

Training Teacher to Cope with Conflicts Using Emotional Intelligence Strategies Through Artistic Tools

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Abstract

Many studies have indicated that people's emotional abilities play a significant role in advancing processes. Studies conducted on teachers have indicated a connection between the educator's emotional abilities and their significant role in managing conflicts in such a way that improves the school climate academically, behaviorally, and socially, and can affect the community itself in the future.

Based on the ABC Model (Activating events, Beliefs, Consequences) that was developed by the psychologist Albert Ellis, a workshop of ten two-hour sessions was conducted with approximately one hundred teachers, coaches, and therapists. The workshop was aimed at acquiring, practicing, and assimilating emotional skills and abilities as part of conflict management (Sahin & Acar, 2019).

The Questionnaires and the interviews completed by the participants of the workshops at the beginning and at the end of the process showed that their self-esteem improved significantly following the use of the four strategies that will be presented.

The research findings indicate an important behavioral change in conflict management in cases in which use of artistic tools was made as a way of creating optimal social and emotional climate by providing the educator and learners creative ways to cope with conflicts.

These findings can be used to improve the way in which schoolteachers manage conflicts or as part of developing innovative intervention programs and enriching the toolbox for conflict management.

The educator's emotional abilities contribute greatly and significantly on developing conflict management abilities in an educational environment that encourages and enables the existence of social and academic processes that emphasize and pay attention to emotional processes, since to create, an enabling educational environment is required to demonstrate a high level of emotional intelligence, a high sense of self-efficacy and an empathy ability.

Kinesthetic artistic tools can allow teachers to be creative in building work plans and professional development. The article provides documentation of the changes presented in the conduct and professional development of teachers in training for dealing with and managing conflicts.

Keywords: emotional abilities, managing conflicts, school climate, educational environment, Kinesthetic artistic tools, professional development.

Introduction

Over the past decades, one of the questions that has preoccupied researchers has been the image of the good teacher, or in other words what qualities are required of an educator for it to be manifested in the quality of his teaching, which has a crucial effect on his pupils' academic success.

When speaking of the teacher's role, reference is made to the extent of his complexity by observing several aspects of the pedagogical area, in a wide perspective, alongside the extent of his attractiveness and his dynamic nature in the field (Gràcia, Vega, Jarque, Adam & Jarque, 2021).

Research done about the figure of the ideal teacher and the examination of the characteristics that characterize him indicate emotional self-efficacy and a set of behavioral tendencies and self-perceptions that are influenced by the individual's ability to do them and that make him who he is. That plays an important and influential role in the educator's self-management. Perception of the emotional intelligence as a trait assumes that this is a potential behavior that is not necessarily realized now of measurement, and can be measured through self-report questionnaires, unlike the abilities model that strives to measure the actual manifestation of behavioral tendencies (Crispel & Simon, 2018).

In the past decades there is a growing understanding that emotional and social abilities contribute significantly to the success and welfare of human beings in general and in teaching processes. In the past, cognitive abilities were a principal measure of talent and success, including academic success. Darwin (1827) was the first to claim the importance of emotions, which up to that time were considered not to contribute to and even inhibit thought processes. To reinforce social emotional learning in school, it is important to create opportunities in which pupils could express themselves, and to enable them to be involved and to take persona and group responsibility in various aspects of the school life. Connecting emotional intelligence and

learning creates something new and different from what is commonly known and accepted in school. When the two are combined, they will be experienced differently (Benbenishty & Friedman, 2020).

Schools provide all those who learn in it with experiences in making joint decisions and cooperating for attaining common goals, in processes that lead to increased empathy for the other and willingness to help himself, as well as in processes of solving problems and relevant conflicts as part of school life (Benbenishty & Friedman, 2020). Emotional social learning programs such as conflict solving, which are integrated in the school curriculum, have been found to help the child's psychological health and academic learning (Humphries, Williams & May, 2018).

The connection between the emotional intelligence and good teaching is based to a large extent on the fact that teaching is an emotional profession that is based mainly on interpersonal interactions and caring concern (Hoffmann, & Ivcevic. & Brackett, 2018).

Art is defined as the total activities that involve creativity in the process and the product, encompassing the whole range of arts, such as: drawing, sculpture, literature and poetry, dance, cinema, etc.

The various types of art therapy have gained professional prosperity since creative acts such as writing, storytelling, playing and listening to music, photography and watching movies – all contribute to the process of healing and rehabilitation for victims of violence, and can also help to manage conflicts. The therapeutic effect of art therapy is attained by the patient reexperiencing the difficult things that he has gone through by employing the power of representation – which enabled movement between identification and distancing, between suffering and hope, between fiction and reality (Korman -Hacohen, 2021).

The use of art as a therapeutic tool is suitable for handling issues from various areas of life, enabling a space that does not require the use of words.

This research highlights the importance of a workshop was implemented to enable teachers to design a new and creative space and work environment that makes it possible to choose an optimal way for managing a complex situation. The workshop provides new and diverse work methods that enable easy learning of the tool for everyone at school, and its implementation in a social, academic, and behavioral space.

Integrating the arts in learning and in group work has a significant effect. Many researchers regard creativity as a bridge between the person's internal world and his external world. The use of the arts and a variety of tools allows expression of the space of action that exists between the inner world of the person and, in the current study, the educator (Hanukayev, 2021; Laurence & Dana, 1999).

Conceptual framework

2.1 The importance of the use of artistic tools in conflict management

2.1.a The history of the use of artistic tools

Throughout history, we can study the effect and place of the art experience in human life and human development. Philosophers such as Aristotle and Plato and influential psychologists throughout the years have reinforced the assumption that the artistic experience has the power to contribute to the individual's psychological welfare (Jacob, 2018). The question of what art is and what are its effects on human beings has engaged and fascinated the human thoughts for centuries. Philosophers addressed these issues as early as in Classic Athens, in the fourth and fifth centuries B.C. in the culture of Classic Athens, a person's excellence and happiness were considered supreme purposes and the essence of his existence. Any person with self-respect strived to excel in all things. At that time, harmonious and proportional development of the totality of abilities – human, physical, intellectual, moral, and artistic – was considered a condition for excellence. To phrase Aristotle's way of thinking in contemporary terms – developing a person's

abilities and maximal utilization of his potential is the way to self-fulfillment and realization of the human goal (Jacob, 2018). A significant connection exists between art and social processes, emphasizing that experiencing various artistic activities through the involvement of the intelligence at various levels enables reinforcement of the individual's self-image and self-confidence. All these will lead him to be involved and committed to the society in which he lives, replacing feelings of missing out, frustration and alienation (Avraham,2018). The artistic expression raises to the surface information, thoughts, and emotions. Allowing physical expression of all these, through creation and action, contributes to the intelligence and to personal insights. When a conflict is created, each part feels a complete contradiction between his own interests and those of the other. Rather than convening to a place of struggle and persistence, a contest between the parties about who's right, use of artistic means requires attention, intervention, or action, and prevents escalation of the situation to an extreme place. Use of the various arts, as a different way of expression, leads the conflicting parties to a shared experience, a response that affects the identity's formation and a new and creative way of thinking about the case and of finding ways to resolve it and to find closeness. Engaging in art has a purifying effect and as such, it contributes to the person's psychological welfare. All these, with time, will improve the school climate and the relations between people within the school (Hinz, 2020). The use of the various arts plays a role in learning processes and behavioral change. It makes it possible to open diverse channels of communication and perception in the individual. Alongside writing and speech, which develop the verbal ability, use of various arts enables a different discourse: visual, movement or musical. When people are exposed to various learning means, this enables better perception and more significant learning, using creative, outside-of-the-box thinking (Avraham,2018).

Good art awakens dilemmas and conflicts, sets question marks, and does not provide direct answers. It's a complex language, which incites

a person's imagination and activates his senses while playing with his emotions and leads to mixed feelings (Hinz, 2020).

The freedom that art enables, to choose various forms of expression, paves a unique way for people of all ages – to express concepts, ideas, and emotions, in his important moments. The artistic achievement is most personal and social by nature – it stems from the deepest strata of the psyche (Jacob, 2018). Integrating the arts in learning and in group work has a significant effect and furthermore – the meaning of the creation and creativity in human life. Many researchers regard creativity as a bridge between the individual's inner world and his external world (Hanukayev, 2021; Laurence & Dana, 1999).

2.1.b Psychic aspects of the use of artistic tools

Some psychologists and psychoanalysts today derive from Aristotle's ideas an understanding that art purifies the human psyche since it releases tension from an unknown source. Based on these approaches, a variety of psychological therapy methods through artistic creation evolved in the 20th century, including art therapy, dance therapy, drama therapy, psychodrama, music therapy, and therapy through writing – bibliotherapy and others (Jacob, 2018).

According to the psychological social theory formulated by Lev Vygotsky (1962), emphasizing the social aspect and the awareness, all high-level mental functions evolve from social relations. The interactions between all the people in school and their social environment has a crucial effect on the construction of knowledge and fulfillment of their potential, and there is even a proven connection between development of the social potential and the interactions in that environment. The environment is the learning group, i.e., the class or the interactions that are created between pupils and teachers and between teachers and the principal and parents, as well as between themselves

(Jacob, 2018).

The rationale of integrating the arts in conflict management is based on the belief that a learning process that is carried out through personal experience constitutes a meaningful stratum that enables the learner, as well as the educator, to fulfill his potential optimally and to implement it in the best possible way. Experience constitutes a significant part of the learning process that makes it possible to manage conflicts and handle difficulty in a creative and optimal way. Use of the arts is accessible, powerful, and multifaceted, and as such it enables those of engage in it to embark on a different academic journey of expression and learning in a way that is unique to them, at an adapted personal pace and within the boundaries and expectations that they define to themselves. All these provide an integrative, deep, and qualitative way of observing the internal, social, and professional life (Jacob, 2018). The way in which every person expresses himself, moves and makes himself present – this does not refer to a virtuosic ability in a certain area, such as dance, drawing or acting, but rather the use of them as a tool for expression, as a channel for sending out a message from the person's internal essence to the external world, and which can greatly help in channeling and managing conflicts. Creativity causes the individual, more than anything else, to feel worthy of living his life (Hanukayev, 2021; Winnicott, 1995).

All the above can lead to a new and different vision that can be used in conflict management, since the focal point of the difficulty is diverted and is no longer at the center. Use of the various arts as a way of remission and healing can ventilate emotions and emotional baggage, and thus using art the difficulty can be talked about, case studies can be processed and analyzed, and different ways can be found to manage the discourse, as well as creative ways for resolving various issues (Ritzi, Ray, & Schumann, 2016).

According to this essay, the current study examines the relationship and the effect of conflict management on creating an optimal climate in schools while referring mainly to conflict management through emotional intelligence and the integration of the arts in the

education system from the perspective of the school as an organization. The study presents how to practice through creative thinking about conflicts and their management from a new perspective and not from an automatic response to the event and as a source of growth and development (Jamshi, Abu - Kaf, 2021). For example: a conflict that awakens between an educator and a pupil and has led in the past to the pupil being suspended from school, will enable those involved to choose, through emotional intelligence and art integration, the strategy through which they respond, and a way to avoid a response that is unsuitable for the situation (Barkai-Kara, 2019).

2.1.c. The present moment

The reality in Israel in recent years is accompanied by social - demographic and linguistic changes. This presents educators with complex challenges in a multicultural environment. This reality has led to changes in the way teaching staff are trained by enabling an authentic and active experience of a teaching student in building a personal relationship with the student population that reflects the multiculturalism of Israeli society (Hejazi, Nasir-Shlupah & Haral-Fish, 2019).

The belief that creating a personal relationship with the learners at the school will turn the place into an inclusive and supportive environment that will shape processes based on flexibility and respect between all partners (Cristovao, Candeias, & Vardasca, 2019). A study conducted among 30 teaching students found that their experience in situations of uncertainty allowed them to handle different matters at the same time while combining asking questions, improvising, and refining the personal needs of each child (Gràcia, Vega, Jarque, Adam & Josep Jarque, 2021). This will allow the learners to significantly improve their academic achievements and shape a positive perception of the future.

In this way, it will be possible to grow cross-culturally competent educators who are open to their and theirs' different beliefs, thoughts, behaviors and feelings, something that will

enable the great social change (Eliyahu-Levi & Ganz-Meishar, 2020).

The findings of the research mentioned above were the inspiration for the workshop that was built and the exercises that were created alongside social behavioral concepts, thoughts and feelings that were presented in the workshop to enable participants to create a benevolent, creative, and enabling way to manage conflicts through emotional intelligence and these artistic tools.

2.1.d The workshop program

A moment of A.B.C –Two People Meeting, a workshop for educators, coaches, and therapists

The workshop about managing conflicts through emotional intelligence and positive thinking with the integration of arts will enable educators, coaches, and therapists to lead groups of pupils and to enable the participants to experience tools and skills that help to create an optimal climate. The program was created to promote and lead to optimal school climate, with affinity to standards set by the Ministry of Education on this subject (Ministry of Education, 2023).

The theory on which the program is based is positive perception of mental health, through an approach of promoting optimality, based on a humanist perception that focuses on personal fulfillment and development in a creative way (Ministry of Education, 2023). The program enables every educator, coach, and therapist to lead and guide 10 sessions in such a way that all the class pupils would be involved, divided into groups of six participants. The session in a small and intimate group provides a window of opportunity for deepening the connection and dialogue between the educators and the pupils, between themselves and between the participants in the group, as well as a discourse with the pupils' parents to lead to improvement of the school climate. This enables and encourages development of significant emotional and social learning.

Meaningful learning is a combination of all these. Social and emotional learning complement the cognitive learning and advance

the learners' personal and social development (Brackett. & Bailey & Hoffmann & Simmons ,2019). These are joined by learning and professional development of the educators, coaches, and therapists. The participants will go through a similar process of emotional learning and receiving tools for conflict management, which include guidance on how to work in the small group. The workshop participants will receive a booklet with a detailed description of the sessions they could lead with the pupils (Casel, 2020).

The " Two People Meeting" workshop makes it possible to develop the ability of educators, coaches, and therapists to handle emotional situations in class, in a group and with individuals, including direct reference to the emotional processes that they go through, such as previous emotional baggage, living up to the professional expectations of them, and the extent of their ability to withstand the pressures of the job. In the workshop, the participants learn the physiological, cognitive, and emotional effects of a conflict with another person (Sahim & Acar, 2019). They receive tools for identifying evolutionary elements of a survival nature, activated during or as a response to an event that is experienced as assault, and thus the initial and immediate responses are of a defensive nature .Turning the participant's attention and self-awareness to the emotional experience that he goes through during a conflict necessarily contributes to an adapted and proportional response on his part and helps him to protect himself against emotional burnout (Koulouri, 2020).

The central principle on which the workshop is based is stalling as an alternative to suspending, i.e., stalling on the point of time in which the teacher-pupil conflict or any other conflict between two people is created, and on the emotional experience that the educator goes through at that point of time, as enabling and convening creative ways through artistic tools to prevent escalation in such situations (Melamed, 2005). The sessions in the workshop are an invitation to observe conflict situations and ways of coping with conflicts in creative ways and through observation of the emotional environment. In the sessions, the

participants enrich their toolbox through a change of their thinking and awareness of their reaction and action in real time, leading to behavioral change. For instance, the pupil and educator go through parallel processes during a conflict. A pupil may experience insult and respond with anger, the educator may feel under attack and respond through his own insult and anger with counter-rage, which he would consider a legitimate response to the child's aggression. When the emotional position from which the educator responds stems from insult and offense, his response will in most cases lead to escalation of the conflict rather than to resolving it (Korman -Hacohen, 2021).

Using Artistic Tools

Listen to music:

Every person is exposed to sounds even before we are born. In his mother's womb he is exposed to her voice, her heartbeat and himself. After birth, he is exposed to sounds and voices, provided by the near and far environment (Liebman, ,2015). In treating music or using it in a workshop, a person refers to the sounds and intuitions that surround him in everyday life. The sounds and voices are a natural continuation of the words. It is easier to express a sound from a word or thought that a person wishes to expr (Abramowitz Hartom ,2004). The music allows dual use, on the one hand, developing listening and sharpening listening to music for the subject, and on the other hand, knowing a variety and different types, alongside learning to play a variety of instruments and musical styles. Patients in music therapy experience a different kind of listening, different from talking. In this kind of listening there is an intention, a change in the quality of listening which is essential for changing attitude and can affect a person's development (Aalbers, Vink, Freeman, Pattiselanno, Spreen, & Van Hooren, 2019).

With listening there is an open, creative and reactive dialogue that enables an experience for a person who learns to listen and be heard differently musical improvisation brings with it immediacy, involvement and the unknown, while being balanced by accompanying

requirements such as listening, vigilance and the courage to create in order to stay in the present, here and now, learning to be in the moment, to enjoy it by learning to deal with a given moment, now (Liebmann, 2015).

Use of artistic tools:

Visual art is a broad field of artistic activities including many branches of art.

Those dealing with design and appearance. The sense of sight plays a main role here, because through it the action and creation are absorbed. The plastic arts, here is a field, which is one of the artistic activities, in which the extensive use of the sense of sight and touch is reflected. The works are the product and result of an aesthetic examination of the visual perception. The use of visual art, as a therapeutic technique, will be reflected in reference to the process of working with materials (Oren, 2018).

According to what was said above, using visual art methods allows developing a new and different point of view, which can be used in conflict management, by changing the focus of the difficulty so that it is not the main thing but if the way to a solution.

Using visual art in its nuances, to relax and heal, ventilate emotions and charges and so through their use, the difficulty can be addressed, case stories can be processed and analyzed and even find other ways to manage the conversation and even creative ways to solve it (Barkai-Kara, 2019).

Role playing game:

Psychodrama is a method of group or individual psychotherapy, which was created and developed on By Yaakov - Levi Moreno (1889 – 1974). The origin of the word psychodrama, in the pair of words originating from culture Greek, Drama, and Psycho, which means soul. According to Moreno, psychodrama is motivation of the mind to action (Mas - Goldman, 2017). According to the method the patient or the participant in such a group, he is actively involved in the process of healing and changing himself. Role playing games were defined as " a textual system consisting of rules for game mechanics

stories (modules) that give meaning and context to the actions of characters and means of social interaction through which a story is co – created" (Heinz & Prager, 2019; Cheville, 2016, p. 810).

In the process of psychodrama, the participants experience processes both as actors and as spectators. The relationship that exists between those present is alive, flowing, open and free. The learning goes beyond knowing the profession of acting, the student/participant also benefits from the therapeutic aspect. Regarding the meeting between the place (here and now), the spirit and the soul. The participant is not only present but driven to action and meaningful processes for him (Mas - Goldman, 2017). In all that has been said above, there is the purpose of bringing an innovative and different evidence, which can be used in drama and psychodrama as a tool for managing conflicts, because the focus of the difficulty is diverted and not the main thing. Use in these arts as a way of respite and healing, ventilating emotions, and charges and thus through their use.

The difficulty can be spoken, case stories can be processed and analyzed and even find other ways to manage the conversation and even creative ways to solve it.

Play Therapy: The use of the game, as a tool in learning, turns it into a fun and meaningful experience that yields a positive experience for the learner and an increase in his achievements. This is where the idea arose to incorporate play as an important element in the conflict management process (Catania, Spitale & Garzotto, 2023). The teachers reported that through play, the student learns to turn the learning process or conflict management for a fun game while keeping himself, the other and the game accessories. The teachers recognized an improvement in thinking patterns, which will include social skills, the awakening of motivation for action and personal and social learning.

The Play Therapy approach is based on the principles of play therapy, mindfulness, and parental guidance. The approach has three

fundamental goals (Catania, Spitale & Garzotto ,2023)

1.Social-emotional empowerment through play, strengthening social skills, creating an emotional discourse, and processing the experiences of the meetings.

2.Continuous contact with the educational team while working and cooperating, monitoring group and personal processes, relationships between the child, between the team and between the children and the educational team and giving the team tools on how to build a relationship through play.

3. Working with parents on a group and individual level as needed and providing parental guidance in an empowering approach using various tools.

According to the playful approach within a game there are elements such as the development of communication skills and intra- and interpersonal communication and empathy. Playfulness increases inner pleasure and enjoyment which greatly contributes to personal and collective development. The game combines movement, experiential actions that refine skills and enable growth. The game contributes significantly to improving mood, reduces anxiety symptoms and increases resilience and good health (Ritzi, Ray & Schumann, 2016).

All that has been said above, is to bring an innovative and different evidence, which says that the use of music for everything which is implied, enables conflict management in a different, creative, and enabling way, because the focus of the difficulty regulates and is not the main thing. The use of Artistic Tools as a way of relaxation and healing, ventilates emotions and charges and so on by using it, the difficulty can be discussed, case stories can be processed and even analyzed find other ways to manage the conversation and even creative ways to solve it.

The research goals:

1.To understand and identify teachers' emotions in time of conflict, focusing on the point of

time in which the teacher-pupil is created, or any other conflict between two people.

2. To instruct teachers how to cope with conflicts by using artistic tools to prevent escalation in such situations rather than acting impulsively.

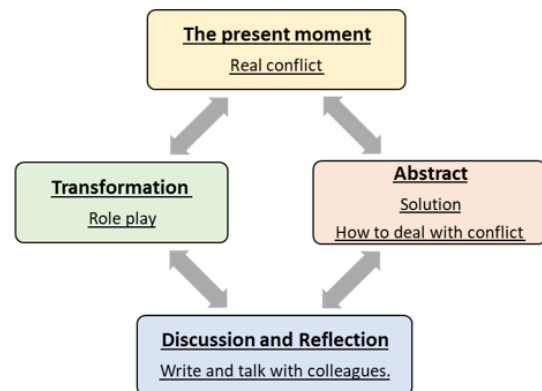


Figure 1: Diagram of Model ABC How to deal with conflicts.

Method

The qualitative methodology of this study: Training teacher to cope with conflicts using emotional intelligence strategies through artistic tools helps us to understand how key informants perceive conflicts management based on their knowledge and respond experience. Qualitative research focuses on acquiring the subjective point as provided by the participants (Camarero-Figuerola, Cebrián-Bernat, Iranzo-García & Tierno García ,2022).

The current study is a combined study that uses two types of questionnaires to examine how conflicts are managed among the participants who were tested at two time points, at the beginning of the intervention and at the end.

In addition to the questionnaires, during the intervention, data and questions raised by the participants about the use of kinesthetic artistic tools and their contribution to the process and the continuation of their work were collected.

The integration between the research methods helped me as the research editor to understand more deeply how the intervention conducted and the use of these tools could help in the

future in conflict management and response during conflict.

3.1. The research population

The research population included 30 elementary school and Junior High school teachers, who went through a semi-structured interview, 30% men and 70% women, ages ranging between 25-65. The research population is professionally heterogeneous, and includes homeroom teachers, professional teachers, coordinators, and vice-principals, who have been working in the educational system between 3-40 years. In this manner, the research results can be generalized to widespread educational teams.

The group of teachers who participated in the research went through a process of 10 meetings, 90-minute sessions, which took place at a set time and day. The sessions take place on-line (through Zoom) or frontally in schools that choose to go through the process.

The teachers who participated in the research enlisted through the schools, by means of a request to the principals. The school principals and the teachers notified that the research goal is to assess the conflict management styles of the teachers in the school. The teachers consented to participate in the research by signing a consent form.

3.2 Research instruments

A semi-structured interview approach (script designed ad hoc, open questions) was used to gain a deep understanding of the research problem through the participants' perspectives and experiences (Gràcia, Vega, Jarque, Adam & Josep Jarque, 2021). The interview was designed with main topics for discussion, using open-ended questions and prompts and allowing the participants to talk in-depth about conflict management issues that were important and relevant to them.

The interview conducted for the participants of the workshop is structured by a series of structured questions that relate to how the educators use the tools they were exposed to in the workshop. Participants were asked to report whether they used those tools (yes/no). The

participants were asked how satisfied they were between 0 - 10, with the use and familiarity with artistic tools.

The participants were asked if they feel a change in their professional way of planning a study unit and their conduct in the classroom with the use of those tools (yes/no, explain).

Listen to music:

The participants shared about the process that the students went through in the lessons in which they used listening to music as part of the subject being studied. They reported that today's students are more attentive in lessons where the educator used a song or piece of music, participated more and even sang when familiar songs were brought up. The teachers talked about their change in relation to the subject they teach to the planning of the different study units in which they chose to incorporate music. They felt more connected to the profession and the students.

Among the teachers there were those who thought that using music as an aid to be learning a content unit diverts the students from the goal of learning. A small group of teachers chose to continue teaching in the traditional frontal way.

For the use of music emotional, social, physical characteristics mental (intellectual), aesthetic or spiritual that were expressed among the participants during the workshop (Libman, 2015).

During the meetings, the use of music was made alongside the words and was found to be an excellent tool for those who had difficulty expressing themselves with words. The sounds and voices are a natural continuation of the words. It is easier to express a sound than a word or a thought that one wishes to express (Libman, 2015).

Use of artistic tools:

The participants report that the use of kinesthetic artistic tools in the group allowed them to experience and enjoy the joint creation while self-exploring and different experiences. Working together with others enables

interaction, other communication and thus develops awareness of others. The encounter with a creation and the integration of other experiences may be a way to express emotion and creativity (Barkai-Kara, 2019; Daly, 1997).

Role playing game:

At the beginning of the workshop, it seemed that the teachers and students were enjoying themselves and achieving better results in learning and conflict management during the use of Role Playing Game and creative and diverse ways of learning (Heinz & Prager, 2019). The results of the study showed that most teachers were satisfied with the use of this tool as part of ways of solving and managing conflicts that arose between the children and less as a use of diversity in teaching methods.

Play Therapy:

Some of the participants felt comfortable going out of the ordinary and familiar in managing events and conflicts and trying the tools that were brought in the workshop. During the meetings, they reported a change in the behavior of the students in their classes, higher motivation, a change in achievements, and more. Few have chosen to continue to behave in the way of conflict management or event management as they have done so far.

3.3 The research procedure

Based on the ABC Model (Activating events, Beliefs, Consequences) that was developed by the psychologist Albert Ellis. According to this model that presents the main source of emotions, a psychological breakdown is not caused by the actual event but by the thoughts and inner thoughts, dialogues of the individual related to these events and situations (Sahin & Acar, 2019; Ellis, 2004). This workshop of ten two-hour sessions was conducted with approximately one hundred teachers, coaches, and therapists. The workshop was aimed at acquiring, practicing, and assimilating emotional skills and abilities as part of conflict management, through experience and case studies that enabled them to identify the moment in which the event escalates and to conduct themselves in such a manner that

would prevent the escalation and lead to its resolution from of place of delaying response and listening. Of these 100 participants, semi-structured interviews and questionnaires were conducted with 30 teachers.

Results

The current study is Mixed Method research, therefore, next to quantitative results showing substantial or other changes, there are qualitative results which depend on the subjective attitude and point of view of each participant to the process, along with my point of view, the researcher, as an observer and as a group moderator. The results of the qualitative research are based on interviews that were conducted at the end of the process for the participants and examined the degree of their satisfaction with the process itself and with the use of the four kinesthetic artistic tools and the degree of change in the way conflict is managed in the participants and students in their class and in the school.

The two questionnaires that the workshop participants answered at the beginning and at the end of the process, the Thomas-Kilman questionnaire (Thomas & Kilmann, 2008) and the Self-Assessment questionnaire – conflict management for educators (Johnson, 2019) and the interview that examined the frequency of use of artistic tools before and after the workshop, showed that their self-esteem improved significantly following the use of the four strategies presented. Studies show that those who are in conflict do not use one conflict management style but combine two (Gerston & Alston, 2009). The practice in the workshop allowed the participants to adjust the conflict management to the situation instead of acting according to each person's personality tendency. We also see an improvement in the perception of their own emotional abilities and positive feeling. This study offers a professional development program that allows for an improvement in the quality of their teaching, their personal well-being, and an improvement in how to manage conflicts at school and in their personal lives.

The research findings indicate an important behavioral change in conflict management in cases where artistic tools are used to create an optimal social and emotional climate by providing creative ways for the educator and learners to deal with conflicts. There has been a change in the perception of the difficulty in dealing with workload and in the way, conflicts are managed. This is reflected in the reduction of resistance and lack of cooperation. This model reinforces the claim of Cristovao, Candeias & Vardasca (2019) that using artistic tools and the strategies that were presented allows the participants to be open to changes, change direction and find new ways of acting.

This method helps in transferring the responsibility of the response from addressing an external event and facts, which activates an automatic response, to a possibility of controlling the response in such a way that respects both parties' emotions and belief systems (Fernández-Berrocal & Extremera

,2005). In addition, a connection was found between the teacher's emotional intelligence the self-efficacy, and the ability to be empathetic to the manner of response and conflict management.

These findings can be used to improve the way in which schoolteachers manage conflicts or as part of developing innovative intervention programs and enriching the toolbox for conflict management.

Analysis of research data

o. Demographic characteristics of the sample

100 teachers participated in the current study, 82% were females. Age of participants ranged between 23 and 67 y/o, with an average age of 44.33 (SD=11.30). Seniority of participants ranged between 2 and 39, with an average age of 15.91 (SD=10.52).

Table 1: Demographic characteristics of the sample

Variable	N	%	M	SD	Range
Sex					
• Males	18	18.0%			
• Females	82	82.0%			
Age			44.33	11.30	23-67
Seniority			15.91	10.52	2-39

Hypotheses Testing:

H1: Conflict management attitudes (according to THOMAS KILMAN) will change following the intervention. Specifically:

H1a: Following the intervention, competitive attitude will decrease.

H1b: Following the intervention, avoidance attitude will decrease.

H1c: Following the intervention, letting go attitude will decrease.

H1d: Following the intervention, compromise attitude will increase.

H1e: Following the intervention, sharing attitude will increase.

To assess differences between pre and post intervention, paired t-tests were performed.

Table 2: Comparison between Pre and post intervention according to THOMAS KILMAN

Variable	Pre		Post		T (99)	p
	M	SD	M	SD		
Competitive	2.62	2.30	2.98	2.18	1.92	.058
Avoidance	5.77	2.24	5.76	2.02	0.08	.930
Letting go	7.55	1.54	7.52	1.50	0.01	.990
Compromise	7.68	2.12	7.59	2.06	0.54	.590
.Sharing	6.30	1.92	6.27	1.79	0.19	.850

As presented on Table 2, no significant differences were found between pre and post intervention measures in conflict management attitudes according to THOMAS KILMAN.

Specifically, competitive attitudes remained similar before (M=2.62, SD=2.30) and after (M=2.98, SD=2.18) intervention, $t(99)=1.92$, $p=.059$. Therefore, H1a was not supported.

Avoidance attitudes remained similar before (M=5.77, SD=2.24) and after (M=5.76, SD=2.02) intervention, $t(99)=0.08$, $p=.930$. Therefore, H1b was not supported.

Letting go attitudes remained similar before (M=7.55, SD=1.54) and after (M=7.52, SD=1.50) intervention, $t(99)=0.01$, $p=.990$. Therefore, H1c was not supported.

Compromise attitudes remained similar before (M=7.68, SD=2.12) and after (M=7.59, SD=2.06) intervention, $t(99)=0.54$, $p=.590$. Therefore, H1d was not supported.

Finally, sharing attitudes remained similar before (M=6.30, SD=1.92) and after (M=6.27, SD=1.79) intervention, $t(99)=0.19$, $p=.850$. Therefore, H1d was not supported.

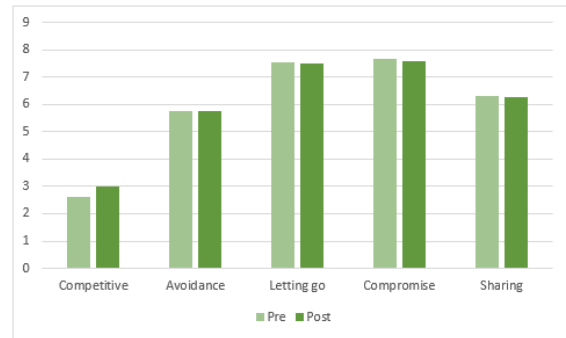


Figure 1: Comparison between Pre and post intervention according to THOMAS KILMAN

H2: Positions towards compromise in conflicts will become more positive after the intervention.

To assess differences between pre and post intervention in compromise in conflicts, paired t-tests were performed.

Compromise in conflicts remained similar before (M=2.38, SD=0.20) and after (M=2.48, SD=0.40) intervention, $t(99)=0.89$, $p=.241$. Therefore, H2 was not supported.

Table 2: Comparison between pre and post intervention in compromise in conflicts

Variable	Pre		Post		T (99)	p
	M	SD	M	SD		
Compromise in conflicts	2.38	0.20	2.48	0.40	0.89	.241



Figure 2: Comparison between Pre and post intervention in compromise in conflicts

The results of the research show that the combination of cooperation and compromise styles manage conflict more successfully than

the combination of competition and avoidance styles. Garton and Alston (2009) explain it as follows: the readiness for compromise gives the participants a sense of security and encourages them to take risks and offer alternative ways of solving and cooperating (Garton and Alston, 2009).

H3: Participants will use more tools to manage conflicts that were learned in the workshop.

To assess differences between pre and post intervention, paired t-tests were performed.

Table 4: Comparison between Pre and post intervention in tools to manage conflicts

Variable	Pre		Post		T (33)	p
	M	SD	M	SD		
Listening to music	5.18	1.38	6.62	1.30	8.78	<.001
Use of artistic tools	4.03	2.02	5.32	1.60	8.04	<.001
Play therapy	4.47	1.02	5.85	1.07	9.07	<.001
Role play	4.18	1.35	5.65	1.12	8.15	<.001

Results show that following the workshop, participants used more in all of the following tools: Listening to music ($t(33)=8.78$, $p<.001$), use of artistic tools ($t(33)=8.04$, $p<.001$), play therapy ($t(33)=9.07$, $p<.001$), role play ($t(33)=8.15$, $p<.001$).

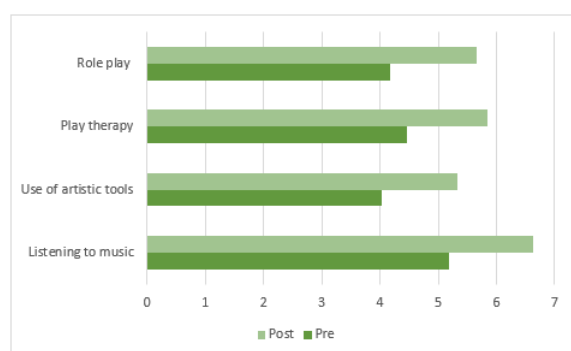


Figure 3: Comparison between Pre and post intervention in tools to manage conflicts

Discussion

As usual in an integrated study, the data analysis included two stages:

1. Examining the events and processes for managing conflicts that occurred around creative social activity and with the help of creative tools and the use of kinesthetic strategies that were tested at two points in time, at the beginning of the process and at the end, after analyzing the parts dealing with creative tools collected from a questionnaire that the participants answered at the end of the workshop about the extent of use of each of the tools presented in the workshop.

From the analysis of the interview conducted with the participants at the end of the process, it was found in both parts of the interview, the quantitative and the qualitative, that art is a language that must be acquired like any other language (Barkai - Kara, 2019) together with the acquisition of social and emotional skills

(Goleman, 2007). These findings reinforce what exists in the professional literature and indicate that there is a need to acquire artistic and social language learning skills for the purpose of managing relationships and conflicts between everyone in the school and in general (Casel, 2020).

It was also found in the qualitative part of the study that in the processes that take place in the groups, the changes are not clearly visible at a short-term point in time (after about three months from the beginning of the workshop to its end) but will be reflected even a year or more after the end of the workshop (Catania, Spitella & Garzuto, (2023) it is important to take Taking into account that the workshop was held during the Covid-19 period and some of the meetings were transferred to distance learning, which greatly affects the quality of the interpersonal relationships between the participants and the use of creative thinking so that the participants can use the strategies learned in the workshop for optimal conflict management with their students despite the distance learning (Haddad, Avidev - Ongaret, Inbal-Shamir & Blaut, 2022).

2. Examining conflict management methods using a conflict management questionnaire for educators (Garston, Alston, 2009) and identifying a conflict management pattern using the Thomas-Kilmann questionnaire (Thomas & Kilmann, 2008) in the quantitative part of the study that examined different conflict management methods and what the management pattern is his among the participants at the beginning and at the end of the workshop. The current study deals with the importance of acquiring practical tools from the various fields of art and the world of therapy, to help educators deal with the current period in which there are various types of violent expressions, which create a fertile ground for

the formation of conflicts (Camarero - Figuerola, Cebrián-Bernat, Iranzo-García, & Tierno-García, 2022). The study shows how, due to the great attrition of educators due to many reforms in the field, a reality was created that leads to many potential causes of conflict (Jamshi, Abu-Kaf, 2021). The tools presented here encourage and enable creative thinking and change in work methods and coping. The use of artistic and other tools from the world of therapy allows teachers to get to know and experiment with innovative and creative ways by which they can manage conflicts (Barkai-Kara, 2019). The use of a variety of practical tools that combine different arts and therapeutic approaches allowed everyone in the educational institution (educational staff, students, and parents) to observe difficulties from a distance and from a new and different perspective and even reach the difficulties. and create creative and innovative solutions (Cristovao, Candeias, & Vardasca, 2019).

The purpose of the present study was to examine and demonstrate that incorporating such tools into the educator's work is a means of observing and dealing with conflict in a way that does not create conflict but rather softens the conflict and creates a new beneficial reality that creates a bridge for connection and allows for the creation of an optimal school climate for satisfied teachers, students, and parents, along with an improvement in academic achievements (Benbenishti & Friedman, 2020).

The present study clarifies the idea that optimal conflict management occurs when people demonstrate caring and emotion management skills (Goleman, 2007). The research indicates that social emotional learning leads to an improvement in the learners' achievements, does not waste time by learning something irrelevant and does not compete with cognitive abilities, but allows the invested cognitive efforts to bring results. The study found a connection and influence of the social and emotional world of educators on the ability to learn, the sense of efficiency and their ability to assimilate by changing their teaching method and imparting these skills to their students (Aalbers, Vink, Freeman, Pattiselanno, Spreen, & Van Hooren, 2019).

Conclusions

The uniqueness of this study and of the workshop program clearly presents in its qualitative part the role of creative tools and art as a bridge to language and communication in the meeting of educators with these tools and their use improves the creation of new spaces and an opportunity to create an optimal reality for all workshop participants and in front of the people they come into contact with: colleagues, students and parents. A study conducted in 2019 that examined the role of art as a bridging tool found that verbal communication is sometimes affected by the need to express external interests - on the other hand, the uniqueness of creative tools is their ability to touch experiences, thoughts, feelings without the need for verbal use (Barki-Kara, 2019).

The use of artistic and kinesthetic tools produces an effect and a change that can be tested over time and may be seen by the participants in three months, six months or more from the day the workshop ends. In contrast, in the analysis of the research providers

The quantity of the information collected and the type of questionnaires and interviews at the end of the workshop cannot see a big change or a change at all.

The research contribution

The current study deals with the importance of acquiring practical tools from different fields of arts and the field of therapy that help educators deal with a reality in which manifestations of violence that cause conflicts are manifested. The research shows that the high level of burnout experienced by educators in their work is one of the reasons for the formation of conflict (Frogel, Barchana- Laurand, Levy-Kern & Barkay, 2012).

Emotional intelligence has been studied for three decades and has been proven to be a fruitful field of research which is reflected in other fields including education (Valent & Lourenco, 2020). Educators are the main emotional leaders of the learners and possess

the skills and ability to perceive, understand, and regulate emotions in a way that will lead to balance in interpersonal relationships in the classroom

(Fernández-Berrocal & Extremera, 2005).

The kinesthetic strategies and tools offered to the workshop participants and the degree of influence and contribution of their emotional intelligence encourage and enable creative thinking and changing ways of working and coping.

The artistic tools were used in the workshop aimed to teach innovative and creative ways through which educators can manage many conflicts during their work. The use of a variety of practical tools that combine different arts and approaches to treatment and therapy, allow each person, regardless of the educational institution (educational staff, students, and parent) to observe from a distance and from a new and different perspective the difficulties of reaching creative and innovative solutions and even create them themselves (Casel, 2020).

The purpose of the present study was to test and prove that the integration of these tools in the educator's work is a means of observing and dealing with conflict in a way that does not create it but softens the situation and creates a new love. A reality that enables communication that bridges people, enables an optimal school climate, and the possibility of an increase in educational achievements. The degree of success and changing the approach to events is creating a different way of managing the event that is influenced and depends on the degree of emotional intelligence of the participants and its effect on it.

Limitations of the present study and recommendations for further study

The findings from two types of conflict management questionnaires showed in the quantitative part of the study that there was no measurable significant change in the way of conflict management, which means that it is not possible to state unequivocally that the attitude of the participants towards the way of conflict

management has changed since the beginning of the workshop. On the other hand, the interview conducted at the end of the workshop, which tested satisfaction with the use of kinesthetic tools and strategies that combine arts, confirmed, and verified the change that occurred in each of the participants in a distinct manner with reference to the beginning and end of the workshop.

In qualitative research, a significant change can occur in examining the participants over a longer period.

Relying on the theory that art is a significant means of communication and expression (Valent & Lourenco, 2020) and the group is a physical space that enables work (Alkobi, 2020), it can be learned that participation in an intimate, processual group that meets on a fixed day for a predetermined period of time, allows a prominent and inevitable way to express, to share feelings, to confront the deepest fears and demons experienced by the participants. The use of the various arts as part of the group workspace, connects the body and the soul. Art is a tool for expression that allows participants exposure and sharing.

Several limitations emerge from the study:

1. The two types of conflict management questionnaires do not give an accurate picture of how the participants manage the conflict.
2. The relationship between the sexes is not equal
3. Since the research is integrated, one must pay attention to the fact that it is not an exact science.

From the limitations of the research, I conducted and issues that arose during the writing, I would like to raise ideas for future research, which can contribute to facilitators and therapists through and combining the arts in research and therapy in conflict management through emotional intelligence and emotional social learning.

Suggestions for further research:

1. Comparison of the way conflicts are managed between men and women among the participants in the workshop in the empowerment group in combination with the arts.
2. Comparison between the way of managing conflicts among participants who experienced group work in combination with arts and teachers who did not participate in the workshop.
3. Monitoring the participants at another point in time (at the end of the school year, one year from the end of the workshop).

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