



Adults Learning for Intergenerational Creative Experiences -  
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## Newsletter: Issue Nr 5

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### ALICE from London

#### *The Mosaic Art and Sound's perspective*

#### Synthesis of contents

In this Newsletter our attempt has been to introduce The Mosaic Art and Sound's perspective on the project ALICE. It coincides with the launch of the Learning Unit 2 in charge of the same institution "*Music as Creative Language for Adults' Learning Interplay*" so the articles hereby presented are a good picture of the institutional identity, track record and motivations of The Mosaic about the project and beyond.

The first article (Dello Monaco & Cremona) tells about The Mosaic: who, why, what for and how The Mosaic was engaged within ALICE. The second and third articles (Dello Monaco, Newbold) bring concrete examples of practice of The Mosaic, that are connected with the ideas and activities being undertaken within ALICE. Finally, the fourth article explains the content and activities of the Learning Unit above mentioned, as well as some of the reactions of participating trainers.

#### Article 1: Howdy, The Mosaic Art and Sound!

*Teresa Dello Monaco, Paolo Cremona*

The Mosaic Art And Sound is a private adult education provider based in London, UK, that shares with many other contemporary institutions the drive to reach new targets in education and new horizons in the development of social and personal skills.

The Mosaic organizes seminars, conferences, in-service teacher training courses, performing arts events and special projects on socio-cultural subjects....**READ THE FULL ARTICLE**

## **Article 2: From Lullabies of Europe to ALICE**

*Teresa Dello Monaco*

*Languages from the Cradle* was a European project developed by a partnership comprising partners from seven European countries. The project developed a research on lullabies, ancient and new, and produced a recording of 35 lullabies from various countries for a multi-cultural approach since very early age.... **READ THE FULL ARTICLE**

## **Article 3: From Pinokio to ALICE**

*Teresa Dello Monaco and Debora Newbold*

P.IN.O.K.I.O Pupils for INnOvation as a Key to Intercultural and social inclusion was a Comenius project to explore storytelling in classroom and, through the universal values of children's stories, promote mainly social inclusion but also several other key competences. ...**READ THE FULL ARTICLE**

## **Article 4: A taste of the Training Experience: Learning Unit “*Music as Creative Language for Adult-Child interplay*”**

*Teresa dello Monaco and Juliana Raffaghelli*

On October 8, 2012 a new learning unit (LU) from the Advanced Training Course ALICE started: “Music as Creative Language for Adult-Child Interplay”, coordinated by The Mosaic Art and Sound in the person of Teresa Dello Monaco, and with the participation of Prof. Evangelos Himonides of the Institute of Education, University of London. With this unit the advanced training course enters in the phase of exploration of creative languages, after a first month devoted to understand the policy context and the project strategy. The community counts now with nearly 40 trainers from Romania, Greece, UK, Switzerland and Italy, interested on the topic, that are making excellent contributions to the debate of family and intergenerational learning. In this article, the contents, activities and some results of the Learning Unit are told...**READ THE FULL ARTICLE**

## Full Article 1

### *Howdy, The Mosaic Art and Sound!*

Teresa Dello Monaco and Paolo Cremona

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The Mosaic Art And Sound is a private adult education provider based in London, UK, that shares with many other contemporary institutions the drive to reach new targets in education and new horizons in the development of social and personal skills.

The Mosaic organizes seminars, conferences, in-service teacher training courses, events of performing arts events and special projects on socio-cultural subjects.

Since its foundation in 2003, The Mosaic



**The Mosaic**  
Art and Sound Ltd

has built a collaborative network in different geographic contexts and a variety of activities, undertaking projects with various European universities and research centres. Contacts and cultural/operative exchanges have naturally evolved that provide sources of growth and transformation and facilitate the development of shared applications.

The Mosaic's research and educational projects are continuously evolving in both content and delivery, yet it continues to keep in mind the aspiration it has always held of nurturing a society that puts human values first: a society in which individuals, from childhood, are helped and stimulated to thoroughly fulfil their potential and creativity, are happy to serve their community, and are able to think in terms of the whole and not only of their own personal interest.

In 2005, The Mosaic coordinated a successful Grundtvig project looking at the

effects of sound and music on human being and the environment. This experimental research included elements from a wide range of disciplines including psychology, sociology, anthropology, philosophy, music, psychoacoustics, cymatics, and neurosciences.

The project, which was carried out in collaboration with several universities, produced a nineteen-session training module for teachers of any subjects to enhance listening skills and intuitive ability.

This module is included in the European Union Comenius -Grundtvig Catalogue and is in demand across Europe.

Over the last few years, The Mosaic has focused much of its attention not only on adults' but also on children's education. It designed, coordinated and participated in several Comenius projects: *Eurolib* to promote children's literature and love of books while enhancing their appreciation of various cultures and languages; Folk DC to enjoy children's folk songs to learn about children's of Europe, their languages and cultures; *PopuLLar*, an innovative projects for teenagers to connect to their world through music; *Lullabies of Europe*, *P.I.N.O.K.I.O. Pupils for INnOvation as a Key to Intercultural and social inclusion and ART in EDUCATION*.

The Mosaic believes that the arts are essential to human beings to guarantee a complete and harmonious development. Music is a fundamental channel of communication and it is a valid means to enhance intergenerational dialogue. Through music, we can achieve a language that can express feelings and intentions sometimes to difficult to be

expressed just by words.

The role of adults as educators involves acquiring awareness of the functions of music and the arts not just as a way to achieve entertainment, but as a means to expand knowledge and enhance relationships that can be adopted not only by those who are trained in the arts.

With A.L.I.C.E., The Mosaic has had the opportunity to develop a training Module on 'Music as a Creative Language for Adult-Child Interplay', to work with professional teams across Europe and experience a valuable and enjoyable experience of eLearning where even very subtle subjects had the opportunity to be explored in a

collaborative and deeply involving atmosphere in distance learning.

The Mosaic hopes that the Module which offers innovative subjects for reflections and further development, as well as practical resources, will be used by all those organizations, institutions, trainers, educators and interested individuals to expand their personal and professional work on intergenerational issues through the arts.

## Full Article 2

### *From Lullabies of Europe to ALICE*

Teresa Dello Monaco

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#### **Introduction**

*Languages from the Cradle* was a European project developed by a partnership comprising partners from seven European countries. The project developed a research on lullabies, ancient and new, and produced a recording of 35 lullabies from various countries for a multi-cultural approach since very early age. The CD, coordinated by The Mosaic and recorded in London in cooperation with the Institute of Education, University of London, is accompanied by a book with information on each language used in the lullabies, a text on the cultural background of each country and activities that adults can do with children, based on the lullabies.

Most of these resources have been shared with the trainers in the A.L.I.C.E. Course as they represent a valuable way of enjoying music activities with children and expose them to the languages and cultures of Europe at an early age.

#### **Lullabies do much more than lullaing a baby to sleep**

The project clearly explained that Development Research shows that lullabies do much more than lulling a baby to sleep. They provide opportunities for children's growth and development as well as promoting a loving relationship between parent and child. In addition to instilling a love for music within the child, lullabies lay the foundation for future language growth because the child's environment can have its most profound impact before age four when intelligence is growing most rapidly (Howle 1989)

Language development begins at birth.

During the first 3 years of life, children form the main learning pathways in their brains (Bloom, 1964). At that point, the brain is very receptive to learning by sight, sound, taste, touch, smell, and doing (Dryden & Vos, 1997). Later in adult life, everything an individual learns will be built on the information gained during these early years including the sounds that make up language (Kotulak 1996). If adults talk and sing with children, their ability to distinguish the sounds and rhythms of language will develop. They begin to understand how speech is constructed, which is the first step in becoming speakers of their native language.

These early years of child development are particularly important and, according to recent research, there are a series of time periods, or "windows," in which children learn faster and easier in conjunction with increased brain development. At the end of this time it becomes much more difficult, sometimes impossible, for the child to learn the same thing (Wolfe 1998). Critically the ability to learn a second language is at its highest between birth and the age of six.

Much of the data on "learning windows" is relatively new and is still in debate. What is certain, however, is that a rich emotional and linguistic environment has a critical impact on the rapid development of a child's brain. Lullabies combine these two factors, providing the child with an emotional safe and warm haven, and at the same time with the sounds and rhythms of their native language or indeed the introduction to the language of another culture.

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## Full Article 3

### *From Pinokio to Alice*

Teresa Dello Monaco and Deborah Newbold



#### **P.IN.O.K.I.O. Background**

P.IN.O.K.I.O Pupils for INnOvation as a Key to Intercultural and social inclusion was a Comenius project to explore storytelling in classroom and, through the universal values of children's stories, promote mainly social inclusion but also several other key competences. The project used fairy tale characters as a 'way' of communication for pre-school and school children, migrant children and their parents.

Although the project was targeted at primary schools, local communities could learn about the topics and enjoy the activities. Parents were invited to workshops and The Mosaic could train them on why and how enhancing their storytelling and how to include music and sound productions with children.

This is linked somehow to the contents that we are developing in the A.L.I.C.E. project.

#### **P.IN.O.K.I.O. experience in the UK**

In a limited survey in several primary schools in London that The Mosaic Art And Sound made at the start of the P.IN.O.K.I.O. training, it was found that children's stories, folk and fairy tales are not frequently used in daily teaching.

Although storytelling is part of a teacher's way of transferring information and values, tales still vibrant in European children's literature are not taken into account when the need for developing curricula throughout the school year is demanding all efforts. However, teachers agree that using more creativity would help children to better understand and retain the subjects they learn.

Children's stories offers a wealth of experience and education. Trainers at The Mosaic Art And Sound adapted the P.IN.O.K.I.O. Teacher Training Education Programme to a training strategy that would allow

teachers in the UK to experiment and enjoy storytelling in the classroom to improve social inclusion and specific competences such as sense of initiative, learning to learn, communication in mother tongue, cultural awareness and expression.

The teacher training, creative labs and intercultural workshops, developed with European added value within the project, enabled teachers and children, and also parents and grandparents, to feel confident in exploring their own ability in the art of storytelling and engage children's creativity in digital achievements.

Children, inspired by the tales and by the activities initiated by the project trainers and teachers, expressed their feelings, thoughts and expectations through verbal communication, questions, description of imaginative situations, written words, little dramatization, sounds, body movements.

They shared and collected materials for common digital products. Thus the stories became part of a child's life and could resonate with the deep human values very often found in children's literature.

Children's literature would serve the purpose of building bridges of intercultural communication in classroom, a way to appreciate cultural differences and similarities to eventually reach the universal meanings within a child's tale.

The Mosaic Art And Sound worked in five

London schools with a high number of ESL (English as a Second Language) children and therefore with a need to integrate the little citizens into a multicultural environment.

## Full Article 4

### *A taste of the Learning Unit “Music as Creative Language for Adult-Child Interplay”*

Teresa dello Monaco and Juliana Raffaghelli



Re: Module 4: Exploring lullabies of Europe / Implementing sessions with music by Teresa Dello Monaco - Wednesday, 31 October 2012, 12:07 PM

Dear All,

this message is just to give you some hints while you are thinking of a pos they could possibly use it with children.

In the template:

To answer **part 1** - 'The context of my Session' and **part 2** - 'My Session's Scenario, trying to visualize an imaginary but possible situation and acting in

To answer **part 3** - 'My Session's learning goals', same as above.

To answer **part 4** - 'My Session's Learning Activities and Resources'. This th suggest. Try to remember, though, some of the essential points that we hav

a) Giving adults a perspective of the broad meaning, scope and applications (You could do this by preparing a PPT to show, for instance).

b) Making them aware that educational music practices are not intended to sounds are a natural function (predating language acquisition...). Everybody the talented birds sang?... why singing is important?.....

c) Practices: what can we do? Families jam sessions, where each member it...; building simple music instruments (suggest to see the many websites woodstick, glasses...).

You can review the '**Practical Examples**' of **Module 3** and do some exi invented activities...).

d) Using lullabies to sing for and with children and to introduce languages ar

e) Stressing the importance of being aware of the 'sonorous landscape' and music...

f) Discovering together the knowledge that can be shared after a deep music

g) Think, be inspired, invent a dynamics for a two hour session that will all

learning.

Catching the value of social media, Teresa delighted us with a personal message of presentation about the Unit on Youtube Learning Unit 2 ALICE presentation: [accessible from : http://youtu.be/G\\_RrJpTUvF8](http://youtu.be/G_RrJpTUvF8)

### The Unit

Music as Creative Language in Adult-Child Interplay Unit was aimed to enable the adult education trainers attending its sessions to transfer knowledge on the use of music and sound to:

- enhance listening skills of both adults and children
- enhance communication between adults and children
- be confident in one's ability to improvise music with children and deepen non-verbal communication
- make an innovative use of songs to develop creativity as well as language and culture awareness (lullabies and children's folk songs of Europe)

The Unit, divided into four sessions, explored music not just for its entertainment quality, but as a fundamental channel of communication as it provides a means to share emotions, intentions and meanings.

As Teresa explained from the beginning, *Music can exert powerful physical and behavioural effects and can produce deep and profound emotions within us. Music can be used to enhance closeness, social harmony and empathy. The ability and freedom to communicate by music/sound expressions,*

On October 8, 2012 a new learning unit (LU) from the Advanced Training Course ALICE started: “*Music as Creative Language for Adult-Child Interplay*”, coordinated by The Mosaic Art and Sound in the person of Teresa dello Monaco, and with the participation of Prof. Evangelos Himonides of the Institute of Education, University of London ([http://www.ioe.ac.uk/staff/arhs\\_24.html](http://www.ioe.ac.uk/staff/arhs_24.html)).

With this unit the course enters the phase of exploration of creative languages, after a first month devoted to understand the policy context and the project strategy. The community counts now with nearly **40 trainers** from Romania, Greece, UK, Switzerland and Italy, interested in the topic, that are making excellent contributions to the debate of family and intergenerational

*usually lost in the passage from childhood to adulthood, does not belong only to musicians.*

Taking into account this basic ideas, the aim of The Mosaic Art And Sound is to promote adult learning activities where parents and caregivers can explore non-verbal communication through the use of voice and simple instruments and experience the joy and balancing effect of communicating through 'musicing' with their children.

*Through musical interaction, two people create forms that are greater than the sum of their parts, and make for themselves experiences of empathy that would be unlikely to occur in ordinary social intercourse (Blacking 1987).*

The innovative aspect of the Music as Creative Language in Adult-Child Interplay module is also to be found in its deepening the listening levels, (hearing, feeling, listening, understanding) that, when activated through comprehension and practice offers a unique tool for self-development and social interaction.

The module attempted expand the concept of music as a new source of education by providing ideas and practical examples of how using song to promote awareness of languages and cultures of Europe through means of lullabies and folk songs and why researchers find the pedagogical conjoining of language and music compelling.

### **A taste of the training experience**

Teresa broke the glass with an stimulating message:

*I'm very pleased to work with you during the next weeks as I believe that sound, music and listening are subjects that will bring us many rewards for our efforts as educators.*

*Through the Unit modules, we shall find topics for reflections and discussion and in*

*parallel we are going to experience some practices that will lead us to an increased awareness of the world of sound around us as well as to ways to communicate through sound and music and deepen our levels of listening.*

*The path sometimes may not seem linear, and sometimes we can anticipate following modules' topics or go back to concepts already explored in previous ones. At the end of the Unit you will have noticed that sometimes, in our learning experiences, we can also follow a non-linear progression, but an 'harmonic' one.*

*More importantly, at the end of the Unit, you will have ideas and practices from which you can choose to develop your own personal music and listening sessions to transfer your collaborative pedagogic experience and enhance intergenerational relationships.*

*I hope that by the end of the Unit you will be one step closer to start to:*

- *Focusing your attention on the world of sound;*
- *Experiencing that music can be a bridge from the sensible perceptions to intuition;*
- *Enjoying new experiences of meaningful and balanced human relationships;*
- *Feeling an interest and passion for the innate human capacity of deep listening and music communication.*

The reactions did not take long to come, and the trainers started a travel from experiencing and reflecting on listening, to designing adults' learning interventions with the use of music as creative language.

The initial reflections introduced a rich world of previous knowledge from trainers:

*[BB]In introducing musical intelligence, Gardner first stands back and identifies its basic core of objective features: rhythm, pitch, harmony, and timbre, but he soon moves closer to dwell on the mysterious emotional power of music. He then presents several kinds of evidence to support his theory*

that musical ability functions like an intelligence--what composers have called "logical musical thinking" and the "musical mind".

[PS]The connection between music and the speech there is since antiquity in many species such as the Homeric epics, lyric poetry and the ancient drama.

Plato in his work *The Sophist* concludes that language is identified with the thought: Intellect and speech were the same. For Plato thought is an internalized language, and language is externalized thought. At Plato there is confusion because in his Idea World music is an a-priori knowledge but later

An article about Plato and the connection between text and music is <http://www.guardian.co.uk/world/2010/jun/29/plato-mathematical-musical-code>

[MMA]First of all, I am happy to say that in Romania, music therapy begins to take shape as practical at present for children with autism in inclusive education pilot centers.

Practitioners concluded that the first good thing that they have found using music in working with children with autism, was that through music, contact with these children is made easier without being intrusive, without entering uninvited their personal space.

But the reflections become feelings and emotions when invited to make "experiments" in the real world! Everything coordinated from our transnational space, the Educational Environment, toward the trainers' local spaces of practices:

I really can't tell what I enjoy more: listening to music or listening to silence. That's why I was almost sure that my exercise time would be a time of peace and relaxation... This exercise helped me realize some sounds that were present, loud and clear and I hadn't even noticed them

till now! [CHX]

So this is my brief experience of listening. What I can say is that the sound landscape is that I like the place where I live, it is a rural area. I grew up in a big rural area, a small town, so I'm rather used to be in silence. I like silence and the sounds of nature.

They make me feel quiet, prompt to listen my inner voice. [JR]

Hello,

The exercise was amazing!

At a "sound landscape" in a house I could heard my heart beating and then a sound from far ..the clock from the room near to me "clicking". At an "open place" (from my balcony) I heard the birds singing, children voices from the nearest primary school and some sounds from cars from the nearest road. It was really nice to hear children playing at school during the break and also the birds singing. This kind of sounds are new found for me. Even if I am fun of Yoga exercise, which requires a lot of concentration, I found hard to pay attention in these sounds and feel relaxing.

This exercise was really worth it! [DK]

And this is just a taste of what followed: exercises with music listening and the most important, others' speaking listening.

By the end of the unit, trainers were invited to develop a session where music was adopted and promoted as creative language for adult-child interplay. Some very interesting issues emerged from all the proposals, but here is an excerpt of the most valuable trainers attempts, taking into account that the final aim of this course is not only to learn about Creative Languages as tool to improve the intergenerational/family learning, but to adopt it in the design of meaningful educational interventions.

1. From Greece, [Chara Xanthaki](#) explored clearly the informal context of adults

education. In fact, the session was introduced as cultural activity beyond the borders of the school, even if starting from that context. An issue to remember is that with ALICE we are trying to reach adults, not children (these are the last, indirect beneficiaries). The trainer was able to indicate a number of activities that could constitute an interesting programme of intervention for families. The way in which she indicated the possibility of making children and parents to interact was plausible and coherent: this is for sure one of the challenges the project have to face!

**Take a look at Chara's Session!** accessible from [http://www.alice-llp.eu/Annex/Annex-Art4\\_Chara\\_Xhantaki.pdf](http://www.alice-llp.eu/Annex/Annex-Art4_Chara_Xhantaki.pdf)

2. From UK, [Daniela Latham](#) presented a very detailed programme in a very specific context regarding the issue of "institutionalized children". The session was aimed to trainers, so, coherently, the trainer considered only the presence of adults. The context of the practice was highly significant for ALICE, helping to reflect on the need to work with children at risk, and adopting approaches where volunteers are reinforced in their skills and knowledge seems crucial. Furthermore, the plan of the session was very detailed, allowing the reader to grasp the sequence and dynamics of the intervention, from triggering emotions/feelings, to practice, to reflect.

**Take a look at Daniella's Session!** accessible from [http://www.alice-llp.eu/Annex/Annex-Art4\\_Daniella-Latham.pdf](http://www.alice-llp.eu/Annex/Annex-Art4_Daniella-Latham.pdf)

3. From Romania, [Maria Magdalena Anghel](#) made a proposal exploring another perspective of a very traditional activity (within the nursery school, for Christmas holiday), as part of our approach to adopt music as creative language in adult-child interplay. What was very successful in this trainer approach was the powerful setting of collaboration between children and adult, based on activity and entertainment. It was clear that here adults had an opportunity to enjoy the relation with children and learn.

**Take a look at Maria Magdalena's Session!** accessible from: [http://www.alice-llp.eu/Annex/Annex-Art4\\_Maria-Magdalena-Anghel.pdf](http://www.alice-llp.eu/Annex/Annex-Art4_Maria-Magdalena-Anghel.pdf)

4. From Switzerland, [Sara Corbino](#) dared to face a topic that added value and concepts to the Learning Unit 2: intergenerational learning - teens/seniors- through music. The important thing in this contribution was the way the trainer imagined the adoption of music as part of dialogue between youngsters at risk and senior volunteers, through memory and activity.

**Take a look at Sara's Session!** accessible from: [http://www.alice-llp.eu/Annex/Annex-Art4\\_Sara-Corbino.pdf](http://www.alice-llp.eu/Annex/Annex-Art4_Sara-Corbino.pdf)

As we can see, the Learning Unit had a very good impact.

But the most important: it was an occasion to enjoy the learning experience!

## CREDITS

### Teresa Dello Monaco



Graduate in Foreign Languages at L'Orientale University of Naples, she also studied singing and music theory.

She embarked into a research on music as a science/art and a new source of education deepening teachings on music by D. Levy, M. Schneider and A. Danielou, on Western and Eastern music.

A classical music promoter, she worked as a production manager organising recordings and festivals such as 'Light Sound Waves', 'The Muse's Space', 'Venice Piano Festival' and regular concert cycles in Venice as well as music events in London. She has worked with

many international musicians among them D. Levy, Philharmonia Orchestra, D. Fischer-Dieskau, Ashkenzay, D. Geringas, Berlin Quartet, Carmina Quartet, Jacques Loussier, Imrat Kahn and Ravi Shankar, in Europe and South America.

She organised triennial courses, seminars, lectures run by renowned educators from many different countries in European locations. She has been the designer and coordinator of Grundtvig and Comenius projects. She has developed teaching practices for adults and children using classical music and is key-note speaker at international conference in education.

Co-author of *Euphony Implementing Teacher Knowledge* (2007), a guide for teachers to enhance listening skills and intuitive intelligence, funded by the EU Commission within the GR1- 557788.

Co-author of *Languages from the Cradle* (2007) book.

### Paolo Cremona

An architect and director of The Mosaic Art And Sound.

He has experiences of coordination of international working groups such as building construction in Zanzibar, Tanzania.

Designer and work leader of various complex architectural works, among them the building of the University of Cassino in Italy and Berkley Square House in Berkley Square, London.

He is researching on the connections between music and architecture and writing articles on this subject.

He has been coordinator of *Euphony Implementing Teacher Knowledge* and other projects promoting the arts in education.

He is also an expert in multimedia, experienced in Sony Vega 10 Pro.

### Deborah Newbold

Before becoming a full time writer and storyteller, Debs gained a First Class Degree in Drama and English Literature at Manchester University and took a Masters degree in Performance at Goldsmiths College, where she was awarded a Distinction. After working as an actress and workshop leader for several years at theatres including Shakespeare's Globe and the Royal Court, she began working in live art as a soloist. This led to her performing stories.

In 2009 Debs told stories for BBC Radio 3, Whittlesea Straw Bear Festival, Hebden Bridge Arts Festival, The Storytelling Cafe, Shakespeare's Globe, the RSPB, Cecil Sharp House, the British Library, London Open Spaces, International PEN, fROOTS Magazine, The Magpie's Nest and in dozens of primary schools.

In 2010 Debs has been asked to tell stories from Shakespeare at the prestigious Guardian Hay Festival.

Debs is currently Storyteller-in-Residence at Cecil Sharp House, home of the EFDSS. This is the first residency the society have ever awarded.

### Juliana Raffaghelli

PhD (University of Venice); her research activities regard trainers' professional identity in virtual learning environments. She has been involved in projects of in-service teacher training models in multi-cultural environments. Studying the impact of mobility on trainers' professional identity and related training' effectiveness, as well as learning design for transnational cooperation projects. She has collaborated in several international and cooperation projects in Europe, South America, Turkey, and the Balkans where she was in charge of designing models for teacher exchanges and teacher international real and virtual mobility (e-move).