned to talk, express emotions, and how I can show things differently, and how I can draw a picture and then people will look from the side and say wow I really feel that within the painting everything you drew, the feeling and the ... it gave me a lot of ways to express myself because I was also a quiet girl so I would draw and take things out. It helped me arrange Nina for myself in some sense.

Adi: If I were to ask you to use some metaphor, the workshop was for you, or the workshop is...

Nina: The truth is that the workshop was a magical place for me. Although I had a hard time and everything, but when I got there I felt like I was in a safe place, that no one could tell me if it is right, wrong, and that way I would slowly get things out and work slowly but eventually I would reach a result that is a result. And I was excited that I was getting to the result but I also needed to improve the time I put into it. This workshop really helped me in many ways.

Adi: A safe place is a good place.

Nina: Yeah, it's just like that, I really mean everything I say. Although they did not say it about me, but it really had an impact. Without these studies in high school and in this workshop, I would not have gotten where I am and I would not have believed in myself that I could do these things, that I really know how to design and do draw.

Adi: Do you remember that when you started drawing Circassian works like this, the Circassian images from the dance, it also stems from some reason, why the dance?

Nina: The dance was for me something that was engraved in me, it is a very beautiful dance, this dance symbolizes the courtship of the girl, the circles and so I tried to express the feeling we experience when dancing this dance, the excitement that a guy tries to impress on you while dancing and you do not smile because you are polite, and you are half smiling towards the end if you like the guy and that's how the Circassians used to court the girls. This is how friendships were formed and this is how people would get married. I wanted to show this lovely thing that is happening. The atmosphere of the dance.

Adi: And the fact that you drew it and saw it in the workshop, what effect did it have on you?

Nina: A ... I was very happy because the girls in the workshop also asked me what, how the dances, and how it is, explain to us, show us and costumes. I remember I would use such a special silver color that I bought, all the girls wanted to take it from me but I kept it to make the decorations for the girls' dress, everyone would look at it, and I would be excited that I did it.

Adi: Was that a different work?

Nina: What do you mean?

Adi: From all the other works at the exhibition?

Nina: The truth is that when I entered the exhibition I also saw very beautiful works, but when I got to my wall, I said look at the other works and look at mine as if I feel the dance really and all the friends who were with me said, I do not understand how you can draw such a thing, really feel what you are talking about...

Adi: What did the Circassian friends say?

Nina: It stood out for them and they were happy because I bring out the culture, I revive it and I preserve it by showing it at the exhibition and people from all over the country see it and it's intriguing to see such costumes and the accordion and why it's round, it raises a lot of questions. They were proud of me overall.

Adi: So, this work for you is what? What's your story?

Nina: This work opened the first step for me to be able to say that I create and I know how to paint, it was my first starting point I achieved is that I exhibited at the exhibition and I have my own

paintings, and there I opened this field, it is a milestone that I will always remember My first point from where I started.

Adi: So, the story of the workshop, what is this story?

Nina: A story where all the thoughts I had there started to really happen. I always wanted to know how to draw, so there it all started, I started to draw slowly. The place where I started to be myself rather than being Nina who is asked to be what they ask her to be, what is expected of her to be.

Adi: Wow, the place where you started to be yourself, beautiful, charming. When you see the works of your friends from the workshop, there were a lot of works there this year, it was a very big exhibition, so what can you say about the group experience?

Nina: There were really very good works and they were varied. Everyone brought their own personal thing and that's how I also learned things I didn't know. Each one contributed to this exhibition, to show something that is different.

Adi: If you could say something to the Circassian girls in the village...

Nina: I would say that it is a very advanced profession now, it is not a profession in which it is impossible to make a career and develop from it. If there is this thing, this desire to design and paint, just not be afraid, get out of the stigma of the herd and do what you dream of doing, if it's anything to do with design, it's not a bad profession, you should not always go after the herd. You can always see someone like me sitting and studying and I advise girls to just not be afraid, even if you are left alone, the only Circassian in the class, it's nothing, you will progress as you enter the workshop, it's not the end of the world, you can do it. It is also advisable to enter even if you like and love it, why not do it?

Adi: Maybe also on another level beyond art, be the only Circassian in?...

Nina: Yes, it can also be a certain class to get into such a thing and .. even there to present the Circassians, everywhere should contribute. No need to be afraid to go into places that are different and the stigmas that there are, I broke a stigma, and I am proud that I broke a stigma. Like I said at the exhibition when I got the phone call from Mayor, I realized it was serious, that it could be serious, I remember the words he said to me, we need this area also within the village to move forward and show our culture. And because of that I also continued. Like I said in my undergraduate degree I try to push that I am constantly doing works on the Circassians, so that they know, become familiar with.

Adi: Take another step and you are also very respectful.

Nina: Yeah, I took a step for myself and I took a step for the community, and also try to encourage other girls to take that step. It's something that's not simple, being alone in a place you feel alone but it's what you love, why not do it and succeed and then in the end everyone will be proud and say, it's something we did not know until now, now we know, so maybe we will too? Other girls. I know girls consulted with me, girls who chose a different path and told me I want to draw and I want to, but my mom says so and my mom does. And my cousin I remember she told me it was hard for me in the field I chose the pathway I chose, so I told her do you like to paint? Yes. Do you like to design? Yes. So why are you not going? And so I went to her house, talked to her mother and explained to her that this is not the end of the world, and I showed her my works, and

I remember she called me two days later and she told me listen, I left this pathway, I went to the art pathway, and I have fun there and you cannot believe how I am drawing. Her name is NG and she was just in shock, I told her why did you not start from 10th grade, where were you? Did you not see that I studied? Why did you not go straight? Now I see her paintings, it's simple, I tell her mother, how dare you send her to another pathway, it's clear she has a hand in this field. And she now tells me listen I do this and that, and she consults me, she cries, I always tell her not to be afraid, that in the end she will also come to the academy she will succeed if she believes in herself, and then she always reminds me that she is also one of a kind in the village, in the workshop and I tell her that everything is fine, that I also went through it and that's how I also try to help others who are afraid to take this step, because it is something that is not understood.

Adi: Is there an advantage to being one of a kind from the village in the workshop?

Nina: Yes, because everyone asks you, you feel special, you feel like one single person in the workshop, I felt good about it, at first I had a hard time because the close friends were not with me but slowly I developed, I got to know other girls in the workshop as well. All in all it is an advantage to be a single Circassian.

Adi: Did you have any friends there?

Nina: Yeah, I had girlfriends there, C. was a very good friend of mine and I still keep in touch with her, I show her all the things I do now and she also every time she draws and she feels like painting I also bring her equipment if she needs it. E, was also a friend and O., and we are still somehow friends, AB and Shiri... I still checkup on them and I see the men, sometimes we correspond like that, ah you started school and then already as if in the field of design, and I record yes, I continued and studied for a bachelor's degree and such.

Eid: Are you advising them now?

Nina: Yes. (Laughs)

Adi: How nice. There is a place for this workshop in your life.

Nina: There's a very large place. It's even etched in my heart this workshop and it will always stay there, it was the opening whistle for all the things I went through so far, it's something I really do not know anymore, I do not have the words to explain the...

Adi: Thank you very much.

Adi's interview with Shir (pseudonym)

Adi: Dear Shir, what nice meet you. It is very exciting.

Shir: Yeah (laughter of joy and embarrassment) I really wanted to, you do not understand. I ... kept trying...because you know we tried to schedule a meeting a few times and he (Tal) said to me, "what's the matter with you? she should chase you and not you have to chase her. I told him I want it. It's important to me. really! (meaningful excitement in tone and voice)

Adi: So now we have a chance. I want to hear your story. I want to hear what your experience from the art workshop is. You were actually there from the 10th grade to the 12th grade. e. So, what do you remember, what do you recall about this workshop?

Shir: I'll tell you what I recall. I did not start with art. I started in media and social sciences. Now, my choice was a bit in line with what my dad wanted me to do. He wanted me to do something more practical. It's for him because my mother is also an artist, he saw that it's not something that makes money so it's not something you can really do much with, and he did not want me to go there. I remember that after half a year I came to my father and said: Dad I'm sorry. I cannot stay here anymore, really it did not interest me. I was not interested in communication. Talked mostly about TV shows, stuff like that. I did not want. It felt fake to me. I told him to accept the fact that I was going to study art. And then I really moved on to art. And, honestly. I felt I had come to the right place. And I remember feeling relieved. I remember as soon as I moved in, I entered the new classroom. At first, I sat on the side. I did not connect with the news girls. I kind of felt like an alien. Yes, I felt I had come to the right place. And I've been painting ever since I can remember, but I did not have much time to do it. I'm always terribly busy. From the 4th grade I worked on a horse farm and I would do sports. And I really did not have much time to deal with it as I wanted. And suddenly when I got to the classes and that's what I had to do. And I did not have to do anything else, just that - I remember waiting for these classes. For me it was what I wanted, I wanted these lessons to be, I was waiting for them. For me it was a break from everything. I wanted to converge within myself. I wanted to bring out something that is mine.

I'll tell you what - I'm not drawing from the imagination. I'm copying, but it's still something of mine. Because even when you copy, there is something from your personal touch in it. You put something of yourself into your work. And I was waiting for it. I was waiting for the staff and they would tell me take and draw or give me different techniques. They guided me. Also, the history of art. I really enjoyed it. I remember being fascinated. It interested me. I remember I was interested. I went to read for myself. There were artists who interested me and I read a lot about them and for me to this day they guide me. Leonardo da Vinci is a Legend. really! I sort of admire him. And these are things that changed my vision. Suddenly I started delving into it, and I integrate here - from the moment I started filming, that it was in the 10th grade, at that time, and it was really parallel. The very fact that in photography you learn to look for the small, special details, and suddenly you look at colors, to look for special things, I learned to pay attention to the little things, as soon as I combined photography with art everything changed for me. The very fact that in photography you combine colors, looking for the little things, automatically changed my vision for optimism and I was not optimistic. Combining art and photography made a switch in my life,

my life seemed different to me, more interesting with meaning, suddenly, really, I was happier. And I was not like that. I have always been a very serious person. I do not know if you've met my dad, and I'm very much like him. He was a police investigator and a sapper. And saw many things in life that I suppose eventually led him to this place. I'm like my dad. I started like this. My dad is a role model for me and I have always been like him. But it gave me a different perspective. I was really looking forward to classes. Final art works - I was waiting to get to work on them, I did not work on it enough at home. Because at home I could not. I did not make it. I waited to work on it in the workshop because at home I could not work. In the workshop I did succeed. In the workshop I did manage to get into it as well as invest in it, and I did not deal with anything else, delving net into it. I delved in and concentrated only on that and time passed very quickly. I would look up and be surprised to realize that three hours had passed and for me it felt as if I had started a second ago.

Adi: What was it about the workshop that made it possible?

Shir: Atmosphere. Atmosphere. I am now also in the army and I realized that I am actually like that. When I have things that occupy me, I cannot concentrate on art. I cannot, it's hard for me. Physically I cannot. But when you get there (referring to the workshop) and you're just busy with it - I was allowed to. And the place is very giving. It was quiet. Each one worked in her place. And I could also compare. I could look and compare myself to others. I saw works by Adi, by Pilar and it gave me a place to compare. I am also very competitive. really! It gave me a stimulation to work, something that I don't have at home. When you are alone with yourself, I sometimes find it hard to pull myself into these places. There really was competition and there was space and means — every kind of color I needed, even though I mostly paint in black and white. The materials were available. And there was space. I'm stressed, that I have no space, it's hard for me. Say, my room in the house is small... does not have space. There I had a place and a competition and means. I had colors and everything I needed. The place allowed. At home. It was not possible for me. I was suffocating. I moved to another apartment - I am now in my second apartment, soon again I am moving and I hope that in the third apartment I will (and I am working on it) have a huge portfolio.

Adi: So you talked about the space, about the place, about the fact that the workshop gave you space, that the workshop gave you peace. You talked about the atmosphere in the workshop, that you had competitiveness, a comparison with Shahar and Sharon. For having all the materials for the job.

Shir: With Shahar. With Sharon less. Not that she's not good but I'm not really connected to her enough. I sat with Pilar and I compare myself to the Best. (In English) Usually. It's been like that for three years. It interested me more than any other class I have attended. I loved coming to class. Even when I did not like to come to school, in the days of art I came. There was no other alternative, I would come. I wanted to come. And as I said - I only painted in the workshop. At home I could not work. Only in the workshop did I succeed.

Adi: You talked about this thing that the other studies were not real and you had no place. For finding a place in the workshop. That it was true. Where did it meet you? Why was this true?

Shir: Because it was real. And even if I compare the population of the pathway, it is different. It's a different population, they were the "acceptable" girls and they focused on reality and things that

are not me. I realized it's not me. I've never seen a reality show. Did not interest me. I'm the most real. Fake is not me. I'm not lying, I'm not faking. This is me. I do not connect to reality and not to those who go in the herd and there is nothing there. There is no depth. When I met the girls in the workshop, at first, they seemed strange to me, a collection of weird girls, but in the end each one was true with herself. It felt right to me. I got to know people and a population that might be a little weird. That, at first I did not connect with this population but later I really enjoyed being with it. It is real because it knows how to express itself and not like those who go with the flow and do not connect with themselves. And there is nothing beyond it. Compared to artists who know how to take things in depth, to their truth.

Adi: Where did you meet the silence?

Shir: I'm generally a quiet person. Feel much more comfortable with quiet. With few people around me and anyone can listen and express themselves. Even now in my office in the army. There are people and I teach soldiers, but by and large I am with myself and some people are close to me, and there is silence. You can concentrate, you can hear yourself think. And had it in the workshop. Each one puts on the headphones with her music and when I would take off the headphones the only noise that was heard was your steps in the workshop when you went from one student to another or the pencil click on someone's page. Or sometimes some music from the headphones of someone you worked with. Each student concentrated on her own and allowed the other girls to work. Need no more than that. Once everyone is working it is contagious.

Adi: Where did that meet you in your teens?

Shir: First of all I can say that my adolescence was not too noticeable. There were no crazy mood swings. I can testify and my parents will testify. I see my sister's adolescence and it's really not me. But this is an age where you are looking for yourself. You do not know who you are. Today I know who I am and what makes me good and what not. This place in the workshop allows you to pay attention to yourself, to get to know, to discover through the colors you are examining. Artists have a visual way of discovering themselves. Sometimes it's through your speech, the clothes you wear, I do not know ... Now that I put it to myself it's a boom! I understand how much this allowed me to know myself. It puts you in a place where you discover yourself and artists have a way of seeing themselves visually. That's me. I did not always like what I saw. There were clashes with myself. I learned who I am from different perspectives. Perhaps artists actually discover themselves faster because they are more visual.

Adi: The workshop shapes you but also allows you to shape yourself. You design your works and they shape you.

Shir: Yes, absolutely. Ultimately, it's a process, from such a process that teaches you who you are.

Adi: Tell me, Shir, when you look at the final art work that you have chosen to do, what do you say about it?

Shir: I love it. When I look at it, I've come to accept it. There are things I would change in it but I would leave the majority. I would make changes in the techniques, but in my eyes, it is a whole work. This work was an invention. really. I had not thought about it before. It came to me suddenly. This is something original of mine. I have not seen such a thing until now. I combined in it the two things I love most: photography and painting. And it's cool that it's mine.

Adi: When you think of Shir, at the age of 17.5 - 18, what do you tell her?

Shir: That she can be at peace and that she is in the right direction. Because, I was always sure. I knew what I like and what I want but still on the way you do not know everything and make mistakes. The ignorance then stressed me out but there was nothing wrong with it because here I am today in a really good place. It changed my outlook on life. The ignorance pressured me. But it made me be who I am. I know who I am today and what I want and where I want to go. It's all from there. I know who I am, what I want, and what I do.

Adi: And when you look at this forest with all these images. what do you feel?

Shir: It stays the same. This dragon will see how big it is. It spreads all over the canvas. I'm adore dragons. Even today my world of images remains the same. Although I evolved but remained in the same world of images.

Adi: Do you consider it precious?

Shir: Sure. It's me on canvas. I would not add anything. I would correct in terms of technique but totally do not add. Even if they pay me a million shekels, I will not sell it. I would not add anything. Everything I wanted is here. I would correct but not add.

Adi: The art workshop is - in metaphor

Shir: A metaphor? It's a guide, directing me on to where I am today.

Adi: Wow. An administration officer. Dealing with human resources and you say it brought you to what you are today. What is the connection?

Shir: Because it gave me a lot. Things I learned and experienced in high school were similar and shaped me and I ended up with a good basis. It all complemented me.

Adi: Tell me, Shir - how was it for you to see your work at the exhibition? See it hanging in the hallway?

Shir: Exciting. I was proud of it. I am proud of this work. I'm not one of those people who takes pictures and uploads to Facebook and Instagram, but I'm ready for everyone to know that it's mine.

Adi: This work was exhibited at the university?

Shir: Yes. This is the success of my life. I'm totally proud. With all the amazing works that were hanging there on such a high level, mine was one of them too. I can say about myself that this is the thing where I have been most successful. I do not tend to give myself credit for anything. But in this work I have incorporated my most beloved worlds. I was madly connected to it. I thought of everything. I decided everything. On the landscape, the topic. On the whole process. It's one hundred percent me. Absolutely mine.

Adi: Tell me, Shir, is there nothing dark about this work? After all, a forest is a tangled place, it has a secret, it has dangers.

Shir: Absolutely not. A forest for me is life. It's a place of opportunity. I live in a place like this. I will also return to live in it. And these characters - a dragon for me is not an animal. In movies, it is strong and smart and has experience and lives for many years. I do not see this as a bad thing. I see this as an opportunity - maybe there is a lovely stream where you can swim?

Adi: And if there was no art workshop in high school?

Shir: It would have been sad. I guess I would have sunk into the farm and not survived this school boredom.

Adi: So this is a good story - the workshop. Is it relevant to you today? Why was it important for you to come to this meeting?

Shir: Sure. It's a piece of the past. It's a good experience that gives me good memories. I knew I would come and remember another time, something good. In the military service I do not really speak. I usually listen. A kind of a psychologist who listens to the troubles of others. I wanted to talk a little. Let them listen to me for a change. Talking about art is freedom. Art is a gift to yourself. Equal to true freedom.

Adi: A great and important man in the world of art said: In art there is freedom but there is also courage. Do you agree?

Shir: That's right. I'm not brave in art. I did not really create anything from the imagination. I copy. Courage is being able to get what you think of on the page. I'm not brave in painting. Maybe in graphic design I am braver but not in painting. To me it is a mirror to the psyche of something external. I'm not brave. I copy.

Adi: I remember you in the workshop as if we were entering the workshop now.

It really was something very special, Shir. There was a lot of dedication, the accuracy, your inability to compromise. Accuracy, a craft of thought. These animals were very dear to you and you put everyone in the place they deserved. You knew the location of each creature, a lot of things were hidden inside this meadow. Something very special. Regardless of how you worked and how this was connected. I felt it was an inner world you were dealing with. That you bring it all in and you are completely swept by it. Taking things out. There is such a riddle here that something has to be discovered every time, little by little. It's terribly beautiful and terribly exciting. This is not like a strike on your face. Discover this great wealth slowly. There was a lot of dedication there. I understood that you were entering the forest and you were managing it. You did not get lost. You also managed all the demons. You put everyone in their place. You did not let them take over. You controlled everything, with all their madness and power - you ruled them like with a magic wand and they obeyed but still lived well in this forest because you gave them a lot of space. There was also a sign language that could be seen on the trees. Those who are not fake and think deeply, discover things. Charming!

Shir: Yeah, right. I loved it. Maybe it will now take on a different meaning.

Adi: You created reality. Cezanne said creation of reality, it's not I who said it. And you created. It's a kind of self-portrait. Your psychic world. That you say it's totally you, it's adorable. It's a place of a lot of power because you declare: "It's me". It's amazing! And even at such a turbulent age. There in the workshop you managed all the demons and monsters. In the army today you run them all, you could say you did a preparatory course for the army.

Shir: Yeah, I manage all the monsters.

Interview with Daniel (pseudonym)

My choice of pathway is connected to the whole issue of paintings, I was more interested in art than in all the other pathways.

I felt comfortable in the workshop. I had freedom of expression in paintings, there was no restriction, you could ask for help, get an explanation of artists, types of techniques and how to say it correctly in Hebrew: there were different instruments with which we could create art in different techniques: watercolors, oil paints, acrylics.

Towards the end I decided to work in watercolors when it is possible to leave thought to those who view the paintings. The drawing is not entirely accurate, anyone can imagine, interpret in a slightly different way. In every art there is a place for understanding, we can see paintings like the black square of Malevich ... anyone can interpret but in the watercolor paintings I focused on in 12th grade not everyone can understand what I drew and what I want to say and what's the point.

The workshop allowed me to deal with it. I used to paint for myself in notebooks for hand and pen paintings.

But I was not deeply involved in a serious way. After I finished high school, I bought myself papers and watercolors from a company in St. Petersburg and paid for it with my money. My personal money. When I worked in the workshop, we had it for free.

In the workshop we had the freedom to do what we wanted. You really have the freedom that this is the most important thing I came for.

I continued to dabble in art. For the past year and a half, I have been in the army or at home most of the time and I work at home. I am a soldier without a family in the country, but I believe that in the future I will have a bit more free time and I will have time to deal with what interests me.

I painted a landscape - view. This is what suits me. I like to watch the scenery. There are landscapes I did not know, I imagined, I painted from my head and there are paintings I chose to draw small landscapes from home. I gave them a lot of time, a lot of strength to materialize them on a sheet of paper. I created them on paper so that others will understand what I thought and I conveyed the atmosphere. I chose a water technique for my pictures in order to create an opening for the imagination.

I painted streets, and I painted the backyard of the house. The house in the Ukraine where I grew up. I did not paint the landscapes in Israel because I am used to them. I drew a landscape so that people would see something different. Landscapes we are used to are not so interesting. I could draw Mount Tabor, the church or the village. People are used to them. When I drew my stuff - people might think wow, what does it look like there? There it's more inviting.

In Israel, things are more hi-tech, more innovative. I'm connected to the old things that used to be before. Narrow streets, churches, hotels, theater. More linked to the old atmosphere. It gives me memories. Life has not changed there in the 20th century compared to Israel. I draw something that is connected to the past .

Only those who were there can understand what I have drawn. It gives me hope, I'm really connected to the house. When I painted in the art workshop, I felt like I was going back and I was with my family and friends. It's hard for me to say goodbye. After I finished school, I was not there

for another two years. For a very long time I was not at home. When I came back, I was in all these places - like a dream come true. As I sat and painted, I dreamed of the place, I was filled with longing. I did not have a hard time. It was a good goal, I felt comfortable with it. I had other paintings that I worked on for hours

But it was not the same desire, the same desire to create such a large quantity as when I painted the places where I grew up. I felt a kind of euphoria that I was going back to the same places. The places look a little bit different in painting and in reality. There is the place, it is recognizable but I painted them more in black and gray shades and left a small realistic part as in my memories. A small part was realistic and colorful because it is the past. I emphasized the image of old photos - like a camera drawing from the 1920s - looking old - past.

The color drops - are the opening to the imagination. Gives me hope that in the future I will go there and see it again and I remember it as it really happens right now. When I painted Ukraine it gave me a good sense of calm, hope, longing. I was not in a bad mood. In the workshop I had a really good time. I felt good about life. I had a longing for something I like to remember.

The people in the workshop were really nice to me. Cohesive class, there were people who drew really nicely, really progressed. Some people it's really the thing they most want I treated art as a hobby but I believe I will continue to create later in life.

I was in a state of crisis and did not know what to do with myself. I had no ideas and a lack of imagination and towards the end of the 12th grade I decided that I must draw, everything else does not really interest me.

In the workshop everyone helped each other with equipment and techniques, I was able to approach people and be impressed by their drawings.

"I felt on a plate" - to feel on my own plate means in Russian that a person is in the place that is meant for him.

I felt comfortable. That people could see what I was doing. They think that in the art workshop we sit around and do nothing. People told me, in the end when we presented at the exhibition, that now they see what we really do. There were friends who came and said, "You did not do badly at all". It is very nice to hear that people see what you are doing and give you a score. You did not work in vain. Everyone responds and pays attention. When you let something impress you with your work it's good.

After the end of school there were many who said they would continue painting. My personal portfolio, I showed to people, and people told me, "Not bad at all". I gave a painting to my girlfriend and she wanted to hang it on the wall. She asked to get it from me.

There was only one painting in oil paints and I gave it one year from my life, a year I worked only on this painting - I gave it to the home-class teacher Oz as a farewell gift. This is a person with whom we were really connected, he was always there for us. He was excited. He told me when I drew - "when you finish and give it to me, it will really make me happy at heart". He was excited - did not believe I really did it.

Art Workshop - My main vocation, which I saw in it, is a place to express my thoughts, my feelings. I could come there and express it in different ways. A place I learned a lot about art from.

We had something to learn there, we had a good teacher who explained different techniques. Although I'm a person who likes to work in my own way

Dealing with art is not an easy thing. Need a lot of willpower, ability to draw. it's not easy. It is almost impossible to paint beautifully. My father told me when he saw how I paint: "Leave art. You will not learn to paint, and I already see that you do not have it. If you cannot paint like me, then there is nothing to talk about at all". But I showed him the paintings I drew and I said to him: "Do you see"? And he was impressed and said, "Probably you can". I progressed in this profession when I was in the workshop.

In the workshop I was given instruments to understand that I could advance in this subject, it enabled me to understand myself. I built myself as a human being. Gave me a look at life from a different angle. When it comes to art - creation, I take it more seriously than ever. Drawing is to express your feelings, what is going on in your head.

"Opens a window for you" to the imagination, to the freedom to express myself. I used to be more "in the box", hanging out with the guys on the street - this was the way of life where I lived. I did not look right or left, I would not try to see smaller things like: a small landscape, a bird. Today I relate more than ever because now I notice and say from this approach: "If I could, I would draw it". There are places where I stop and think to myself: wow, maybe I'll draw this thing when I have time. I notice more beautiful places than ever. It gives me a good feeling of something I went through in life and finished it. Wow, I left something of myself, maybe one day I will send the paintings I have drawn to a museum in my city Chernobyl and they will see what people think about that place. When people are not there, they realize how good a name it was and how important things are to them. I live abroad - in Israel and still feel connected to the place.

I come from a Christian family and I did not feel any discrimination or anything like it in the art workshop or at school in general. There were Circassian girls, Israeli and me. There were people of all kinds and everyone felt comfortable. There is no room for hatred in art. There is art indeed but in our art, in which we were interested, creative art whose meaning is that everyone will see their little something within the work, where there is no discrimination and everyone can see the glass of water from his side. There was a creative openness - not to be closed in some image that you must be precise in. I was completely free. I felt I was sharing with myself - giving a part of myself, understanding who I was, connecting to my work, asking myself questions about what is this? What is the meaning of it? It gave me a chance to express myself.

3.4.20

Appendix D: The Final Art Works of the Interviewed Students