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Πρακτικά

1ο ΔΙΕΘΝΕΣ ΥΒΡΙΔΙΚΟ ΣΥΝΕΔΡΙΟ ΚΟΙΝΩΝΙΚΩΝ ΚΑΙ ΑΝΘΡΩΠΙΣΤΙΚΩΝ ΣΠΟΥΔΩΝ - 2023

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Σχολή Κοινωνικών και Ανθρωπιστικών Επιστημών

Επιμέλεια : Σταμάτης Γαργαλιάνος

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The order of the texts in this volume is based on the order in which they were presented to the Conference.

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School History and Art. Their Relationship and Benefits through the Storyline Method

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Abstract

This paper concerns the History lesson and the relationship that arose with the aesthetic expression and the integration of art in the educational process. More specifically, the above relationship is defined in the light of the innovative teaching approach of Storyline. During the 2021-2022 school year, the action "Our city in the Revolution" was planned and implemented at the Aneza Primary School in the Prefecture of Arta. Students had the opportunity to experience the Greek Revolution through a new perspective which brought them into contact with various forms of aesthetic expression. The children drew, drew, wrote their own texts and performed theater in the context of the History lesson, approaching knowledge in a new and original way. They became aware of the issue of freedom and began to think critically. They became creative and produced an artistic result that satisfied them aesthetically by offering them the opportunity to escape from the passive attitude of the learner. Visual arts, literature and theater met in the History lesson, helping the children to understand the wider historical context through their personal aesthetic expression and approach. Finally, the artistic activity was a motivation that led to a greater interest in the lesson with the active participation of all.

Keywords: History, Art, Storyline, Primary School

Art in education

Modern school must be open to society and be in interaction with culture and cultural actions, if it wants to respond to the new modern reality and not be cut off from it as "an isolated and sacred universe" (Skeberi, 2010: 1-2).

In addition, its primary goal is the development of a complete and healthy personality of the students who, through the educational process, will be able to communicate effectively,

socialize as members of a group and provide solutions to the daily problems they face even outside of school. Still, school must help students gain autonomy and creativity. In order to achieve all of the above, the involvement of art and its cooperation with the rest of the courses "as a means of strengthening the other cognitive fields" is required in order to approach knowledge interdisciplinary and to avoid the fragmentation that governs the current Analytical Program of Studies (Pavlidou, 2013).

According to Analytical Curriculum (A.P.S.), the Visual Arts course plays a particularly important role in the Primary School since, among other things, it helps students to get to know various techniques and ways to express themselves in a creative way and convey opinions, feelings and experiences. More specifically, the children of the last two grades of the Primary School with the teaching of Visual Arts will be able to use their knowledge of the visual arts in the other subjects and participate in complex artistic tasks and activities (Pedagogical Institute, 2011: 97-98).

It is also pointed out that children actively participate in Visual Arts from the moment they produce various forms of art, such as drawings and constructions, which are a means of communication for children (Pedagogical Institute, 2011: 110).

The course of Visual Arts (Aesthetic Education) can be connected to other courses besides visual arts. For example, Mathematics and History lend themselves to the interconnection of art and education at a practical level, giving the opportunity for an aesthetic view of the world (Arduin, 2000: 59).

More generally, aesthetic education in today's school does not have the place it deserves. These subjects are perceived as secondary, of minor importance, and their teaching frequency is reduced relative to the remaining, main subjects. In addition, their teaching is assigned to teachers unrelated to the subject in question who often teach one of the other core subjects in their place, resulting in the marginalization of the arts at school instead of their reinforcement (Kakousiou, 2020:10-11).

Speaking of art we mean the aesthetic experience which is an important part of learning and it is important that it is a key element of the educational process (Kokkos, 2011: 89). Moreover, our contact with this kind of experience and by extension its relationship with the activation of critical reflection has been the subject of many studies (Kokkos, 2017: 128-131). Today, the education system promotes the accumulation of information and memorization by sidelining the connection of school with social reality, the spirit of inquiry, critical thinking and creativity. However, if the school gives the students space to express themselves in such a way that their

interests and questions are reflected and takes care of all the above, then it will pave the way for a smooth transition to adulthood (Kokkos, 2017: 148-149).

Undeniably, the integration of all forms of art can contribute to the improvement of education, especially in elementary school, which can shape the way knowledge is disseminated at higher levels of education. According to many scholars, the arts should occupy a central position in education, make school more attractive and be able to transform the lives of students and teachers (Kakousiou, 2020:7, 9-10).

Given the fact that our daily life is governed by various forms of art, we considered it necessary for the children to have contact with them at school. For this reason, we included certain art forms in the Storyline program that we implemented, which will be analyzed below.

The benefits of art in the educational process

More generally, children have the opportunity to acquire aesthetic experiences through their engagement with visual arts. The visual activity is particularly popular with children since it stems from the inner satisfaction of their participation in it. Children are able to perceive what is around us with the help of visual education. For example by drawing an object they can more easily understand how it is made and how it works (Eisner, 2002: 19).

Researchers argue that teaching art at school develops cognitive and social abilities as well as skills that can be combined with other subjects, predisposing positively to an overall personal success (Kakousiou, 2020: 9).

Teaching the arts at school leads to "the smooth development of the child's personality, his psychological balance and relaxation" and is a creative way of expression (Pavlidou, 2013). In addition, personal and social benefits arise from this process. Cognitive development is enhanced, life skills are acquired, creative thinking and critical thinking are developed. Identities, personal and collective, are built, social adaptability and cultural awareness are strengthened while the appreciation of others is promoted. In addition, teaching art and teaching with art enhances the participation of all students, even those who are either not reached in other ways, or are tired of memorizing and parroting, or are looking for new challenges. Inshortithasthepowertotransformlearning (Kakousiou, 2020:12-13).

The Storyline Method

The Storyline method is a form of active learning that was first developed in Scotland. It is based on the discovery method, making use of the children's prior knowledge of the subject to be examined. Key questions and well-organized activities that the teacher chooses for his students have the main place in order to offer them new learning experiences and to achieve the appropriate learning results (Solstad, 2009: 2).

Storyline can be applied to all educational levels and integrated into the Analytical Curriculum as it is based on the cognitive theory of constructivism. With this method, the teacher can organize the knowledge that he wants his students to structure by unifying different knowledge subjects (Iliopoulou, 2007: 2).

Storyline harnesses the power of story, namely the myth, with a great advantage: it offers children a meaningful context during the educational process, making them have fun and learn at the same time. It combines pre-existing knowledge and experience with the newly acquired, creating an active framework for participation and learning (Iliopoulou, 2006: 217).

As a child-centered and group-centered method, it provides structure to the educational process for both the teacher and the students under its own organizational framework with the ultimate goal of connecting basic skills to life. (Iliopoulou, 2021: 39-40). To implement the method, the teacher needs to draw up an organizational chart in table format that will include the basic elements for the development of the story: episodes, key questions, possible activities, class organization, objectives, sources/materials and expected learning outcomes. As far as the possible activities are concerned, they are varied and they include contact with the various types of art (Iliopoulou, 2021: 45-46).

The teaching scenario – Contact with art

During the 2021-2022 school year, the teaching scenario "Our city in the Revolution" was designed and implemented for the History course. The children of the 6th grade of Aneza Primary School had the opportunity to experience the Greek Revolution of 1821 from another, more interesting side, that of the Storyline. The teachers who cooperated aimed to stimulate the students' interest and achieved the participation of everyone in the educational process. Through this method, students were brought into contact with various forms of art, which they were asked to observe and draw conclusions or get ideas from, and to produce art themselves. In this way, they developed their imagination and creativity in trying to understand both the historical

becoming, which was the original demand of the action, and to try to find solutions to the problems that arose each time. The art forms with which the students engaged and produced the final result were the following: photographs - engravings, model making, painting, theater, literary texts.

As already mentioned, in the organizational chart drawn up by the teacher there are the episodes and the possible activities. In the Storyline that we implemented and lasted about 20 teaching hours, we included some form of art in 5 of the 8 total episodes.

In more detail, in the first episode, the students were asked to look for photos and engravings from the time of the Greek Revolution, to observe them and draw conclusions and judgments about the clothing of the time.

In the second episode, the task was to build a model of a Greek city of pre-revolutionary Greece in which the story would then take place. At this point the students were asked to solve the problem of creating the model in an original way. Instead of building the buildings and the special features they wanted to give to their city with recyclable materials (which was the original thought) they decided to print images of buildings and monuments, stick them on cardboard and place them on the model. The process of choosing the images seemed easy, but placing them on the model brought the children into contact with the art of architecture and urban planning in general, since they were asked to make a city as functional as possible and to place houses in key places, monuments, roads and other elements.

In the third episode, students drew the figures of the heroes who would take part in their story. They captured male and female figures of the time in their own artistic way creating a beautiful visual effect. The figures were also placed on the model which changed its appearance, acquired life. Also, after discussing the way of life at that time and people's relationships with each other, the students showed their talent in acting. They created a script based on the information they had gathered from studying sources and dramatized what they had learned.

In episodes four and six, students engaged with literature in the form of creative writing. Having experienced the story in a different way, they put themselves in the shoes of the heroes they created and wrote each one's diary, giving each hero's point of view. Thus, they became somewhat emotionally involved and showed a better understanding of each hero's motivations and attitudes towards the problems they faced.

Throughout the implementation of the Storyline, students worked mainly in groups and this enabled them to interact, communicate and gain cohesion, resulting in the smooth functioning

of the group. They were also called to make decisions, assume roles and develop emotionally (Koulauzidis, 2019: 99).

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Brief CVs

Maria Trypsianni is a graduate of the Department of History and Ethnology of the Democritus University and holds a Master's Degree in "Historical Research, Teaching and New Technologies" from the Ionian University. He has attended numerous educational seminars related to education and culture and has been trained in the Storyline method. During the period 2009-2021, she worked in the private sector as a teacher, teaching philological courses, while she was also employed as a teacher in Local History programs. From 2022 she works as a deputy in public education. She deals with local history research and historical documentary. She participated in scientific conferences as a speaker. He has written 2 History textbooks for the 3rd grade of high school and a children's book. He knows English, German and Turkish.

Argyro Housiada is a graduate of the Pedagogical Department of Elementary Education as well as the Department of Philosophy, Pedagogy and Psychology of the University of Ioannina. He holds a Master's Degree in the Interdepartmental Program Historical Research, Teaching and New Technologies of the Ionian University. She has been working as a Primary Education teacher since 2000 and during the period 2017-2023 she was the Director of the Aneza Elementary School of the Prefecture of Arta. In the same period of time he participated in two Erasmus+ programs KA1 and KA229. Also, among many other programs, he participated in the educational program entitled: "Innovative Thematic/Interdisciplinary Approach "STORYLINE" (STORYLINE) for teaching in all forms and levels of education and the educational utilization of the scenario and the game" of the EDUCATION CENTER AND DIA LEARNING LIFE OF THE UNIVERSITY OF THESSALIA. She was a speaker at the 7th Panhellenic Conference with the title of the presentation: "OUR CITY IN THE REVOLUTION" A teaching proposal for the 6th Grade History course with the innovative STORYLINE method.

A study of Readability Indicators in Dramatic Texts for Young Audiences

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Abstract

Effective communication in written speech requires that texts are easily read and understood by the readers. Theatre pedagogy adopts various methods and procedures of written speech, such as fairy tales and play scripts, to promote the production of dramatic storytelling and theatrical texts. Readability, therefore, constitutes a crucial factor in ensuring that students comprehend the offered teaching material. This study aims to evaluate the readability indicators of language teaching material in a series of drama-based books for young audiences. The study analyzes two versions of each story-a fairy tale and a play script- written by the same author. The study revealed that both fairy tales and play scripts, as theatre-educational textual materials, demonstrated satisfactory readability indices for students attending primary school. Furthermore, children seemed to recognize the majority of the vocabulary used in the texts, which facilitates the effectiveness of teaching interventions. The analysis of the linguistic features of the two versions of each story revealed that the textual material of theatre scripts and fairy tales is similar, without statistically significant differences. The implications of this study may be helpful to educators and publishers interested in making literary material more accessible and appealing to different types of readers. The study suggests that adaptations may vary in forms, such as fairy tales and play scripts, without diminishing the readability or linguistic quality.

Keywords: Readability, Theatre Pedagogy, Fairy Tales, Play Scripts, Classic Stories, Dramatic Texts, Young Audience.

Introduction

Researchers in the fields of Linguistics, Education, Psychology, and Communication have extensively investigated readability, as it represents a key element of written communication. In general, as a concept, it relates to how easy it is to read and understand a text.However, according to Tzimokas and Matthaioudaki, (2014), the readability of a text is more than that. It is the "*sum of all the elements that affect how easy it is to read and understand*"(Tzimokas & Matthaioudaki, 2014: 367). These components may relate to the structure, content and design of the text, and are significantly influenced by the reader's prior knowledge, reading proficiency, and motivation.

Although there is no single, accepted definition of readability, most academics agree that it is a key component of effective communication (Yiangou, 2009).Communication can be hindered when a text is difficult to read and understand, especially in educational settings. For teachers who create texts for students of all ages and reading abilities, readability is an important factor to consider. To ensure that students can understand the material successfully, teachers need to take into consideration the readability of the material offered (Murray, Stevens, & Vaughn, 2022).

Beyond the idea of readability in effective communication, applied theatre in education is also gaining more and more popularity (Sanchez, Athanases, Cahalan, & Houk, 2022; Kladaki & Mastrothanasis, 2023; Mastrothanasis &Kladaki, 2023). Theatre pedagogy is based on the premise that theatre is a powerful means of communication and can be implemented to improve students' abilities to collaborate, think critically, and solve problems (Asimidou, Lenakakis & Tsiaras, 2021; Hallgren, 2022; Papadopoulos, 2018).

Theatre pedagogy is an extensive field including a variety of methods and procedures where the written language is applied. Fairy tales and other cultural texts are often used in theatre pedagogy to encourage dramatic storytelling (Kladaki & Mastrothanasis, 2022; Winston, 2022). According to this method, students read or listen to a fairy tale and then work together to create a theatre production based on the story. The benefits of storytelling as a teaching method include that students may improve their communication, collaboration, and creative thinking skills while making meaningful connections with the material.

Readers' theatre is another popular theatre pedagogical strategy that employs texts in the form of drama scripts. Using this method, students read aloud a script while assuming the roles of various characters. Through readers' theatre, students can improve their reading fluency,

comprehension and expressive skills, which also promotes collaboration, and teamwork (Mastrothanasis, Kladaki, & Andreou, 2023).

Consequently, it is obvious that the concept of readability is an important parameter that needs to be taken into account when selecting the appropriate textual theater pedagogical material for the educational process.

Aim and research hypotheses

The aim of this research is to evaluate, in the form of a case study, the textual readability of the theatre pedagogical material included in a series of books with adaptations of classic stories by the Brothers Grimm and Hans Christian Andersen for children. In particular, the aim is to investigate readability indicators of two different versions of each story: a fairy tale and a play script written by the same author. The purpose of this analysis is to identify specific characteristics of the language material that may affect the accessibility and participation of different reading audiences in the language material. Therefore, the following research questions were formulated:

a) What are the main readability indicators in the textual material of adaptations of fairy tales and drama scripts of classic stories?

b) How do these indicators differ between the two versions of each story?

c) What implications might these findings have when adapting classic stories for different reader target groups?

The adding value of the research lies in its contribution to our understanding of the underlying processes of the influence that adaptations of classic stories for young audiences have in engaging a wider range of readers. By analyzing the readability indicators of the language material in the fairy tale and playscript versions of each story, this research will shed light on the linguistic features that contribute to readability, such as sentence length, vocabulary, and syntax. In addition, suggestions are made concerning the practical applications for teachers interested in creating literary material that is more accessible and appealing to different types of readers.

Methodology

Reading material

The reading material for the research comprised the texts of seven volumes from the children's book series "Theatro-fairy tales" published in 2008 in Greece by the publishing house "Kathimerini". Namely:

1. "The Red Shoes", an adaptation of the story by Hans Christian Andersen.

2. "The Princess and the Pea", an adaptation of Hans Christian Andersen's story.

3. "Rumpelstiltskin", an adaptation of the Brothers Grimm.

4. "The Magic Flute", an adaptation of the Brothers Grimm story.

5. "The Lead Soldier", an adaptation of the Hans Christian Andersen story.

6. "The King's Little Girl Who Kept Geese", an adaptation of the Brothers Grimm story.

7. 'The Frog Prince', an adaptation of the Brothers Grimm story.

These works are seven adaptations of classic stories by the Brothers Grimm and Hans Christian Andersen, presented to the reader in two forms and are written by the same author. Each volume contains: first, the story adaptation into a fairy tale and, then, the story adaptation into a drama script. Due to the unique feature of the dual presentation of the textual content, this material was considered as appropriate data material.

Another reason for the choice of the specific material is related to its content. Stories that draw their content from fairy tales and fiction are particularly popular among primary school readers (Mastrothanasis & Geladari, 2009; Mastrothanasis & Kladaki, 2020; Mastrothanasis&Papakosta, 2017) and are usually used by teachers during the educational process (e.g. in dramatized narratives, theatrical readings, theatrical performances, as supplementary reading material, etc.) (Gargalianos, 2020). These stories are "authentic" and "meaningful" to the child (Grammatas, 1999: 146–149; Kladaki, 2019). This is crucial, due to the fact that there is a story that can be told by the child, the language is natural and not controlled, but also because reading is supported by the predictions that the reader and/or listener can make. As reading material it is pedagogically suitable because of the stories' autonomy in terms of completion of the plot, which can transform reading into a pleasant experience while the new reading material provides increased motivation and high interest for the students (Solity & Vousden, 2009). The inherent theatrical elements (action, dialogue, characters, plot, conflicts, dramatic situations) make the material potentially dramatizable, allowing it to be transcribed for the stage. From a cultural point of view, Kladaki and Mastrothanasis (2022) argued that these stories are universal as they are familiar to almost every

culture, making them accessible, while, as the dramatic text becomes a vehicle for signifying value standards, the intercultural and political character of theatre art is valorized (Kladaki & Mastrothanasis, 2022; Mar, 2018; Mastrothanasis & Grammatas, 2022; Kladaki, 2006; Mastrothanasis & Gramamtas, 2023).

Processing of linguistic material

The processing of the linguistic material initially included the input of the textual material, by volume and by genre (drama script, fairy tale) into the readability software of the Centre for Greek Language (C.G.L.) (https://www.greek-language.gr/certification/readability/index.html) in order to extract quantitative data concerning textual parameters. These data were then entered into IBM SPSS Statistics 21 and analyzed quantitatively.

First, the Flesch Reading Ease Score was calculated. The formula for calculating the adapted index for the Greek language used was (Yiangou, 2009; Tzimokas & Matthaioudaki, 2014: 374):

$$R = 206{,}835 - \left(59 \times \frac{S}{W}\right) - \left(1{,}015 \times \frac{W}{T}\right)$$

Where: R: Grade on the reading difficulty scale, W: Number of words, T: Number of sentences, S: Number of syllables

Next, descriptive indicators of syntactic complexity, lexical difficulty, textual coherence and stylistic features were calculated for the text corpus under study (theatrical scripts, fairy tales), as calculated using the criteria for evaluating the surface linguistic features of text corpus by Yiangou (2009) and were derived from the descriptive analysis of the text analysis results with the automated readability software of the C.G.L. (Arapoglou et.al., 2014).

Last, the multivariate Hotelling's T-Squared (or Hotelling's t2) and Pillai Trace (Ateş, Kaymaz, Kale, & Tekindal, 2019) was analyzed to the surface level between drama scripts and fairy tales.

Results

Evaluation of the theatrical and pedagogical material

The evaluation of the textual and linguistic content of the text corpus revealed that both the fairy tales and the theatre scripts presented a satisfactory textual readability index (Flesch Reading Ease Score) for pupils attending primary school, according to the methodological guidelines for the evaluation of text corpus (Arapoglou et. al., 2014). In particular, the value of the Flesch index, as calculated by applying the function to the text corpus of the fairy tales and theatre scripts, was found for both cases to be ≥88, a satisfactory value for primary school students suggesting easy text (Tzimokas & Matthaioudaki, 2014: 371).

Concerning vocabulary, the reading material (plays, fairy tales) contained words that the majority of them can be identified by the child. Also, the phrases and sentences are short, simple in structure, and contain as much information as the young reader can retain in their short-term memory (7±2 items).

Comparative evaluation of surface linguistic features between fairy tales and drama scripts

The following table presents a comparison among the epigrammatic elements of the descriptive indicators of syntactic complexity, lexical difficulty, textual coherence, and style features for the body of texts under study (plays, fairy tales), as they were calculated with the evaluation criteria of the surface linguistic features of text bodies by Yiangou (2009).

Table 1. *Comparative evaluation of surface linguistic between fairy tales and drama scripts*

	Type	M.	S.D.	S.E.
	Fairy tales	47,14	5,76	2,18
Number of sentences	Drama scripts	106,29	28,44	10,75
	Fairy tales	104,76	10,86	4,11
Mean length of sentences in characters	Drama scripts	55,97	14,30	5,41
	Fairy tales	5,74	0,61	0,23
Number of words per 100 words	Drama scripts	11,25	2,76	1,04
	Fairy tales	821,57	55,52	20,98
Number of words	Drama scripts	947,43	79,11	29,90
	Fairy tales	17,58	1,70	0,64
Number of words per sentence	Drama scripts	9,39	2,36	0,89

Number of pronoun types	Fairy tales	55,57	5,09	1,93
	Drama scripts	135,86	25,24	9,54
Pronoun types per sentence	Fairy tales	1,18	0,07	0,03
	Drama scripts	1,33	0,35	0,13
Pronoun types per 100 words	Fairy tales	6,78	0,61	0,23
	Drama scripts	14,27	1,83	0,69
Number of simple words	Fairy tales	422,86	31,81	12,02
	Drama scripts	485,00	41,16	15,56
Simple words per sentence	Fairy tales	9,03	0,78	0,30
	Drama scripts	4,83	1,37	0,52
Simple wordsper 100 words	Fairy tales	51,47	1,89	0,72
	Σενάρια	51,22	1,76	0,66
Number of long words	Fairy tales	346,43	12,82	4,84
	Drama scripts	402,29	55,39	20,93
Long words per sentence	Fairy tales	7,44	0,86	0,33
	Drama scripts	3,99	1,10	0,42
Long words per 30 sentences	Fairy tales	0,25	0,03	0,01
	Drama scripts	0,13	0,04	0,01
Long sentences per 100 words	Fairy tales	42,25	1,80	0,68
	Drama scripts	42,35	3,51	1,33
Number of lexical types	Fairy tales	351,00	21,01	7,94
	Drama scripts	363,14	32,07	12,12
Lexical variety (Guiraud's R)	Fairy tales	12,25	0,54	0,21
	Drama scripts	11,80	0,86	0,33
Number of words of mesopathic morphology	Fairy tales	23,29	5,22	1,97
	Drama scripts	27,57	5,56	2,10
Words of mesopathic morphology per sentence	Fairy tales	0,50	0,13	0,05
	Drama scripts	0,28	0,09	0,03
Words of mesopathic morphology per 100 words	Fairy tales	2,85	0,70	0,26

	Drama scripts	2,91	0,50	0,19
	Fairy tales	72,71	5,59	2,11
Number of words with a prefix	Drama scripts	73,86	15,49	5,85
	Fairy tales	127,43	23,19	8,76
Number of words with a suffix	Drama scripts	143,00	34,82	13,16
	Fairy tales	201,43	20,44	7,72
Total words with prefix/suffix	Drama scripts	217,14	44,13	16,68
	Fairy tales	4,32	0,85	0,32
Words with prefix/suffix per sentence	Drama scripts	2,18	0,75	0,28
	Fairy tales	24,46	2,98	1,13
Words with prefix-suffix per 100 words	Drama scripts	22,88	4,05	1,53
	Fairy tales	8,43	10,94	4,13
Number of principal names	Drama scripts	16,14	10,12	3,83
	Fairy tales	0,19	0,24	0,09
Principal names per sentence	Drama scripts	0,17	0,14	0,05
	Fairy tales	1,01	1,35	0,51
Principal names per 100 words	Drama scripts	1,68	0,97	0,37
	Fairy tales	109,00	12,22	4,62
Number of links	Drama scripts	113,14	16,39	6,19
	Fairy tales	2,34	0,32	0,12
Links per sentence	Drama scripts	1,13	0,35	0,13
	Fairy tales	13,26	1,05	0,40
Links per 100 words	Drama scripts	11,92	1,10	0,41
	Fairy tales	0,71	0,76	0,29
Number of scholarly adverbial forms	Drama scripts	0,57	0,79	0,30
	Fairy tales	0,02	0,02	0,01
Scholar adverbial forms per sentence	Drama scripts	0,01	0,01	0,00
Scholar adverbial forms per 100 words	Fairy tales	0,09	0,10	0,04

	Drama scripts	0,06	0,08	0,03
	Fairy tales	9,86	4,95	1,87
Number of participles	Drama scripts	11,29	5,65	2,13
	Fairy tales	0,21	0,12	0,04
Participles per sentence	Drama scripts	0,12	0,07	0,03
	Fairy tales	1,36	0,58	0,22
Participles per 100 words	Drama scripts	1,19	0,60	0,23

According to the results of Hotelling's T-Squared (or Hotelling's t^2) and Pillai Trace (Anderson, 1992; Ateş et.al., 2019; Hotelling, 1931; Pillai, 1955) multivariable tests were carried out on the surface linguistic features between drama scripts and fairy tales, and it was found that they do not differ statistically significantly (Hotelling's t^2= 37,91, Pillai's Trace= 0,97, $F(12, 1)$= 3,16, p= 0,42>0,05). Therefore, data analyses reveal that the linguistic features of both scripts and fairy tales are similar.

Conclusions

The aim of the present study was to evaluate the readability of the linguistic material included in a series of books of adaptations of classic stories by the Brothers Grimm and Hans Christian Andersen. The findings reveal that both fairy tales and dramatic scenarios, as theater-pedagogical textual material, present a satisfactory readability index (Flesch Reading Ease Score) for primary school students. This suggests that the linguistic material in these adaptations is both accessible and engaging to young readers and can be useful in teaching for multiple teaching goals, such as language/second language acquisition, vocabulary enrichment, reviews, skimming and scanning, getting the gist, use of imagery, making assumptions, etc.

In addition, the analysis of the vocabulary in the reading material highlighted that the majority of words can be recognized by young students, which facilitates the effectiveness of teaching interventions at the level of reading decoding, reading fluency, and reading comprehension (Griva, Kamaroudis, & Geladari, 2009; Mastrothanasis & Kladaki, 2022). As shown,

simplesentencesandphrasesthatcontainasmuchinformationastheyoungreadercanholdintheirshor

t-termmemoryalso support there a dability of the linguistic material (Papakosta, Mastrothanasis, Andreou, & Blouti, 2020; Mastrothanasis, Griva, & Geladari, 2010).

The comparison of linguistic features between the drama scripts and fairy tales showed that they do not differ significantly, which suggests that the textual material of the drama scripts and fairy tales is similar. This finding suggests that adaptations of classic stories may differ in form, such as fairy tales and plays, but the elements of readability and linguistic quality remain and prevail. The implications of our findings are important for educators and publishers interested in producing literary material that is more accessible and appealing to different types of readers.

In conclusion, the study provides valuable information about the readability of the linguistic material contained in adaptations of classic stories for different audiences. The findings support the effectiveness of adaptations in promoting young readers' reading skills and suggest that adaptations of original works can be valuable without sacrificing the works' readability or their linguistic quality.

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The importance of ratings and reviews on social media for cultural tourism. Case study: museums in Europe on tripadvisor

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Summary

The transfer of word-of-mouth information on the internet to relevant user communities has been evident in recent years and Web 3.0 has contributed significantly by offering effective development tools for both the tourism and cultural sectors. Through user communities, potential visitors are no longer limited to promotional material (photos, videos, promotional guides) displayed, but can evaluate, rate and share a destination. They choose the destination based on real experiences and people who have already visited it. One of the most important relevant online user communities is the TripAdvisor.com platform on which this research is based.

The selection of our sample data are capable, due to the very large volume, was based on the number of comments, a number that reflects the number of visitors to the sites. In this paper we first present, a brief theoretical approach on the importance of reviews and ratings on social media platforms, as well as their influence on the development of cultural tourism. The study then focuses on the presentation, analysis and evaluation of reviews of the museums under study on the TripAdvisor. In particular, the number of reviews, the rating assigned to them by users (Excellent-Terrible), the most prevalent languages of writing the reviews, the Traveller Choice award, the existence of an official website were analyzed. The final objective of this study is to identify the influence of user ratings on the total star ratings and consequently on the increase in the number of visitors and the development of cultural tourism.

From the results, the importance of the evaluations will become evident and the need for social networking sites that promote cultural tourism and treat it as a form of tourism rather than a form of cultural management will emerge. Also, the important influence of users will emerge in the development of museum attendance, and at the same time in the promotion, dissemination and preservation of historicity, without the commercialization of culture.

Keywords:
Trip Advisor, Social Networking Sites, Cultural Tourism, Museums, Reviews, Ratings

The importance of ratings for museums on social media platforms

The role of social networks has grown significantly, as their existence has become a necessity, providing opportunities for the entire cultural industry. With the emergence of cultural spaces online, the transformation of cultural spaces into online custodians has become evident. However, new technologies, the internet, and new forms of multimedia content (3d representations, virtual tours, etc.) work to enhance human-collection interaction and do not replace the face-to-face visit.

In recent years it has been observed that some museums have a higher number of visitors in cyberspace than in physical space (Adams & Moussouri, 2002). However, research by Marty (2007) found that the majority of online museum visitors understand the role of the website and are interested in developing a complementary relationship with museums and websites. For this reason, it is important that museum website designers create websites that support the needs of visitors before, during, and after the visit (Marty, 2007).

Especially during the pandemic period, with 1/10 of museum spaces about to sht down for good and 1/3 of them in danger of shrinking, museums needed more than ever to continue to develop digital skills in order to survive. They were therefore called upon to strengthen their technological resources, to have comprehensive digital strategies and information policies, but also to develop the digital skills of their employees (Marty &Bunchan, 2021; ICOM, 2020). As stated in a similar survey by the Network of European Museum Organizations, museums need to recognize that the digital museum brings people together, encouraging creativity, sharing experiences and offering a virtual space for ideas(NEMO, 2021). Museum technology professionals should therefore be recognised as key employees of museum spaces because they provide digital leadership, which is deemed essential for the survival of the spaces.

An additional component of the survival of cultural spaces is evaluation, which aims at the continuous improvement of quality, content and services, and thus the satisfaction of end users (Sturges & Griffin, 2003). It can be achieved either through user communities, (such as TripAdvisor), by giving the user-visitor the opportunity to write a review, rate a destination, or by using evaluation methods designed to serve specific cultural purposes.

A small number of evaluation methods can be found in the international literature concerning culture, such as the MUSEF method, which was created in order to evaluate art museums, the QEM (Quality Evaluation Method), which aims to compare various qualitative characteristics of museum websites, the MiLe (Milano-Lugano Evaluation Method), which examines qualitative characteristics through observation, the Minerva Programme, which aims to present the European Cultural Heritage to European citizens. In order to carry out the

evaluation they rely on some basic criteria such as content, functionality, interface, applications, etc. (Pallas & Oikonomides, 2008).

As a result, the evaluation models developed to date have limited research character. This is because they evaluate individual cases of cultural organisations and look at specific variables. To date, there is no holistic evaluation model that includes all cultural entities and that combines variables that evaluate the available websites and social networks.

Museums on TripAdvisor

The idea of starting Trip Advisor began chronologically in 2000 in the USA by Stephen Kaufer, who wanted to book a hotel in Mexico. While searching for relevant information on the internet, he was intrigued by the existence of traveler's comments in a chat room. This was the genesis of his business idea and the creation of the TripAdvisor website, through which visitors rated the destination based on their personal experience. Periodically the company renewed its goals and tried to keep pace with the needs of visitors and the challenges of the times.

Until 2010, TripAdvisor was considered the world's largest travel site (J.Tang, 2017). Seventeen years later since its inception, the company was faced with serious profit losses and therefore, in 2021, it decided to change its status and consumers could now publish their reviews. They soon found that users were attracted by the ratings and opinion of people who had already visited the destination in question (J. H. Falk M.S.,2016). Today, due to the company's changing goals and the effort to turn the company into a social network, users use the platform to rate and share their experiences, as well as to post photos of the destination, enhancing the experience of potential visitors.

Today, TripAdvisor is one of the largest travel portals in the world and at the same time has become a social travel network and a portal for evaluation. Users can find information on mainly tourist destinations, but also on destinations of cultural interest. However, the studies carried out to date on TripAdvisor have identified the researchers' focus on visitor trends in hotels and dining facilities. That is, they focus on the commercial side of tourism and the provision of services. No research has been carried out on the 'cultural perspective' that an online platform such as TripAdvisor can have. This lack has created the need for more extensive study, analysis and conclusions on the influence such a platform can have on the promotion and enhancement of cultural tourism, while preserving the historicity and authenticity of culture.

Around 49,500 museums worldwide have registered on this platform to date. Through it, users can find some basic information about the cultural site they are looking for, such as the suggested duration of the tour, the address, but also photographic material that has been registered by people who have already visited the site. There is also a field that refers the user to the official website of the museum, where the majority of the linksare up to date. In addition, information is available on the number of reviews that have been entered, the rating assigned to the site (Excellent to Terrible), the writing languages of the comments and the comments themselves, the month in which the comments were entered, and the rating assigned (in stars). Finally, the user is offered the possibility to see which important attractions and restaurants are nearby.

Methodology

For this research, the search and data extraction from the TripAdvisor platform took place between November 2022 and February 2023 and focused on the most popular European museums. Through observation and descriptive statistics, the digital image of the museums on the platform was recorded, analysed and evaluated in terms of the reviews-comments they have received. In addition, through regression, the influence of the comments' characterizations on the stars' performance was examined.

More than 49,500 museums worldwide are listed on TripAdvisor. This research project focuses on Europe, where due to the large sample size, the top one hundred (100) most popular museums were selected based on the number of reviews. Specifically, the museums selected were those with a number of comments greater than or equal to three thousand (>=3,000 comments).

Research results

- *Number of museums by country*

As shown in the following table, the United Kingdom is at the top with twenty-seven (27) museums, followed by Italy with seventeen (17), Spain with eight (8), France with seven (7), Germany and the Netherlands with six (6), Poland and Ireland with five (5), Russia with four (4), Greece with three (3). Turkey, Austria, Austria, Belgium, Turkey, Norway and Denmark have two (2) museums, while Malta, Portugal, Estonia and Sweden have one (1) each.

- *Presence of Official Websites*

Websites are a very important promotional and communication tool. They are essentially the showcase of cultural organisations, through which the history, identity of the sites, services, collaborations, etc. are presented. Websites also provide information to the general public at no cost and directly, while at the same time enhancing personal freedom. For this reason, it is advisable to update and upgrade them at regular intervals and to allow for their evaluation in order to improve the quality of information and, consequently, user satisfaction.

Graph 1: Museums with an official website
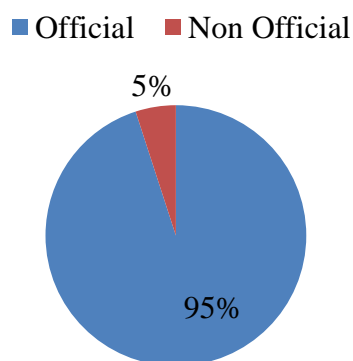
The findings revealed that 95% of the museums under study have an official website, while the remaining 5% do not. This slight lack is possibly due to the financial difficulties that museums may be facing, as well as a possible lack of funding or even indifference on the part of the relevant authorities. In addition, it was observed that the links of the official websites are available on the TripAdvisor platform and in this way they refer the user to contact the museum site, thus contributing significantly to the increase in the number of visitors.

- *Mapping the reviews on TripAdvisor*

The number of comments is a very important indicator for users, because in order to form an opinion they usually read some reviews that have already been posted. In addition, the number of reviews helps to create, but also to strengthen the trust of the potential visitor. Of course, it is important to mention that a high number of reviews does not necessarily mean that it automatically ranks the attraction highly.

- *Number of reviews*

The reviews of the museums under study range from 100,000 up to 3,000 and in total they exceed 1,704,220 comments. In more detail, the results of the survey show that 51% of the museums have 3,000-10,000 comments, 21% have 10,000-20,000, 13% have 20,000-30,000,

6% have 30,000-40,000, 3% have 40,000-50,000, 1% have 50,000-60,000, 3% have 60,000-70,000 and 2% have 70,000 or more comments.

Graph 2: Number of reviews on TripAdvisor
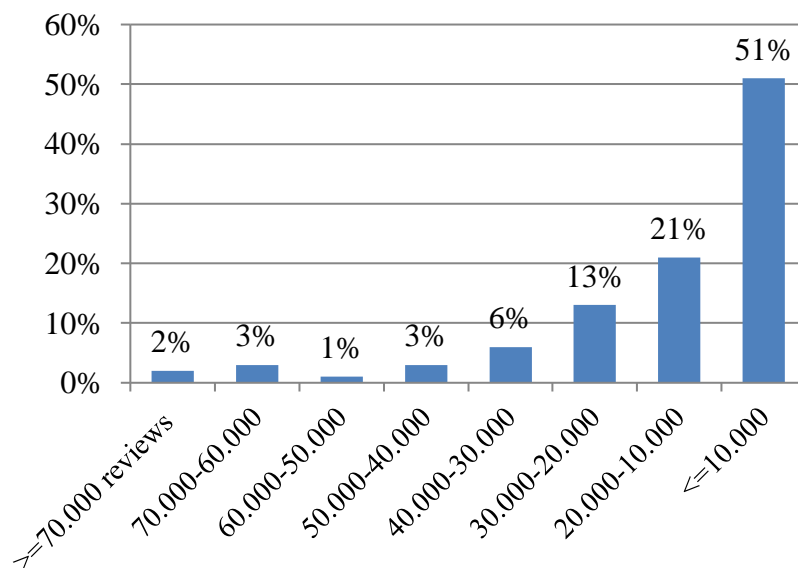
• *Date of last review entry*

Important conclusions about traffic are also drawn from the time of the last review posted on the platform. Specifically, the results showed that in 87% of the sample the last comment entry took place in the year 2023, in 12% in 2022 and in only 1% in 2021. We also need to understand that the most recent reviews are the most valuable because they reflect the current situation. In contrast, the older entries do not carry as much weight in the ranking.

• *Language of the reviews*

The languages of writing also indicate the origin of the visitors. In particular, the largest number of comments is written in English with 55%, followed by Italian with 13%, Spanish with 9%, French with 6% and Portuguese with 5%.

Graph 3: Top 5 Languages of reviews
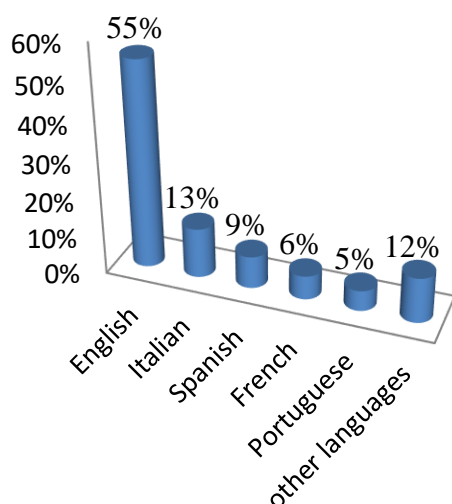
In the total number of registered comments, the predominant writing languages (English, Italian, Spanish, French, Portuguese) cover 88%, while the remaining 12% are covered by other languages such as Russian, German, Chinese, etc.

Below is a graph showing the presence of the first language of writing per museum on the TripAdvisor platform. More specifically, it shows that English is the first language of writing in 82% of the museums, followed by Italian with 9%, Spanish with 5%, French and Russian with 2%.

Graph 4: 1st Language of reviews/museum
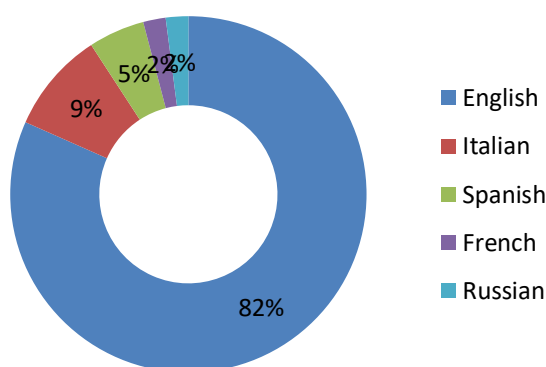
The high percentage of English is due to the fact that English is the official language worldwide. The other languages appear as first languages of writing in their countries of origin, i.e. the countries where they are spoken. This means that there is increased domestic tourism in these countries and is shown by the number of comments in these countries.

- *Characterization of comments*

An important indicator of the platform is the characterization of comments. In particular, it was found that 69.5% of users have characterized the museums as "excellent", 22% as "very good".

In addition, small percentages of 6%, 1.5% and 1% are held by the ratings "average", "poor" and "terrible".

Graph 5: Characterisation of comments
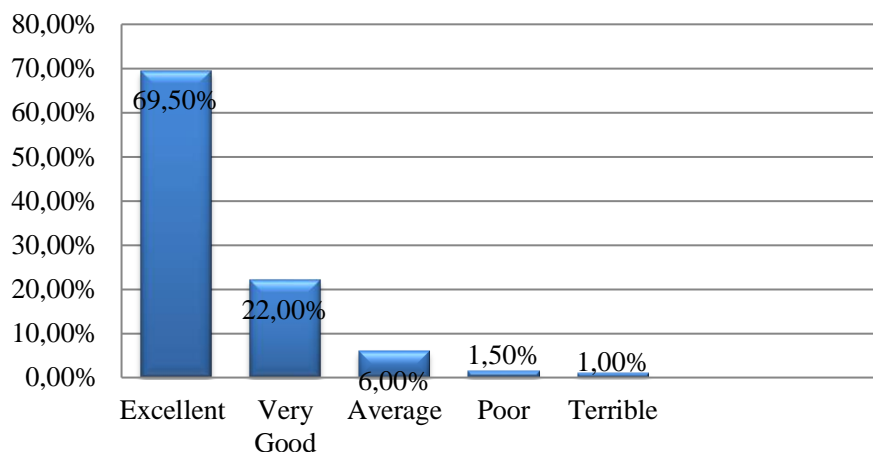
- *TripAdvisor review*

Evaluation is an important means of improving a cultural organisation. The main purpose of evaluation is the continuous improvement of the quality and content of the audiovisual material and services provided. In particular, on the TripAdvisor platform, users have the opportunity to evaluate by means of star ratings, but also by writing a comment through which the Traveller's Choice award is determined.

- *Stars on TripAdvisor*

Through the stars, users are able to rank the quality of their experience. The findings revealed that the majority of museums, 85%, have received a positive review from users of the platform, registering 4.5 stars (Very Good) in the rating. Also, 10% have rated 5 stars (Excellent), and the remaining 5% have rated 4 stars. The overall picture of the museums is encouraging considering the high percentage of satisfied users.

Graph 6: Stars on TripAdvisor
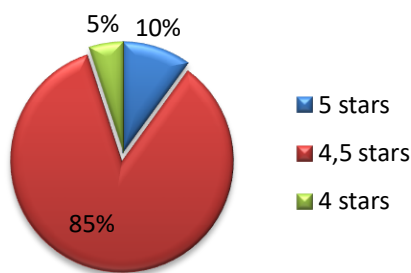
- *Traveller's Choice Award*

Also, TripAdvisor has established awards, which are obtained from the reviews of travelers, ranking the attraction in the top 1% (Gold Award) or 10% (Green Award) of the top businesses on this platform. The results showed that in 2022, 58% of the European museums studied received a Travellers Choice (Green) Award, 21% received a Gold Award, while the remaining 21% had not received an award. So more than 80% of the sample has received excellent reviews in 2022.

Graph 7: Award on TripAdvisor
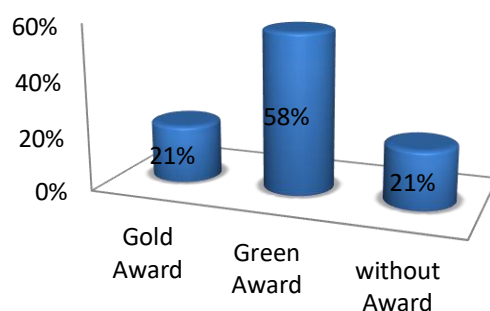
However, it is worth mentioning that among the museums that have not received an award, there are some with a large number of comments and therefore a high number of visitors. It is important to understand that the high number of comments does not automatically rank the attractions among the most important ones.

Influence of attribute-rating on star performance

The results showed that there is a significant influence of stars by the characterization of comments. More specifically, it was shown that the ¨excellent¨ characterization significantly

influences the increase or decrease of stars (at a rate of 43%) in the case where the users' rating ranges between 80% and 100% of the total reviews. Similarly, the ¨very good¨, ¨Average¨, ¨Poor¨, ¨Terrible¨ ratings in this case (i.e., where stars remain constant) do not have such a strong relationship and affect 31%, 38%, 33%, 33%, 22% respectively in star performance. Furthermore, it was found that in areas where there is a change in stars (i.e. from 4.5 to 5 & from 4 to 4.5) , the performance of stars does not depend so much on positive reviews, but more on negative reviews (poor, Terrible). Therefore, in this case, negative reviews become more valuable.

Discussion and Conclusions

The rapidly evolving nature of technology, the economic downturn and the advent of pandemics have not left museum spaces, which play a vital role in the sustainable development of a country, unaffected. As has been shown, especially in uncertain times of crisis and change, culture becomes even more important. Especially during the pandemic period, museums, in order to survive, have had to transform their traditional way of operating and at the same time upgrade their cultural communication, making use of the possibilities offered by new technologies and the internet.

In this study, we addressed the importance of ratings and reviews on the TripAdvisor platform for the one hundred (100) most popular European museums. Specifically, we recorded, analysed and evaluated the image of the museums in terms of the reviews-comments they have received. In addition, we examined the influence of the comments' characterizations on the star ratings. Our results confirm the strong visitor satisfaction, which is reflected by the number of positive comments, but also by the overall image of the stars on the platform. Another important confirmation of visitor satisfaction is the performance of the Traveller Choice award which has been awarded to the top businesses on the platform based on the positive reviews they have received.

We also observed that there is a significant influence of user ratings on the total star rating. In particular, we found that the ¨excellent¨ characterization significantly influences the increase or decrease of total in the case of a transition in the star scale between 4.5 stars and 5 stars. The characterizations ¨very good¨, ¨Average¨, ¨Poor¨, ¨Terrible¨ have less influence when the stars range between 4.5 and 5 stars. It was also observed that in areas where a change in stars takes place, their performance does not depend so much on the excellent rating, but on the negative ratings (¨poor¨, ¨Terrible¨). Therefore, negative comments in this case have a strong

relationship with stars and therefore the museum managers should try not to receive reviews that fall under the ¨poor¨ and ¨Terrible¨ ratings in order to avoid a decrease in stars. This is especially important for museums that have excellent ratings close to 80% of total ratings. At this point it is important to understand that comments, and also the reflection of criticism on the Internet, have the power to both attract and turn away a potential visitor. Therefore, the relevant bodies should in every possible way seek to elicit positive comments and encourage the user to rate the site with at least four (4) stars or more.

Moreover, browsing the TripAdvisor platform confirms the high percentage of digital information available in museums compared to other cultural institutions. This is also proven by the present study where in 95% of the sample there is an official website available. The significantly high percentage is usually due to the financial resources available to museums due to high visitor numbers, the interest of the institutions themselves, and government funding.

However, some shortcomings in the platform have been noted that need improvement. In particular, there is a need to enrich the content and the available visual material (photos, videos) in order to enhance the cultural experience and the visitor experience. After all, online communities have proven their strong influence on consumer behaviour and thus on the enhancement of cultural tourism. Also, the absence of references on the social media pages of museums is a significant shortcoming. There is no such information anywhere on the website. Therefore, it reveals the need to strengthen the website, where the objectives of cultural heritage and tourism are integrated and balanced and move in a common management and marketing framework in order to produce sustainable cultural tourism.

Therefore, new technologies and networking can be an aid to this effort, provided that they are used properly. It is crucial that cultural spaces make the transition and make the most of the new possibilities offered by the evolution of communication services because with the contribution of technology, traditional culture can not only be preserved but also inspire a larger audience.

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Brief Cvs

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After completing my studies in Museology, Museography, and Exhibition Design at the Technological University of Patras, I obtained an M.A. in Special (Integrated) Education from the European University of Cyprus. Currently, I am a Ph.D. candidate at the Ionian University's Department of Digital Media and Communication, specializing in Digital Culture. For the past 8 years, I have been serving as an Academic Fellow at the same department, and I regularly attend training seminars to enhance my skills. Additionally, I serve as a curator for exhibitions and collaborate with the websites www.kefallinia.com.gr and www.odusseia.gr, contributing to cultural topics.

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1950-59 Refugees from Albania: a statistical approach

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Abstract

The following statistical work relates to all those people who during the period 1950-1959 managed to cross the Greek-Albanian border illegally and take refuge in Greece. These are people of both sexes, of different ethnic origins, nationalities and ages, who were born and resided in different parts of the Albanian territory and not only. They are mainly citizens of the Albanian state, of Greek and Albanian origin, not to mention the "Greeks", Serbs, Albanian Kosovars and Albanian Chams.[1]

The data is based on a copy of an official table from the Greek authorities. This lists all those who left Albania during the period under investigation and came into contact with the local Greek authorities (gendarmerie, army, etc.). The present presentation is a first attempt at a statistical presentation.

Introduction

After the establishment of the Hoxha regime (1944), everyday life for large groups of the population in Albania became unbearable. Obvious social, political and even national reasons pushed them to attempt to escape from the cruel, unjust and even immoral reality. The individuals who chose these particular paths of exit from the country already knew the consequences - they either succeeded or failed in their venture. In the first case, these consequences concerned relatives and friends (social isolation, inclusion in the 'despised' class, dismissal or downgrading at work, denial of study rights, rape, exile, etc.) and in the second case they would mainly concern themselves (executions, repeated imprisonment or exile, torture, rape, shaming of the living or dead, etc.).[2]

The data we present are aggregated records of those who managed to enter Greek territory and present themselves to the political and military authorities. Information on persons who crossed the Greek-Albanian border is missing:

- chose not to go to the official authorities, possibly because they were linked to espionage and sabotage missions.

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[1]Albanian Kosovars are Albanian-speaking Muslims from the Autonomous Region of Kosovo and Metohijaof the Socialist Republic of Serbia (Socialist Federal Republic of Yugoslavia) and Albanian Chams are Albanian-speaking Muslims from the prefecture of Thesprotia in the Kingdom of Greece.

[2]Read more in K. Dimitropoulos, *Social and political constitution of the northern Hellenic continent: 1985-1991*, ((under publication)

- failed to present themselves to the Greek authorities (e.g. they were arrested by the Albanian border forces before or even after crossing the border, they were abandoned by their natural forces, they regretted it and returned, etc.)

1. National origin - citizenship

The total number of people who escaped from Albania to Greece during the period in question was 530. Most of them, according to the registration, are of Greek origin. In absolute numbers they are 359 or 67.7% of the total number of fugitives. The Albanians who fled to Greece are 164 or 30.9%.

In addition, there are seven persons recorded as: "Yugoslavs" (5) and "Serbs" (2), with a percentage of the total population of fugitives of 1.3%. From their first names and patronymics, we assume that four are Albanian-Kosovars and three are Serbs.
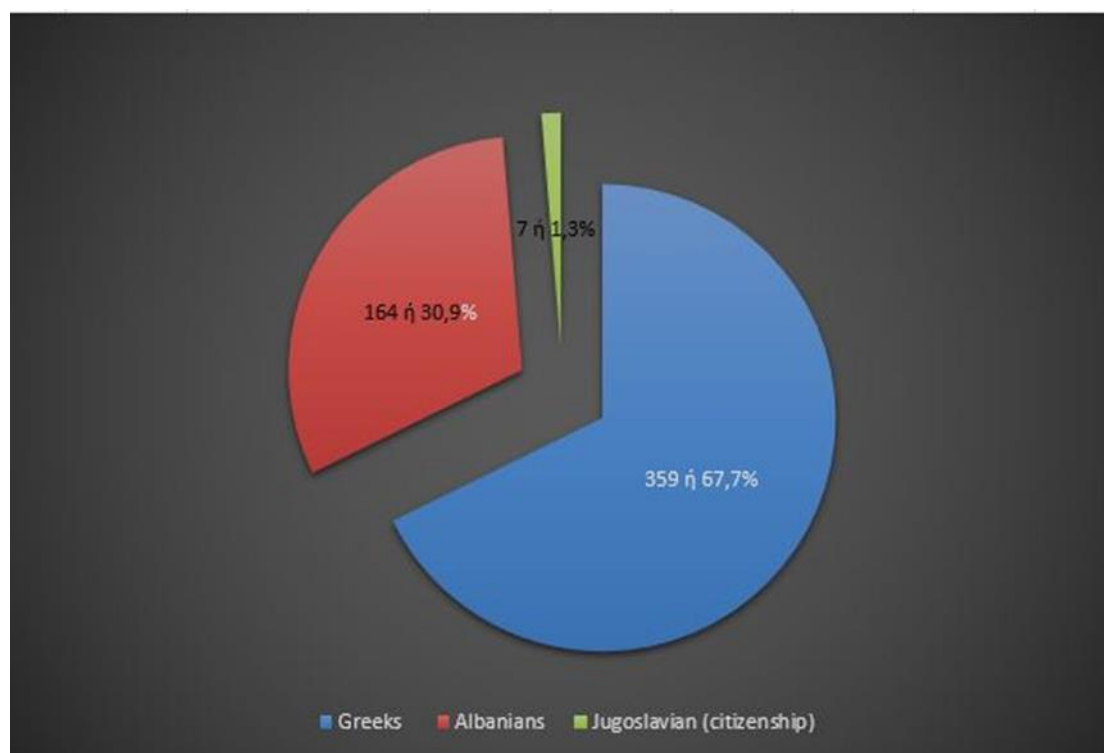
Among the Albanians, there is one person with a Greek surname and place of birth in Corfu, another person who declares Istanbul as his place of birth and seven who have various places of birth in Epirus - mainly the prefecture of Thesprotia.

Similarly, in the group of Greeks there are 34 persons born within Greece. These are migrant breeders and people who were found or excluded in Albania during World War II and the Civil War.

2. Gender

Of the total number of fugitives, 140 or 26% of the fugitives are women (132 Greeks and about 8 Albanians or of the total number of women 94.3% are Greek and the remaining 5.7% Albanian).
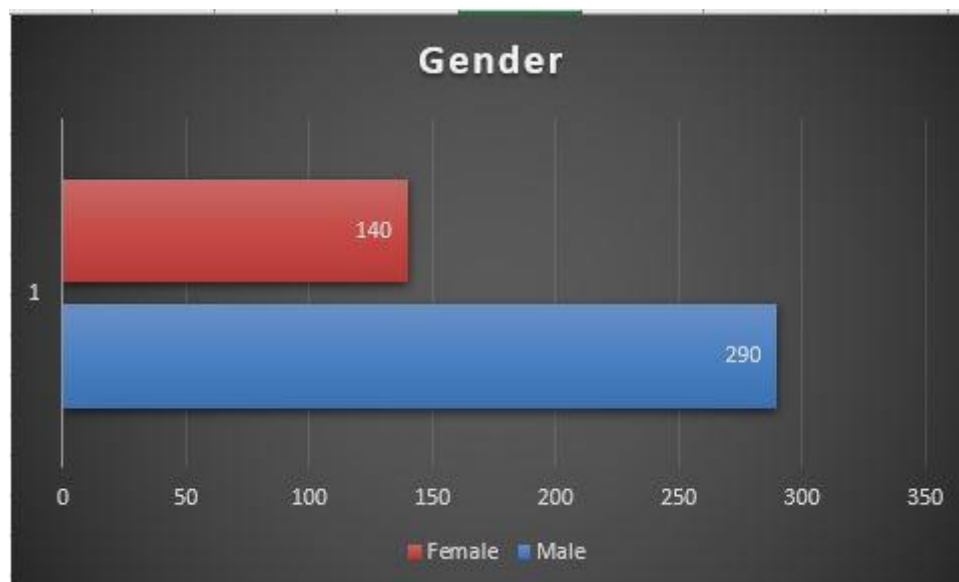
Greek women make up 36% of their group, while Albanian women make up 5%. There are no women among the "Yugoslavs" and the other subgroups. We believe that the higher percentage of women among the Greek group is related to the social, economic, cultural, etc. status of women, their willingness to reunite families after previous successful escapes of men, and the ethnic dimension of their oppression.

3. Age groups

A first observation of age groups confirms the view that it is people of younger ages, with higher expectations from life, who attempt the escapes.

Age groups

(No data: 10; >65: 14; 41-65: 92; 19-40: 279; 0-18: 135)

Legend: ■ No data ■ >65 ■ 41-65 ■ 19-40 ■ 0-18
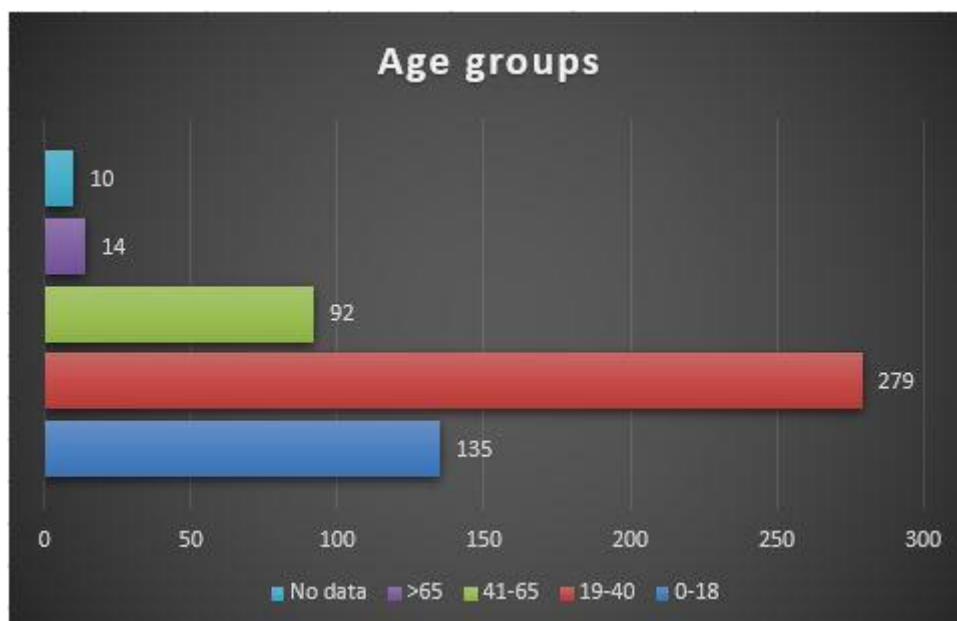
Of these persons, minors (0-18 years old) account for 135 or 25% of all fugitives (111 Greeks or 82% and 24 Albanians or 18%). The majority of the fugitives belong to the next age group, that between 19 and 40 years old. They are 279 or 52% of the total (164 Greeks or 59%, 109 Albanians or 39% and 5 Yugoslavs or 2%). Those who escaped across the border in the 41-65 age group number 92 (67 Greeks, 23 Albanians and 2 Yugoslavs (one Albanian-Soviet and one Serb). The last age group (those older than 66 years) is the smallest, obviously for reasons related to the difficulties of moving to another country.

4. Fugitives per year

In 1950, 100 people leave Albanian territory and enter Greek territory. The vast majority of them are of Greek origin (78), 20 are Albanian and the two remaining are Yugoslavian nationals (from their full names and places of birth it appears that one is Albanian-Kosovar and the other Serbian). In 1951 the number of entrants is 94 (46 Greeks, 46 Albanians, 2 Albanian-Kosovars with Yugoslav citizenship and one (1) for whom there is no entry in the "nationality" element). In 1952 30 persons enter Greek territory of which 25 are Greeks and 5 Albanians. The following year (1953), the number of fugitives rises to 48 (27 are Greeks, 19 Albanians and two Serbs, one of whom is recorded as 'Yugoslav'). In 1954, 44 persons are recorded (38 Greeks and 6 Albanians). In 1955, the number of fugitives drops dramatically: there are only twelve: 2 Greeks, 9 Albanians and 1 Serb. Of the Albanians, three are Albano-Cams (prefecture of Thesprotia). In 1956 the number of fugitives soared to 115. Only 25 are Albanians, while the number of Greeks reaches 90. In 1957 the number of fugitives is 50, of which 32 are Greeks and 18 Albanians, and in 1958 a total of twenty-five (thirteen and twelve respectively). The

decline in numbers continues in the last year of the records (1959), with eight illegal entries of Greeks and four Albanians, for a total of twelve. Two persons are found without year of arrival data.
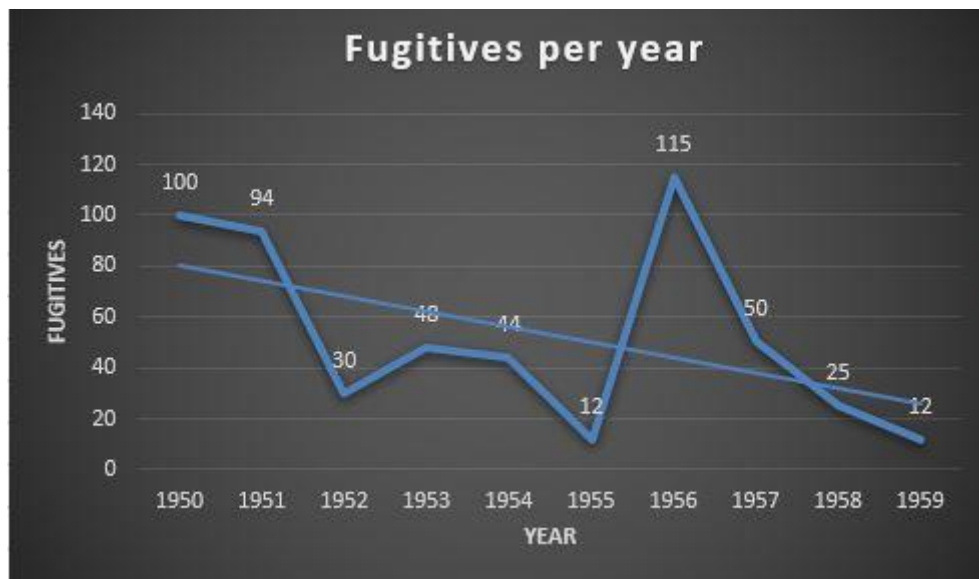
5. Places

a. Greeks

The places of origin of the Greeks as declared and recorded are:

a) for 199 of them (55.4%), the villages recognized by Albania as "minority" villages,

b) for 126 persons (35,1 %), other villages or towns not recognized by Albania as inhabited by persons of Greek origin and included in the territories controlled in 1914 by the government of Autonomous Epirus, except for one person who declares as his place of birth the area of Skodra, and

c) 34 Greeks from Greece (9,5 %), of whom one was born in Constantinople and a second in Asia Minor.

Ethnic Greeks

Greeks from minority zones: 199
Greeks except minority zones: 126
Greeks from Greece: 34
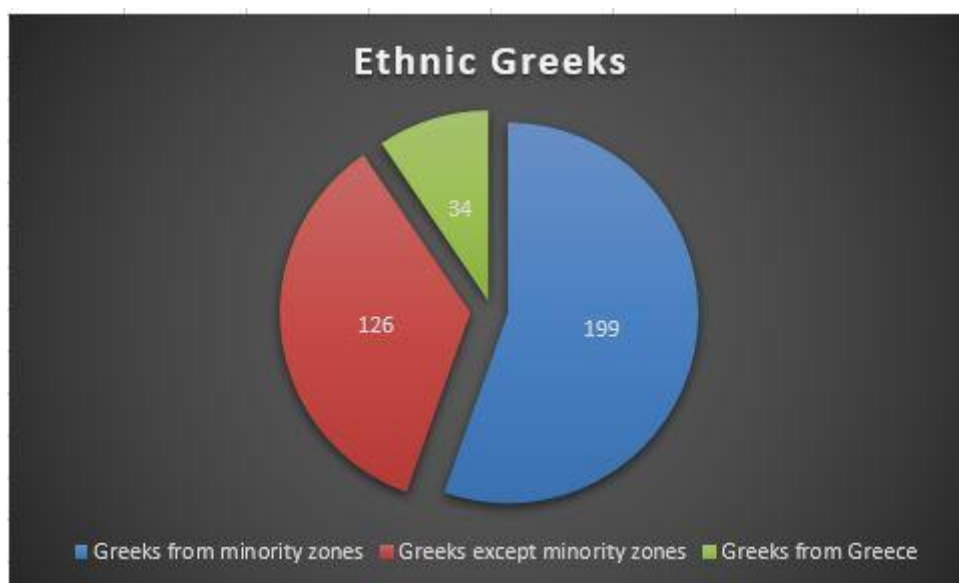
b. Albanians

Albanians fleeing to Greece originate from and reside in various parts of the Albanian territory. But mainly from places adjacent to the Greek-Albanian border. Except for seven who declare Greece as their place of birth, one person registered as Albanian with place of birth in Corfu, one person born in Istanbul and one person born in Yugoslavia.

c. Yugoslavs (Albanians - Serbs)

Among the fugitives there are seven persons from the then Yugoslavia. Of these, four are of Albanian origin and the other three are of Serbian origin. Of these, only one was born in an area that is now part of the Republic of Serbia. The others come from: four from Kosovo - Metohija and two from Skopje.

Epilogue

The migration - refugee boom from Albania that took place in the late 1980s and early 1990s had a history. The issue of refugees and migrants from Albania has historical depth. It concerns the entire period of the Hoxha-Aliya regime's rule in Albania and relates to citizens of Albanian, Greek and Albanian origin, and in some cases also citizens of Yugoslavia. It even relates to people who, according to the prevailing opinion in our neighbouring country, suffered persecution (Albano-Cams) and left Greece at the end of the Second World War.

ANNEX

LOCAL NAME

ENGLISH	GREEK	ALBANIAN
Albania	Αλβανία	Shqipëria
Asia Minor	Μικρά Ασία	Azia e Vogël
Constantinople	Κωνσταντινούπολη	Kostandinopoja
Corfu	Κέρκυρα (Κορφοί)	Korfuzi
Epirus	Ήπειρος	Epiri
Greece	Ελλάδα	Greqia
Kosovo and Metohija	Κοσσυφοπέδιο και Μετόχια	Kosova dheMetohia
Serbia	Σερβία	Serbia
Skodra	Σκόδρα	Shkodra (oseShkodër)
Thesprotia	Θεσπρωτία	Thesprotia
Yugoslavia	Γιουγκοσλαβία	Jugosllavia

Brief CV

Konstantinos Dimitropoulos holds a PhD in Sociology from the Department of Sociology of the Panteion University of Athens. He collaborated with the Archbishop of the Albanian Orthodox Church in Albania Anastasios. From 1998 to 2013 he offered his educational services in respective institutions of the Archdiocese (Unified Ecclesiastical Lyceum "Holy Cross" of Argyrokastro and the Institute of Vocational Education "Breath of Love" of Argyrokastro) as well as in the Department of Greek Language and Literature of the University "Ekrem Chabey" of Argyrokastro and the Nine-Year Greek School " Omeros" of Himara. Today he teaches in schools of Ioannina.

The views of teachers in primary education concerning the role of school textbook illustrations in English language learning

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Abstract

The use of illustrative material when teaching lessons forms an integral part of the educational process. This research studies the attitudes of English language teachers concerning the role played and the contribution of images in primary school textbooks made towards English language learning. The findings of the research showed that the teachers recognise the importance of illustrations in teaching and learning, but they do think that the images which accompany the texts in school English language textbooks are deficient, outdated and need to be improved. In addition, they argue that the images in school textbooks should be studied in conjunction with the text, because the images by themselves cannot convey all the meanings and concepts that they contain.

Key words - phrases: image, illustration, English language school textbook, English language teaching.

Introduction

Images have been a constant presence in all fields of human activity. The education sector is no exception to this. The predominance of illustrations in the educational process is simply a consequence of the relationship between the socio-political environment with the teacher and the pupils.

Pupils have constant contact with images in an out-of-school setting since they encounter these on television, in books and primarily on the internet. In a school setting contact with images is achieved through illustrated school textbooks and the various visual teaching media and materials which create an interactive relationship between themselves. According to research (Grosdos, 2010; Grosdos, 2011; Foutsitzi, 2015), teaching with images helps the

learning process. Pupils grow up in an environment which is inundated with images and so it is to be expected that any approach to learning will also be carried out through them.

At the same time, the development of digital technology gives teachers at all levels the chance to use visual representations in their pupils' lessons in various ways. The inclusion of illustrative material in the learning process helps the teacher to plan and carry out attractive and interesting lessons whilst avoiding any monotony or boredom (Hatzidimou, 2015). This fact weakens the teacher-centred character of learning and reinforces the pupil-centred one (Hatzidimou & Hatzidimou, 2014). In addition, through the use of images teachers can present abstract concepts in a tangible and intelligible way, they can create stimuli for conversation and reflection and strengthen the teacher-pupil interactive relationship (Foutsitzi, 2015), thereby obtaining a positive communicative interaction between them with the ultimate goal of achieving the former's teaching goals and providing learning for the latter.

It has been observed that teaching with images also develops many of the pupils' skills, such as that of visual literacy (Grosdos, 2010), thereby contributing to the development of their critical thinking. Images have a pedagogical value in the school classroom because, in several instances, it can replace the written word (Foutsitzi, 2018). Through visualisation, objects, situations and persons are represented in a concise way, thereby avoiding lengthy texts.

Consequently, the provision of illustrations in books is one of the predominant learning elements in school textbooks. We have seen nowadays an increased presence of images in school textbooks through drawings, photographs, sketches, cartoons and maps. At the same time, visual teaching media, e.g. the internet, computers, projectors, televisions and interactive whiteboards are some of the means of bringing children into contact with a wealth of images, thereby reinforcing their use in the education process.

Images in education through school textbooks

School textbooks are considered to be an integral part of the education process, because most educational activities are based on them (Kapsalis & Theodorou, 2002). Recent decades have seen a systematic analysis and evaluation of them, whilst at the same time new models and criteria for their use have been proposed, according to the needs of the time (Bonidis, 2004). Xohellis (2009) mentions that school textbooks occupy an important place within teaching and learning, because they form the heart of language programme on a daily basis.

Current bibliographies contain the terms "school textbooks," "study books" and "school books". These terms are not completely interchangeable, because there are distinct differences between them. For Matsagoura (2006) the expression "school textbooks" is broader, because it refers to all the books which have been written to support the teaching of lessons in the Detailed

Curriculum and are intended for teachers and pupils. On the contrary, the term "study books" has a narrower meaning, since it only refers to handbooks and workbooks which are used for the pupils' studies and examinations and are intended for the pupils (Kapsalis & Haralampous, 2008). Finally, "school books" are books which are used in school or at home and directly linked to the school textbooks (Kafkoula, 2014). In accordance with the above distinction, this present work aims to study English study books which are intended for pupils in the Third, Fourth, Fifth and Sixth Grades in a primary school. However, the terms "school textbooks" and "school books" will be used interchangeably, meaning all the textbooks used by the pupils in the classroom at school.

Nowadays, the studying of school textbooks includes images. The illustrations include images, drawings, sketches and photographs which can, in combination with the text, convey specific messages. English language textbooks contain a large proportion of illustrations, because they focus on the fact that visual stimulation enhances a book's appeal and motivates pupils to learn. Also, when learning a foreign language, associating an image with the written text makes it easier to understand the text. It is no coincidence that for many years now English language books have been accompanied by a variety of images, posters, maps and flashcards which act as teaching aids for the teacher. Images play an important role both as a stimulus for speech production and also in understanding written and spoken English texts.

The compulsory teaching of English in primary education created the need to write the first school textbooks in 1992-1993, under the auspices of the then Ministry of National Education and Religious Affairs. The first school textbooks, which were published under the title "Fun way", were crude and ugly in appearance. As a result, English language teachers thought that they really ought to be replaced, a request which was granted much later.

Illustrations in english language school textbooks for the third grade in primary school

A decade later, 2011-2011 to be precise, the school textbook "Magic Book 1" was written for the primary school Third Grade. The first edition of the book was in black and white, for financial reasons. However, it was revised in 2013-2014 and has been in use ever since up until the present time. The most significant change was in the book's illustrations, which were in colour. More specifically, the colour yellow was used in the school textbooks as a background for the texts, because this made it easier to read for pupils with dyslexia (Tsali & Alexiou, 2016). In addition, the texts have an important part to play in the illustrations with their being presented in the form of cartoons, thereby creating a pleasant environment for learning the foreign language.

"Magic Book 2" was written in 2014 and is aimed at pupils who have already been taught English in the First and Second Grades of a primary school, in accordance with the Revised Unified School Curriculum, whilst "Magic Book 1" is taught in schools where the pupils start their language learning in the Third Grade.

"Magic Book 2" has the same features as those in "Magic Book 1" with the difference being that it was published from the start in colour. The colours of the images in the book are very bright and vivid. This is a way of highlighting the multimodality which has a deliberate influence on the creation of meaning in terms of visual communication (Giannikopoulou & Papadopoulou, 2004). According to research, (Platt, 1975), the use of visual literacy in English language lessons develops the verbal skills of pupils who have difficulties in learning the language. In this way, these pupils are motivated and become thoroughly involved in comprehension, expression and communication processes, and also in the achievement of individual goals.

Illustrations in english language school textbooks for the fourth, fifth and sixth grade in primary school

The school textbooks for the Fourth, Fifth and Sixth Grades are radically different from the book for the Third Grade, both from an aesthetic and a didactic point of view. To begin with, the images accompanying the text have been set out randomly and haphazardly and very often the visual information which they convey is incorrect or, in several cases, confusing. People, then, have noticed an incongruity in this, because the books do not reflect reality. In addition, only a few images are included, with faded colours and they are blurred in several cases. Also, the typography in the headlines and captions is too ordinary and, in many cases, downright drab. The fonts are plain and unsophisticated and are out of keeping with our modern age where the type and colour of a font can play an important role in expressing emotions. As a result of this, they fail to stimulate the pupils' interest and they do not boost visual literacy (Zagotas, 2016).

Considering the findings, we must draw the conclusion that in all three of the school textbooks for the Fourth, Fifth and Sixth Grades in primary school, the aesthetic approach has been absent, because the images which feature in the books cannot be considered to be aesthetically pleasing, their colours are dull and they are few in number. In addition, they feature images and photographs from another era when the social reality was very different from the pupils' experiences now. Consequently, there is no cultural transmission via the two systems of meaning: language and images (Christodoulou, 2003).

Research methodology

The aim of this research was to investigate the opinions of English language teachers concerning the role of illustrations in English language school textbooks in the learning of the language.

Semi-structured interviews were chosen as the technique for collecting the research material with this being a common research tool for carrying out qualitative research (Iosifidis, 2003), because this enables conversations to take place between two individuals, with the aim of obtaining information from the interviewee, and these interviews relate to the topic being researched (Cohen, Manion & Morisson, 2007).

The questions which were put to the teachers were open-ended so that the participants could express their opinions freely and without any constraints. The research was collected in November and December 2021. The research material consisted of 12 transcribed interviews with teachers of English studies who were employed at that period of time in the Region of Eastern Macedonia and Thrace, and, to be more precise, in primary schools within the Prefecture of Evros.

Following the completion of the interviews, a descriptive charting of everything the interviewees had said was carried out and extracts from these are set out below.

Presentation of findings

The teachers who took part in the research stated that they very often use illustrations when teaching English language lessons, especially in the younger-age classes in a primary school, in particular for the teaching of vocabulary. More specifically, in their statements, some of them said: *"I very often use illustrative material, mainly with the younger classes in order to teach vocabulary, because, by using a combination of images and words, the pupils learn the new words more easily. So, in that way the lesson becomes more enjoyable, easier to understand and pleasant for them"* (S3). *"Most of the times when I have to teach new vocabulary, I use flashcards to help the pupils learn the new words more easily... mainly in the younger-age classes in primary school"* (S7).

Regarding the type and content of illustrations in the English language textbooks in primary schools, the majority of the teachers in the sample expressed negative opinions, describing them as out of date, mediocre and old-fashioned, and they maintain that this is something which ought to change. The need to upgrade the images contained in the books used for English language learning by pupils was something which was stressed emphatically by the

teachers taking part in the research. More specifically, they said in their statements: *"Outdated, poorly designed, too few in quantity, failing to provide the pupils with proper stimulation. The illustrations and the overall design of the books and the pages is old fashioned and out of date"* (S8). *"The content of the illustrations in the school textbooks isn't good enough, in my opinion. I don't think, especially in the books for the last two years of primary school, that they have anything to offer the children from a learning point of view. An effort has been made in the books for the Third and Fourth Grades of primary school, there is some colour, some pictures, the children get the chance to interact with the illustrations in the books with the children colouring in their own books. I think that a better job could have been made of books for the Fifth and Sixth Grades where the children have real trouble working out what is being said… through better pictures, better maps and a lot of other things besides"* (S11).

All the teachers who took part in the research seem to have had the same opinion regarding the aesthetic quality of the English language textbooks in primary school since all their responses agree with one another. In particular, some of them stated: *"Very average. The illustrations in the books could have been more impressive and up to date"* (S2). *"The aesthetic quality is very poor and in many cases the design is outdated and not in tune with our times"* (S3). *"The aesthetic quality of the books reflects the low aesthetic awareness of their creators and their inability to keep in step with the age group for which they are intended"* (S4).

All the teachers interviewed supported the fact that illustrations help primary school pupils to learn English more quickly. In particular, they said in their statements: *"One's first impression is created by the images and they are perhaps one of the first ways of motivating pupils, so yes, they do have an important place in the lessons"* (S4). *"They are very important. Images, as visual aids, are a great help in understanding the foreign language because they create incentives for learning and help to create a pleasant and easy learning environment. Through the use of images pupils can make associations more easily and learn more effortlessly and quickly"* (S8). *"When there is a visual stimulus, e.g. an image, the children's motivation and interest is definitely given a boost. Especially in cases where children learn visually. If we also take it as given that 'a picture equals thousands of words', then the illustrations in a book which is teaching a new language to children definitely plays a very important role. For all of the above reasons, I think that using images is an important supplement and aid in learning English more quickly, especially for primary school children"* (S11).

Findings – discussion

The teachers recognise the contribution of images to the learning process and they think that the images make a substantial contribution to the teaching of a subject. Images, through the

visual stimuli they provide, arouse the pupils' interest (Mikk, 2000), help to improve their vocabulary, develop their imagination and contribute towards cultivating their interpersonal relationships (Foutsitzi, 2018). For all these reasons, teachers use pictorial material in all forms of teaching, making use of the internet to search for it (Foutsitzi, 2015).

Regarding the frequency of the use of illustrations when teaching their lessons, the English language teachers confirmed the fact that they used these frequently, because it was easier to learn vocabulary this way, especially for the younger years in primary school, because they stimulate the pupils' imagination and increase their critical thinking. It is a fact that in almost all the school textbooks for the First, Second, Third and Fourth Grades in primary school the visual material predominates over the written text, since it covers more than 70% of the content of the books. Thus, illustrations take a leading position in comparison with the written word, something which is consistent with society's demand for increased visualisation.

Regarding the content of the illustrations in English language school textbooks, the teachers expressed negative opinions as to the contribution made because since they look mediocre, they make the learning process more difficult. It is a fact that in many school textbooks the illustrations have manifestly been sloppily and carelessly made. For example, in History textbooks for schools the pictures are treated as decorative photographs, thereby altering their character and providing limited information. The outcome of this is that the images cannot be used nor can they provide stimuli for dialogue. On the contrary, they create problems in comprehension because they are not linked to the historical events in the book (Vrettos, 1988).

With regard to the aesthetic quality of the English language textbooks, the teachers have a negative opinion about the illustrations and describe them as being poor in terms of their aesthetic quality, because the images in them are antiquated, old-fashioned and dated and reminiscent of artistic styles in previous decades. The printing of school textbooks should be in keeping with technological progress, which is flourishing nowadays, because their aesthetic quality is aimed at pupils and is intended to serve learning and teaching goals (Palikidis, 2008). It is a fact that the outer covers of most school textbooks look shoddy, carelessly made and of dubious aesthetic quality, both in terms of their design and regarding the materials used, the way they are printed, but also their bindings (Soulioti, 2015).

In conclusion, in spite of all the shortcomings of English language school textbooks, we cannot help but point out the fact that illustrations, even in this form, help to make English lessons more interesting, help in achieving the maximum effectiveness of the teaching process and allow pupils to become motivated, to take on responsibilities and take initiatives and to become responsible and autonomous learners.

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L'album pour faire entrer le tout-petit dans le langage et la littérature.

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Résumé

Cet article se propose, par un parcours au fil de six albums, de montrer combien les albums pour les tout-petits doivent être pris au sérieux dans la mesure où ils leur permettent de s'initier à la littérature et à la poésie de la langue. Le terme d' « album » désigne des livres pour enfants qui mettent en relation sur la même page ou d'une page à l'autre des images et du texte. Dans ces iconotextes (*picturebooks* en anglais), le sens se construit donc dans un va et vient entre l'image et le texte. Cet article a pour ambition de pointer quelques-unes des démarches intellectuelles que ce va et vient exige des enfants dès leur plus jeune âge.

Mots clefs : petite enfance, parole, album pour enfants, cognition, littérature

Introduction

Dès ses premiers mois, l'enfant est attiré par l'image et semble s'en emparer pour alimenter son théâtre intérieur. Très tôt, si l'adulte fait de la lecture un moment intime et désirable, le tout-petit va manifester ses envies, ses préférences. Cet article s'appuie sur un corpus de six albums (avec ou sans texte) sélectionnés selon deux axes convergents : les choix des petits, les choix des adultes médiateurs. Nous tenterons alors de répondre aux questions suivantes : Que comprenons-nous des choix des tout-petits ? Quels albums choisissons-nous pour stimuler l'imaginaire des enfants et leur permettre d'entrer dans le langage ? Quelles activités intellectuelles ces albums vont-ils stimuler ? Comment les présenter aux enfants ?

1. L'album pour s'initier à la littérature

On vous propose tout d'abord de prêter attention à un grand classique de la littérature pour la jeunesse, l'album de Monique Félix, *L'histoire d'une petite souris enfermée dans un livre*, paru en 1980 chez Gallimard. C'est un album sans texte. Or, paradoxalement, il me paraît proposer aux enfants une première initiation à la lecture littéraire et son succès auprès des tout-petits ne se dément pas depuis plus de 40 ans. Voyons pourquoi et comment.

Si cet album fascine les tout-petits c'est peut-être parce qu'il leur parle d'eux sous une forme magistrale. Jean Perrot dans la préface à son ouvrage *Du jeu, des enfants, des livres*, en a bien

montré la portée anthropologique et symbolique en tant que métaphore de la lecture. En effet, l'enfant, comme la souris dont il partage les émotions, peut se sentir perdu face à l'écrit dont il ne connaît pas les codes. Lorsqu'il perçoit le plaisir qui peut s'y cacher, il consacre toute son énergie à apprendre, il soutient son effort, invente des systèmes tout comme l'animal grignote la page, se fabrique un avion de papier. Au final, si la souris déguste l'épi de blé, l'enfant va quant à lui nourrir son imaginaire.

Par ailleurs, cet ouvrage d'une simplicité apparente invite l'enfant à combler les espaces vides, à coopérer avec l'album et donc à se construire en tant que lecteur littéraire comme l'ont montré les théoriciens de la réception, Eco et Jauss en tête. Le jeune enfant va devoir inventer sa propre histoire au fur et à mesure en s'appuyant sur les indices, interpréter, mettre des mots sur les images, verbaliser.

Ainsi donc, dès 3 mois et à coup sûr dès son entrée à l'école maternelle, l'enfant peut entrer en littérature, si le médiateur sait choisir et créer un climat propice. Il convient alors de s'interroger sur les choix : quels albums pour quoi faire ?pour quelles compétences ?

2. Découvrir ce qu'est l'objet livre.

En 1980, le plasticien, designer et théoricien de l'art Bruno Munari propose aux tout-petits de se familiariser avec l'objet livre. Il leur offre une panoplie de lecteur, Les *Pré-livres* pour rencontrer cet objet symbolique qu'est le livre, un objet qui induit une manipulation spécifique.

Cet album des albums, tout comme la panoplie de cow-boy ou d'infirmière, propose à l'enfant d'explorer les aspects matériels et symboliques de cet objet singulier. En effet, le grand album gigogne s'ouvre sur une collection de petits albums aux reliures diverses (brochage au fil, reliure collée, reliure spirale, ficelle.), les matières sont également diversifiées (plastique, tissus, papiers recyclés, papier buvard.). Autant de variations qui permettent au tout-petit d'apprendre à manipuler avec plaisir cet objet, à le flairer. D'autant que le format des albums est à sa main. Certains recèlent une petite surprise en fin de feuilletage, comme un fragment de fourrure douce qui laissent entrevoir les plaisirs que cet objet peut procurer. La proposition de Munari est d'autant plus intéressante pour le médiateur qu'elle ne se limite pas à l'utilisation mais invite à l'invention infinie. Dès 3 ans, les enfants peuvent fabriquer leurs propres livres en choisissant couleurs, matières, reliure.

3. Favoriser la prise d'indice et la réflexivité

On vous propose à présent d'observer ensemble quelques pages de deux albums l'un de Tana Hoban, *Ombres et reflets*, paru en 1990 chez Kaléidoscope et l'autre de Katy Couprie et Antonin Louchard, *Tout un monde*, paru en 1999 chez Thierry Magnier. Ces deux albums vont favoriser chez l'enfant la prise d'indices et la réflexivité.

Tana Hoban travaille avec la photographie ce qui confère à ses albums une dimension évidente de réalité. Et pourtant, dans cet album, par le jeu des ombres et des reflets, elle amène son lecteur à revoir son point de vue, à voir autrement le monde, à le redécouvrir. C'est le reflet de l'ours que l'image nous propose, nous obligeant à renverser notre perception de l'animal placé hors champ. Le cadrage nous amène à interpréter la bande verte comme le bord « réel » d'un bassin que quelques feuilles mortes matérialisent. Là encore, un reflet dans l'eau mais brouillé cette fois-ci. Que devinons-nous ? Un bâtiment, renversé. Dans quoi se reflète-t-il ? Une flaque ? Non, trop petit... un cours d'eau peut-être. Alors la bordure blanche serait le bord d'un quai, en pleine ville. Oui, sans doute puisque le plissé de l'eau est peut-être provoqué par le sillage d'un bateau. Nous avons dû prélever les indices, les associer par bonds successifs pour émettre des hypothèses et interpréter l'image déstabilisante que nous propose la photographe. Là encore, notre choix va pousser l'enfant à s'interroger et à développer des compétences qu'il utilisera plus tard pour lire un texte. Une dernière image de Tana Hoban va proposer une autre forme de distanciation à l'enfant. Que voit-il derrière ses lunettes de soleil ? Le personnage observé se tient hors champ, mais le poli des verres nous permet de voir une jeune fille ou femme, déformée, en deux exemplaires. Est-ce sa sœur, sa mère qui lui propose une pomme d'amour ? Et où sont-ils ? La balustrade à l'arrière-plan suggère une esplanade au-dessus d'une ville. Montmartre pourquoi pas. Et les points lumineux derrière l'enfant pris en très gros plan ne seraient-ils pas les lampions d'une fête foraine ? Voilà qui irait bien avec la pomme d'amour. Ces trois situations appartiennent à notre quotidien, elles peuvent renvoyer l'enfant à du connu, du familier : la promenade au parc animalier, au bord d'un fleuve, dans une fête. Et pourtant les choix photographiques de Tana Hoban réinventent ce réel, ils obligent le tout petit à voir le monde autrement, en se focalisant sur des détails, ils lui font porter un regard artistique sur le monde. N'est-ce pas là une compétence essentielle que nous aimerions développer chez lui ?

Tout un monde de Katy Couprie et Antonin Louchard se présente comme un gros imagier à feuilleter. Mais un imagier dynamique qui va mettre en regard des paires d'images de facture variée (photos, dessins, peintures, empreintes, graphismes.) qui entrent en dialogue, tout comme les deux artistes. Impossible d'ailleurs de savoir lequel a fait quoi mais ces paires initient les enfants aux jeux subtils des métaphores et analogies.

Nous avons sélectionné quatre. La première paire présente à gauche les empreintes de pied d'un enfant et à droite deux bottillons peints. La couleur est la même mais ces deux images entretiennent des rapports métonymiques : dedans/dehors, dessus/dessous, contenu/contenant. Deux pieds droits en empreinte mais lequel a été posé en premier ? A qui est ce pied ? Sur une autre double page, les auteurs mettent en regard dans une analogie formelle le dessin d'un escargot et sa représentation graphique. De l'animal au signe, de la lecture au geste d'écriture. La double page suivante associe, par ce que j'appellerai une analogie perceptive, l'herbe de la prairie vue au ras du sol et un gros plan sur une barbe masculine. Le gazon, tout comme la barbe de papa pousse, il faut les tondre et parfois ils piquent. La dernière paire choisie met en jeu une analogie contextuelle. A gauche, les gouttes de pluie, à droite, la grenouille. L'analogie s'appuie sur un savoir empirique : les grenouilles cherchent l'eau. La comptine bien connue des tout-petits se profile en trame : « Il pleut, il mouille, c'est la fête à la grenouille ».

Cet album de Katie Couprie et Antonin Louchard n'est pas fait pour une lecture linéaire et exhaustive, surtout pas. Il s'agit plutôt de proposer un feuilletage à l'enfant, de l'amener, au gré de ses envies, à s'attarder sur telle ou telle double page et à verbaliser ce qu'il voit, à mettre les images en relation en pratiquant, par jeu, des opérations sémantiques qu'il réinvestira dans ses approches artistiques, poétiques en particulier.

4. Anticiper des schémas itératifs

Notre premier album invitait l'enfant à s'approprier un schéma narratif linéaire qui enchaîne les péripéties, à partir d'une situation initiale et d'une complication pour aller vers une résolution et un nouvel état d'équilibre final. Ces récits sont fondateurs pour le tout jeune enfant et lui permettent de construire son rapport au temps, à la causalité. Mais un autre type d'album, les albums à schéma itératifs, fonctionnant par répétition et/accumulation recueillent également leurs suffrages.

Alboum de Christian Bruel et Nicole Claveloux, paru en 1998 aux éditions Être, leur propose une sorte de comptine absurde et cumulative. Voici quelques pages.

Cet album pratique un jeu subversif croisant deux genres très développés dans les livres pour enfants à savoir l'album répétitif et l'imagier. Bruel et Claveloux, coutumiers d'une littérature de jeunesse provocatrice, proposent ici une accumulation « déviante », un inventaire à la Prévert. Il présente peu de logique dans la convocation des objets même si tous sont des jouets et appartiennent donc à une même catégorie. L'accumulation, se fait au petit bonheur dans l'image et parallèlement dans le texte. Les deux semblent toutefois fonctionner en croissance

inversée : tandis que le texte, de plus en plus long, monte sur la page de gauche, le tas de jouet disparaît peu à peu en bas de la page de droite

La disposition du texte évoque par ailleurs un « poème régulier » : la plupart des fragments correspondent à des hexamètres ce qui n'empêche pas les ruptures rythmiques. Par ailleurs, comme s'est parfois le cas dans les ritournelles enfantines, Bruel s'amuse à déstructurer certaines règles morpho-syntaxiques : certains noms communs sont présentés sans déterminants : « pelle » et « râteau » deviennent ainsi des noms propres mais sans majuscule / « Ballon s'appelle Ballon ». Certains verbes ont perdu leur sujet : « Reviendront en avion». Cet album propose donc une mise en œuvre poétique du langage à l'opposé des fonctions de structuration normative de l'imagier. On accumule des objets sans rapport autre qu'un usage et une visée dynamiques et ludiques : la chute et l'explosion finales, l'incitation à une reconstruction (« On recommence ? »).

Variations et subversion provoquent une lecture tout simplement jubilatoire, l'enfant rit, mémorise, en redemande.

5. S'emparer d'une littérature qui réfléchit sur elle-même.

Certains albums, enfin, vont permettre aux tout jeunes enfants de se familiariser avec une donnée fondamentale de la littérature : le barbare littéraire n'existe pas. Écrire, c'est réécrire, chacun s'empare d'un déjà là et le reprend à son idée.

Prenons le cas du Petit Chaperon Rouge dont Rascal nous propose une nouvelle variante sans texte, basée sur la version de Perrault. La machine à coudre montée au fil rouge des pages de garde symbolise, outre l'activité de couturière de la grand-mère, les rhapsodies du conte, sans cesse recousu, reprisé. Du conte, l'auteur-illustrateur n'a conservé que quelques éléments charnières. Le système iconique est stylisé dès la première double page. L'espace blanc et vide invite le lecteur à l'investir librement, les motifs seront en noir ou rouge. À gauche une galette, un pot de beurre, à droite un personnage grossièrement pixélisé comme le Pac Man de nos premiers jeux vidéo, de rouge vêtu, panier à la main, en mouvement vers la droite. Les éléments clefs de la situation initiale sont en place, le Petit Chaperon Rouge peut se mettre en marche. La double page suivante présente l'espace du conte de manière schématisée. À gauche, la maison rouge du Chaperon, à droite, celle de la grand-mère ; Entre les deux une forêt que quelques sapins schématiques suffisent à matérialiser. La vue en surplomb nous permet de voir deux chemins possibles entre départ et arrivée. Plus loin, la scène de la rencontre avec le loup

est, là encore, représentée avec une grande économie de moyens qui n'est pas sans rappeler le design d'un Enzo Mari. Quelques troncs symbolisent la forêt, la Petit Chaperon Rouge avance au premier plan sans voir le loup en embuscade dont la gueule apparaît derrière un arbre. La double page suivante demande un gros effort d'interprétation à l'enfant puisqu'elle présente de manière syncrétique le nœud de l'intrigue. Rascal utilise là, à sa manière, une convention de la bande dessinée. Page de gauche les deux protagonistes discutent et le lecteur doit inférer la question du loup sur la destination du panier. Page de droite, un autre espace à la fois géométrique et mental, la grand-mère dans sa maison, dans son lit. Cette image figure la réponse de la fillette et le lecteur doit comprendre qu'il s'agit d'une grand-mère (les bigoudis) et qu'elle est malade (elle est alitée et le thermomètre à mercure au-dessus de sa tête indique une température élevée). L'album met en suite en évidence les itinéraires des protagonistes, à la fois simultanés et très inégaux : rapide et effectué à la course pour le loup, sinueux et invitant à la cueillette de fleurs pour la fillette. L'avance du loup est importante. La double page suivante est découpée de manière chronologique même si les deux images paraissent semblables. L'auteur propose un jeu de similitudes et différences à interpréter. Page de gauche, le loup frappe à la porte et le point d'interrogation de la bulle symbolise la question de la grand-mère. Page de droite, le loup répond et seule la couleur écarlate nous fait comprendre qu'il se fait passer pour le Petit Chaperon Rouge. Signe de mauvais augure ? L'oiseau perché sur la toiture s'enfuit quand il entend la voix du loup. Rascal élude la dévoration de la grand-mère et la double-page suivante va l'amener à combler les ellipses. Le Petit Chaperon Rouge arrive chez la grand-mère, rien ne parait change, si ce n'est que l'oiseau a disparu et que la fenêtre s'est teintée de rouge sang, métonymie du drame qui s'est déroulé à l'intérieur. La dernière double page laisse au lecteur le soin de compléter l'histoire. La fillette ouvre la porte sur la page de gauche. Nous la voyons se profiler dans l'embrasure de la porte, comme si nous étions le loup. La page de droite peut être interprétée par un contrechamp sur la scène de crime, éclaboussée de rouge.

En commençant notre présentation de l'ouvrage, nous avons affirmé qu'il s'agissait d'une variante basée sur la version de Perrault mais au fond, rien n'empêche le jeune lecteur de préférer les frères Grimm et de faire arriver un chasseur. La fin reste somme toute ouverte.

Conclusion

Au fil de cette promenade nous esperons avoir montré quelle complexité recèlent ces albums pour les tout-petits, souvent sans texte. Ils n'ont l'air de rien, sont souvent petits pour que l'enfant les prenne en main, parfois cartonnés pour permettre à l'enfant de les mâchonner. Nous les regardons parfois d'un œil distrait. Prenons les au sérieux au contraire car les grands

créateurs pour la jeunesse ont une haute idée des capacités des jeunes enfants, ils ont de grandes ambitions pour eux et leur proposent sous des dehors plaisants des opérations mentales complexes. Les petits ne s'y trompent pas d'ailleurs, ils les lisent et relisent, ils savent reconnaitre ce qui leur donne du grain à moudre. Accompagnons-les avec patience et simplicité.

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Mathematical inequalities and transmitted knowledge:
The case of Greek Pedagogical Departments in relation to the offered knowledge levels by age of education

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Abstract

The following text is intended for reading and analysis by teachers and professors who are familiar with Mathematics to some extent. They do not aim to support the process of knowledge transmission from teachers to students. However, it would be good for both sides to initially approach simple mathematical inequalities presented here to achieve a better analysis of the pedagogical process through similar mathematical dimensions.

We examine here the quantity of Knowledge transmitted in university courses which are designated to offer a better understanding of the world to students. We examine at first, what is transmitted inside the classrooms from teachers to students and is related to what people need in the society they live, in order to construct, via Knowledge, a better world. So these three levels here (pupils – students – professors) are narrowly related since they cooperate in order to offer a combination of different ways of teaching.

This study also examines the usefulness of many courses in relation to the needs of a modern school, e.g. Creative Writing is not necessary for ages 4-7 because these children cannot write even a simple sentence.

Key-words: Mathematics, Pedagogy, Education, Inequalities, Teaching.

Introduction

In this article, a study of the amounts of knowledge offered by teachers in Pedagogical Departments in Greece is attempted, in relation to the "object" for which they are intended, that is, toddlers and elementary school students.

Pedagogy is characterized by both similarities and differences. A teacher, in order to teach, relies on the fact that his students do not know the quantity of knowledge he knows and approaches them to convey what they do not know (Horn, 2022: 133). The same applies to all levels of education: if pupils and students already knew everything they are being taught, then there would be neither pedagogy nor education.

The same phenomenon is observed at the level of books: everything written within them consists of the thoughts and calculations of individuals with a certain level of knowledge X, who write things that are not known in advance by others, namely their future readers and pupils/students, with a knowledge level of X-a. Here we must underline that: a = knowledge missing.

Finally, the differences between teachers and students are also encountered at the level of abilities, i.e., what they can do with their hands or their bodies: teachers are capable of performing a series of actions that their students cannot execute, and the latter expect to become capable of performing these actions with the guidance of their teachers (Psylla, 2022: 87). Additionally, we focus on the application of science, innovation in communication, advanced technology, and industrialization".

Mathematical relationships

Mathematics rely on relationship between science, technology, and innovation through social and economic change. As we all know, high-level economic theories are based on mathematics (Cvetkovski, 2012: 65). No economist who studied theories and practices of States has been able to proceed with the attempts at analysis and documentation he thought of without a solid foundation of mathematical knowledge of his own. They examine the role of the citizen in the community or even in a nation, as a member of the global community, from the traditional classroom to modern learning environments.

In music, mathematical relationships are used for the formation of notes, intervals, and rhythms. In architecture, mathematical analyses assist in designing safe and functional buildings. In shipbuilding, mathematical principles are employed for the construction of vessels, and in aeronautics, they are used for aircraft design.

Beyond these fields, mathematical principles are also applied in disciplines such as physics, chemistry, economics, and computer science, offering significant analytical tools for understanding and solving problems in these domains.

We're living in a period of great upheaval—yet there hasn't been a corresponding change in our system of higher education. In the new education, we say that there is need for a new theory and practice of learning that emphasizes achievement not as a score on a test but as the ability to navigate a job market—and a world—in constant flux (Mouchtouri, 2020: 34).

Scores of students hate and fear math, so they end up leaving school without an understanding of basic mathematical concepts. We can help all students know that they have vast mathematics potential. Teachers, parents, and other caregivers can transform children's ideas and experiences of math through a positive growth mindset method.

Is an important guide to the information, techniques, and activities that can be put in place to make math more enjoyable and achievable for all students.

Shows how the entire approach to math teaching and learning -from paying attention to the math questions and reviewing the tasks students work on to the methods teachers and parents use to encourage or grade students- needs to be changed to help students realize the joys of learning and understanding (Marshall, Olkin, Arnoldm, 2011: 691).

Methodology

In order to carry out this research, the Study Guides of 19 (nineteen) pedagogical departments in Greece were examined. The contents of all courses listed in these Guides have been thoroughly reviewed (Gargalianos, 2018: 2). Afterwards, the usefulness of these courses was examined in relation to the needs, but also abilities of infants and primary school students

We read the content of all the lessons, keeping in mind the possibilities, but also the needs of pupils, i.e. Kindergarten and Primary School children.

We asked ourselves what a toddler needs for his daily life (in actions but also reflections). These daily activities have an extension to the rest of his life, as an adult: what a toddler needs to know in order to enter in Primary School, but also to become a useful (and clever) member of the society that is going to enter. We relied on the inequations mentioned below and compared them to the data we found in the Study Guides (Pavis, 2006: 141).

A study of the amounts of knowledge offered by teachers in Pedagogical Departments in Greece was attempted, in relation to the "object" for which they are intended, that is, toddlers and elementary school students.

Levels and differences

We can say that the entire education system, as well as society as a whole, is based on this difference in levels: a group of people knows or can perform something, while another group does not know it, and therefore, something needs to happen to bridge this gap (Mouchtouri, o.p.: 29). In the case of knowledge, this difference is addressed through the mediation of the educational process, which provides a social and economic dimension to society as a whole.

This theory explores the role of diversity within and among ages of education, such as educational systems or pedagogy ideas that influence the two parts in a classroom, such as. It examines the role of social class, systems of stratification, social groups, or institutions. It goes further, up to relationships between pupils and teachers of all level and the existing world (people, places, and environments) considering competing interpretations of events.

Basic principles

In Mathematics, there are two types of statements: equations and inequalities. In the former, the two parts of a mathematical statement of an economic or social phenomenon are separated by the symbol = and must be equivalent. In the latter case (inequalities), the two parts are not equivalent; rather, one is greater than the other. In this case, the symbols that separate them are two: > and <. The former means that the left part of the inequality is greater than that on the right. The latter symbol means that the left part is less than that on the right. We use double > to show that the difference between the two parts is so great that it will be difficult to bridge (see below).

Modern pedagogy has brought about new ideas, methods, and practices in the classroom. However, it also poses some challenges. Some of the challenges of modern pedagogy include: a. Classroom management: New teaching methods may require different classroom management techniques. b. Time restrictions: Teachers may not have enough time to prepare for new teaching methods. c. Limited resources: Modern teaching methods may require extra assets like technology, practical materials, or specialized training. d. Resistance to change: Instructors and administrators may be averse to innovation and choose the tried-and-true traditional ways of instruction. e. Evaluation: New teaching methods may require new evaluation techniques (Boaler, 2016: 123).

Mathematics are exploring the role of social, political, and cultural interactions in the development of identity, personal or global, as a function of an individual's culture, geography, time, place, in interaction with educational groups. It passes by influences from institutions and lived experiences (Brookfield, 2015: 158).

This theory explores also the role of diversity within and among levels of education, aspects of culture such as belief systems, or political ideals as influences on other parts of a culture such as its institutions or literature, music, and art. We try all this by reading, reconstructing, and interpreting events.

So we are defining causes and consequences of events and developments. We are testing the expansion and access of rights through concepts of modern education and advanced technology. Here are examined also benefits or consequences of global -social, political, economic-interdependence in relation to tensions between national educational interests and global priorities (Horn, 2022: 167). We are interested in cultural diffusion and change over time as facilitating different ideas and beliefs.

In mathematics are important the natural and the social interdisciplinary studies, since it examines the role of social class, systems of stratification, social groups, or institutions. It goes further, up to relationships between human populations and the existing world (people, places, and environments) considering competing interpretations of events. It analyses interactions between regions, locations, places, people, and environments (Cvetkovski, o.p.: 87).

Through this process, students enter a path of thought and criticism in order to develop cognitive skills which enable them to stand out. That can be achieved only on condition that they give valid arguments to the teacher or the other participants.

In this way, students of Philosophy departments can teach a significant portion of the material they have learned to their future students. However, students of Education departments, who are taking philosophical courses, cannot (or are not entitled to) teach them to kindergarten students because these students simply do not grasp philosophical concepts (Boaler, o.p.: 123).

First inequations

It is established, over time, that in many Pedagogical Departments the courses offered are in complete mismatch with the needs of these ages (4-6 for kindergarten and 7-12 for elementary) both in terms of quantity and quality.

This whole study was based on mathematical inequalities: Knowledge of teachers in Pedagogy - Knowledge of Pupils - Knowledge (and final) abilities of students. K corresponds to the word Knowledge, T to the word Teacher, S to the word Student and P to that of Pupil. Thus, in terms of knowledge transmitted from one level (or age) to another, we have a first basic and self-evident inequality:

$$Kt > Ks > Kp,$$

which means that teachers' knowledge is, de facto, greater, in terms of quantity, than that of students in faculties (Marshall, Olkin, Arnoldm, o.p.: 687).

English initials are used as follows:

Kt - Knowledge of teachers

Ks - Knowledge of students

Kp - Knowledge and skills of Pupils

The knowledge of the students in universities is greater than the one of pupils (4-12 years old, meaning both Schools: Pre- and Elementary).

Hist (History) - The (Theater) - Rel (Religions) - Eco (Economy) - Pl-Ar (Plastic Arts) - Gym (Gymnastics) - Ped (Pedagogy) - Lan (Language) and many more.

The total number of courses is represented by the letter T and is followed by the small letters "ob" i.e. Tob, which means Total Number of Compulsory (Obligatory) Courses.

This number affects individual courses in relation to the students' overall living conditions, which consist of 3 main activities:

<div align="center">School - Sleep - Free Time</div>

In Free Time, we include the concept of the obligation of students and students to work for their schoolwork.

The total volume of courses is represented by the equation below

$$L_{Hist} + L_{The} + L_{Rel} + L_{Eco} + L_{Pl-Ar} + L_{Gym} + L_{Ped} + L_{Lan} + \ldots\ldots = T_{ob}$$

At this level we also have the case of the mathematical term "End" (represented as "End") which means that something taught at one age has no continuity, or cannot be taught at other -bigger- ages (Brookfield, o.p.: 139). The opposite of End is the symbol ∞ which means that this lesson can be passed on from age to age.

As an example, we mention here the course "Philosophy", which although students of a pedagogical Department understand, they cannot teach it to toddlers or elementary school students, because the latter simply do not understand such concepts. Also, here we made a comparison between pedagogy students and those of the Faculty of Philosophy. Those of pedagogy are represented as Sped and the others as Sphil.

The case of skills

We also study here the cases of skills of different levels of education. A young student cannot do some activities that a teacher can. Consequently, the latter can perform a didactic act that, as a rule, their students cannot. So, we have:

<div align="center">Sc-t > Sc-st</div>

Where Sc means the Scills, t stands for Teachers, st for Students.

Teachers and professors are asked to reduce their requirements when it comes to performing a manual task or to require their students to proceed to a difficult construction for them, especially when it comes to young ages, ie those who, apart from the non-existent abilities of the hands, do not have the brain capabilities to proceed to difficult constructions, that is, those that require thought and reflection (Kokkos, 2017: 120).

They will need to first understand what physical abilities their students have (arms, legs) and then choose those constructions that can be performed by their audience. Perhaps here they will first have to tell their students that they are not difficult to execute, in order to give them courage and attempt them. When a construction is carried out by the students, even if not to a satisfactory extent, then they can proceed with constructions somewhat more difficult.

The overall effort of teachers and professors in the classroom should be such that a situation is achieved where the previous inequality is gradually transformed into an equation, i.e. the following.

$$Sc\text{-}t = Sc\text{-}st$$

The case of written knowledge

Books are another category of mathematical inequalities, just as interesting as that of personal –that is, individual– knowledge. The books are written by specialized authors who are able to develop ideas within them and are intended to be read by young or adolescent students, who come to schools to learn something important through them. When books are difficult to understand then we have

$$Kn\text{-}b >> Kn\text{-}st$$

Here "Kn" stands for Knowledge "b" for the one written in the books, and "st" the one of students.

We use also the double $>$ ($>>$) as mentioned above, in order to underline a big difference, so big that is very difficult to cover (Beckenbach & Bellman, 1961: 27).

When books are understandable enough, then we have:

$$Kn\text{-}b > Kn\text{-}st$$

When, finally, books are fully understood, then we have:

$$Kn\text{-}b = Kn\text{-}st$$

Total Inequalities

Everything mentioned above can be added to each other in order to demonstrate the great relationship between Knowledge, Books, Skills both from the point of view of pupils / students and from that of teachers / professors. Besides, all three of the above concepts are closely related, since they are the basic pillars of Education.

$$Kt + Sc\text{-}t + Kn\text{-}b\text{-}t > Ks + Sc\text{-}st + Kn\text{-}b\text{-}st$$

The above final inequality means that the total Knowledge of the teachers, their overall skills and the total data contained in the books are generally greater than those of the students (Beckenbach & Bellman, o.p.: 15). The general conclusion we draw from this final inequation is that the two parties should make special efforts to reach each other, for the benefit of all actors in Education.

This approach practically means that teachers should a. be better understood by their students, b. their abilities should not be too great in the classroom (understand what their students can and cannot do, depending on their age), c. books should be written in an understandable way and not with an effort by the authors to show their great prestige to the wider academic public.

Conclusion

We have analyzed here challenges of modern pedagogy such as classroom management, time restrictions, limited resources, resistance to change, evaluation. We can see through this theory purposes, characteristics, and functions of various educational systems as they are practiced. Pedagogy transforms and expands when new ideas, methods, and practices occur in the classroom. Modern education incorporates strategies to enhance the overall pedagogy experience. Hybrid learning is a key element that has recently contributed developing new pedagogy. Many transformations in the education space, can take time to provide a clear picture of modern pedagogy and what it means.

It is a fact that many courses in universities and schools worldwide are not connected to the needs of society. The teachers who teach them simply receive some instructions from the ministry of education, which defines courses for pupils and students in a more general framework of thought

Ministry officials are often pressured by university graduate unions to introduce their lessons in education, by the sole aim of being employed somewhere, in other words, not to remain

without work. It is a vicious circle where starting from the universities whose professors in them are afraid of closing down and accept to admit many students per year.

Mathematical symbols and afore mentioned inequalities are the first step to understand this important problem, which touches and concerns students, teachers and professors of every level. Mathematics may not be understood or accepted by the ministry officials, but if a proper information and approach is made, then these symbols will become a "tool" of solving problems that plague the entire educational system.

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Brief CV

Stamatis Gargalianos is Professor at the University of Western Macedonia in the field of "Theatrical Education-Organization of Theatrical Events". At the University PARIS-III-Sorbonne Nouvelle she completed her basic studies in Theatrology (1985 - Licence degree) during which she specialized in "Theatrical Play-Theatrical Education".

He continued with a second degree in Theatrology the following year (1986- Maitrise degree) and with the main subject of "Pedagogy of the Actor" (thesis title: "Reflections on the Education of the Actor at the National Dramatic Conservatory of France - C.N.S.A.D. - 1985-86"). Then, at the same University, he pursued postgraduate studies in theater studies, which he successfully completed the following year (1987 -D.E.A.) in the direction of "Directing Aristophanes' plays through the Greek and

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He attended the Conservatoire of Drama in Paris (1985-86). He attended the Drama School-Studio (Ecole des Cinquantes) of Andreas Voutsinas during the period 1986-88. He holds a degree in Pedagogical Studies (PATES-SELETE) (1993). He is a graduate of the School of Computer Science (1990). He is a graduate of the School of Children's Camp Executives of the Ministry of Health (1995).

Employees' opinions on conflicts in Public Sector.
Case Study conducted in Departments of Public Works in Region of Central Macedonia, Greece

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Abstract

Aim: The purpose of the current study is to analyze the causes, frequency and management of conflicts in Public Sector, specifically in the Departments of Public Works in Region of Central Macedonia, both in the 7 Prefectures and in the 38 Municipalities that constitute the Region of Central Macedonia.

Methodology/Approach: Quantitative research was conducted with the use of a questionnaire, which validity and reliability were tested by the use of Cronbach Alpha coefficient. Also, data analysis was performed at a significance level of 5% using independent samples t-test and one-way ANOVA. The research followed the set ethical guidelines and it was ethically approved by the Research Ethics Committee of University of Western Macedonia.

Results: According to the employees the main causes of conflicts are the excessive workload and high working rhythms, the issues of organization and operation of the Service, the division of duties, the ambiguity of roles, responsibilities and their overlapping, the lack of job satisfaction and finally the personality of the employees. It is also noteworthy that they showed a tendency to agree in the opinion that a possible cause of conflicts is the leadership style of the superiors.

Conclusions: The results of the research determine and impose the continuous training of both employees and managers, in topics related to the healthy and constructive communication and cooperation of all those involved in the work, in order to ensure the normal operation and productivity of the Public Sector bodies.

Introduction

The work environment is a place of frequent and unavoidable conflicts with a negative effect on the productivity and functionality of the individuals who conduct the corresponding professional team. The daily interaction and the continuous flow of information cause changes that always create reactions, disagreements and opposite opinions among the people of a work sector regarding the route of achieving the universal goals as well as the individual motivations of each employee. Therefore, conflicts are presented, which must be resolved immediately, with appropriate strategies, in order to achieve harmony and to maintain a climate of cooperation and teamwork, necessary for the creative, productive and efficient work of employees to make the organization effective and competitive.

Definition and Forms of Conflicts in Public Administration

Conflicts in the workplace are a completely natural and frequent phenomenon and are due to the diversity of individuals that conduct each work group or organization. Every organization consists of a multitude of people, who have different moral values, opinions and interests. Moral values are found in every person and have personal, social and cultural significance. In particular, they are the ones that form a person's identity and determine his/her position in society and are obtained through the family, school and social environment (Wilmot & Hocker, 2011), These differences can often lead to unacceptable behaviors and attitudes, which not only inhibit the development of proper and effective interaction between the members of the organization, but also lead to the creation of serious conflicts.

According to Wilmot & Hocker (2011), conflict is a dispute between two or more people that is due to irreconcilable differences in beliefs, values and goals or underlying desires for assessment and control. Another definition of conflict refers to the pursuit of various groups for the implementation of their conflicting interests and goals (Adejimola, 2009), while Giannouleas (2011), argues that conflict is a confrontation-dispute of interests, goals or personalities, between two or more individuals or between individuals and groups or even between groups. Whenever people interact and there is a question of choice or decision-making, various ideas, opinions, information and theories are formulated, which will be attempted to be imposed and therefore, fatally, there will be conflict. Many times, people clash with each other because of the interests of each side. By the term *conflict of interest*, is meant the conflict of needs, goals, benefits, advantages, profit and interest (Dollard et al., 1939, Deutsch, 1973). As

Buradas (2002) also mentions, two goals are in conflict when the implementation of one prevents the achievement of the other. So, when this happens one side develops a negative attitude towards the other and aims to implement its interests at the expense of the opposing party.

Types of Conflicts

The types of conflicts as well as the way they manifest themselves vary and can appear in various forms, such as a simple dissatisfaction, up to verbal confrontations and open conflict (Paraskevopoulos, 2008). As an example, some categories of conflicts can be mentioned, such as interpersonal, intrapersonal, intergroup, group and organizational conflicts (Athanassoula-Reppa, 2008, Zavlanos, 2002).

The following types of conflicts have been recorded:

Official and Unofficial: The first manifests itself between bodies who intervene and hinder the smooth progress of the organization to achieve goals, while the second takes place between colleagues at a personal level (Sullivan & Decker, 2009).

Intra-Organizational and Inter-Organizational: The first takes place in the organization's internal environment, while the second concerns differences and competitive tendencies between different organizations (Stone & Wankel, 1988; March & Simon, 2003).

Horizontal and Vertical: Horizontal refers to conflicts between parties of the same hierarchical position, while vertical conflicts refer to conflicts between parties of different hierarchical positions and ranks, such as between employees and supervisors (Sullivan & Decker, 2009).

Interpersonal and Team: The conflict occurs between two people and takes on a personal character (interpersonal) (Saitis & Saiti, 2012, Stoner, 1989, West, 2004, Bouradas, 2001, Zavlanos, 1999, Bien, Schermerhorn & Osborn, 2016) or between groups and takes on a generalized character (group or intergroup) (Saitis, 2014, Rahim et al., 2000).

Intrapersonal conflicts: Intrapersonal conflict is the tension an individual experiences due to real or perceived pressures caused by incompatibility of goals or expectations. In particular, it is the individual's conflict with himself. A typical example of such conflict is duty conflict and generally role conflict (Bien, Schermerhorn & Osborn, 2016, Mullins, 2007, Singh, 2008, Van Wart, 2000, Bennett, 1997).

Causes of Conflicts

Causes of conflicts are divided into internal and external (Paraskevopoulos, 2008). Internal causes come from the internal environment, while external ones come from the external environment of the organization (Paraskevopoulos, 2008). Conflicts can be caused by various causes, the most common of which are inequalities and discrimination that exist in the organization, such as employee absenteeism, division of duties, overtime, job competition, etc. (Gupta & Sasidhar, 2010). Also, Gupta & Sasidhar (2010), emphasize that causes coming from the internal environment are considered to be the different goals between employees, but also between employees and the manager, the lack of communication and trust, the different personalities of the employees, but also the different cultural characteristics and the absence of their acceptance by the rest of the group members (Hudson et al., 2005, Li, 2012, Lukman et al., 2009). Conflicts even come from the handling errors of superiors, which are judged strictly by subordinates and create doubts about their leadership ability (Triantari, 2018).

According to Khytiri (2001), conflicts between individuals are related to the simultaneous creation of opposing tendencies, regarding the acceptance or rejection of a specific course of action. The main causes of conflict are the misunderstanding due to poor communication, which when it is not effective, constitutes a serious cause for conflict (Shaw & Shaw, 1998), the different values and goals, the different personalities, the unclear boundaries of authority and responsibility (Cushman, 2000), the lack/inability of cooperation, the non-compliance with rules and policies, the different views/positions on rewards, but also the vital space, while when this space is violated by the other members who wish to expand their own sphere of influence or control, conflict is caused (Menon et al., 1997). Also, conflicts arise when needs and desires are suppressed or when someone feels threatened. These conflicts can derive from confusion about responsibilities, sloppy meetings, personal ambitions, and conflicting personalities.

Conflict Management

In last years, conflict management has become the topic of study and research by many recent researchers, who emphasize that effective management in an organization is particularly important and greatly affects its efficiency and normal evolution (Callanan et al., 2006). According to Rahim (2011), conflict management is the act of recognizing and managing conflict in a reasonable, fair and effective manner. Filley (1997) (in: Paraskevopoulos, 2008), mentions the three categories of conflict management "win-lose strategy", "lose-lose strategy" and "win-win strategy":

Win-lose strategy (when someone wins and someone loses): The win-lose strategy is used when someone has power and uses it in order to impose himself on the weaker or lower in the hierarchy. It is the most common technique of managers and supervisors, in order to impose themselves on subordinates (Saitis, 2008, Giannouleas, 2011, Papadopoulos, 2012, Chahlakis & Apostolopoulou, 2012, Triantari, 2018). Win-lose strategies fail to address the causes of conflict and tend to eliminate the desires of at least one of the conflicting parties (Bien, Schermerhorn & Osborn, 2016).

Lose-lose strategy (when both sides lose): Lose-lose conflict occurs when no one really gets what they want from a conflict situation. The root causes of the conflict remain unaffected, as a result to make it possible for similar conflict to occur in the future (Bien, Schermerhorn & Osborn, 2016).

Win-win strategy (when both sides win): When the win-win strategy is applied, the resolution of the conflict is achieved by the cooperation of both groups and the participation of all members. The most important thing is that in this strategy there is mutual trust, understanding and cooperation (Kapsalis, 2005, Giannouleas, 2011, Bourandas, 2001).

In the theoretical part were briefly analyzed the definition of conflicts, the types and categories of conflicts that may arise in the workplace of Public Organizations. Also, were recorded the causes of conflicts and strategies for managing these conflicts. In the research part of the work, is presented the research methodology and are recorded its results.

Research Methodology

Aim of the Research

The aim of the research is to highlight the major issue of labor conflicts, so as to ensure the normal functioning of each work group. Individual objectives of the research are to record the opinions of the employees of the Departments of Public Works in Region of Central Macedonia on: a) the causes that cause conflicts in their workplace, b) the frequency with which they take place and c) the ways of dealing with and managing conflicts by people in positions of responsibility (directors, supervisors, etc.).

Population and Sample of the Survey

The population of the research was the employees working in Public Sector bodies, in full time positions, specifically in the Departments of Public Works of the 7 Prefectures and the 38 Municipalities that constitute the Region of Central Macedonia in Greece and the sample of the research consists of the answers given to 132 respective questionnaires (a total of approximately 380 employees, i.e., approximately 35% participated in the survey). The majority of the sample

consisted of women (61.4%. N=81) , aged 40-59 years old (90,9%, N=120), holders of Master Degree (50%, N=66) with 11 or more years at work (84,8%, N=112).

Research Tool

A primary, quantitative, descriptive, cross-sectional and comparative research was conducted with the use of a questionnaire, which reliability was tested by the use of Cronbach Alpha coefficient (McLeod, 2007). The questions evaluate all aspects of the topic, thus the validity of the tool results from the validity of the content (McLeod, 2013). To carry out the research, the questionnaire was chosen as the most appropriate tool, as it enables a large sample to be approached, providing a general picture of the problem to be investigated that is difficult to capture with other research techniques (Vamvoukas, 2000, Cohen, Manion & Morrison, 2000). So a structured questionnaire was designed (Javeau, J. ,1996) which contained four (4) closed-ended questions about demographic and professional characteristics regarding gender, age, duration of work and education level, nine (9) closed ended questions with a distinct set of pre-defined responses that considered topics as the frequency of conflicts, the conflict parts, positive/negative aspects in a conflict, mediation awareness, supervisor's ability in handling conflicts, the need of an independent mediator and the need of mediation knowledge in order to became supervisor and six (6) five-point Likert scale questions (1=Not at all, 2=A little, 3=Moderate, 4=A lot, 5= Absolutely) about organizational causes of conflict, supervisors' characteristics, important communication skill for a supervisor, positive/ negative impact of conflicts, frequency of certain conflict resolving technics and one open question about proposals for future conflict management. The research was conducted in May 2022.

Data Analysis

The statistical analysis was performed in the IBM SPSS 24 statistical program and the Microsoft Office Excel 2016 software, which was used to code the data. Categorical-nominal variables were presented using percentages and frequencies while Likert-scale variables using mean and standard deviation. Factors were formed using the mean value. (Field, 2017) Also, data analysis was performed at a significance level of 5% using independent samples t-test, Mann-Whitney, ANOVA, Kruskal-Wallis και Spearman and was confirmed.

Results

36.4% (N=48) of employees when asked about the frequency of conflicts in their job claim that conflicts arise on a monthly basis (2-3 times a month) in the service where they work, 31.8% (N=42) on a weekly basis (2-3 times a week), 25% (N=33) on an annual basis (2-3 times a year), and 6.8% (N=9) on a daily basis (at least once a day). Conflicts are sometimes observed between different work groups, with the highest frequency to be observed between the service and the administration (M=3.02, SD=1.11) (*Table 1*).

Με ποιά συχνότητα εκδηλώνονται συγκρούσεις στην Υπηρεσία που εργάζεστε;
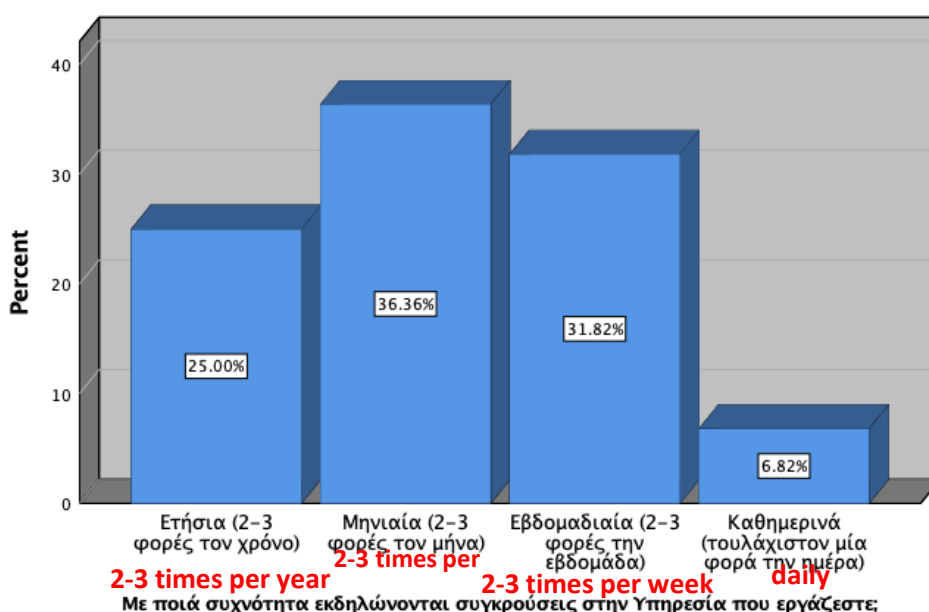
Table 1: What is the frequency of conflicts in your job?

Employees agree that a serious cause for conflict is the excessive workload and high working rhythms (M=4.02, SD=1.07), the issues of organization and operation of the Service (M=3.86, SD= 1.05), the distribution of tasks (M= 3.81, SD=1.05), the ambiguity of roles, responsibilities, tasks and overlapping (M=3.80, SD=1 .05) and the lack of job satisfaction (M=3.69, SD=1.12). Also, they tend to agree that the personality of employees (M= 3.58, SD=0.98) and the leadership style of supervisors (M=3.45, SD=1.21) are a serious cause of conflict (*Table 2*).
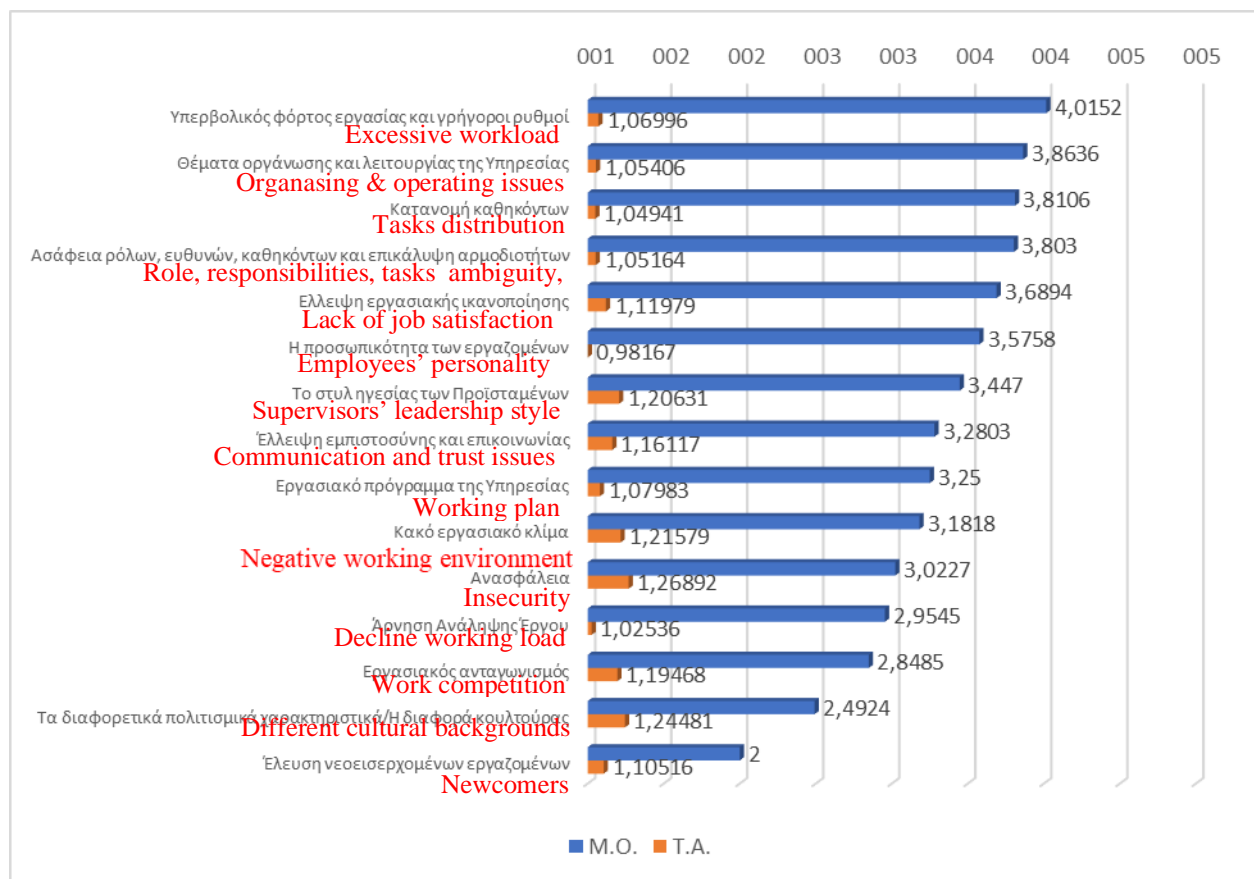
Table 2: Conflict's causes in Public Works Departments in Region of Central Macedonia

48.5% (N=64) believe that the manager has effectively dealt with the conflicts that arise in the service they work partially, 25.8% (N=34) that deal with them and 25.8% (N=34) that they don't deal with them (Table 3).

O/H Διευθυντής/τρια αντιμετωπίζει με αποτελεσματικό τρόπο τις συγκρούσεις που προκύπτουν στην Υπηρεσία που εργάζεστε;
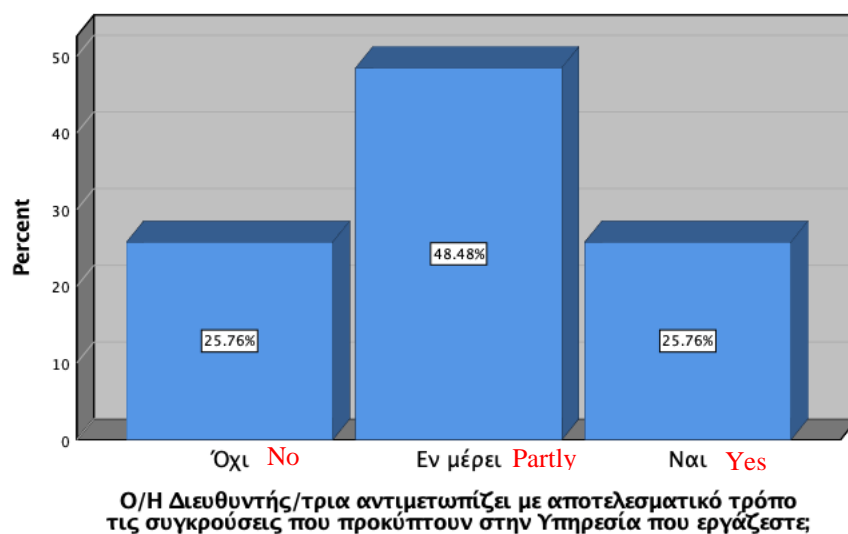
Table 3: Is your supervisor dealing effectively with the conflicts that arise?

Regarding the employees' proposals for the role of the manager in dealing with the conflicts that arise in the workplace the 54.20% (N=12) referred to continuous training and knowledge, the 22.50% (N=5) to present a sense of justice, using tools of reward and punishment and the 18.20% (N=4) the fair distribution of responsibilities of employees and services (Table 4).

Table 4: Employees' proposals for the role of the manager?

Conclusions

The employees in the specific Public Sector bodies, reported that the frequency of conflicts in the Public Service is observed monthly or weekly and mainly between the Service and the Administration. In addition, they stated that the main causes of conflicts are the excessive workload and high working rhythms, the issues of organization and operation of the Service, the division of duties, the ambiguity of roles, responsibilities and their overlapping, the lack of job satisfaction and the personality of the employees. It is also noteworthy that they showed a tendency to agree in the opinion that a possible cause of conflicts is the leadership style of the superiors. These findings are not surprising as according to Papanis (2011), serious causes of conflict can also be stress due to workload and fast pace, role confusion with overlapping

responsibilities, leadership style, diversity and competition between members of an organization, insecurity, the low sense of justice, organizational changes, the culture etc.

Knowledge of leadership style characteristics such as good communication, collaborating with colleagues, effective conflict management, coping with subordinates' problems, dealing with Service member complaints and innovation and providing innovations and initiatives were considered important, a finding that is consistent with the literature as according to Volpe (1989), as organizational structures attempt to respond to the needs of individuals and groups they serve with limited resources at their disposal or nebulous policy directives, managers of public sector disputes can no longer simply rely on clearly defined roles or formal authority to handle delicate situations. Much is often left to their discretion, personal skills, and influence.

In conclusion, conflicts in the workplace are a major and serious issue and concern both the workers and the leadership side. The results of this research demonstrate the need for continuous dialogue and cooperation between the parties that make up the working groups. As well as continuous training and knowledge in matters of communication, cooperation and interaction.

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Brief CVs

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The communication relationship of primary school teachers with their pupils' parents and the role of new technologies in reinforcing this

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Abstract

School-family relations have been the subject of research for a long time. This paper contains a study of the opinions of primary school teachers concerning the communication and the collaboration which they themselves develop with their pupils' parents and also the role of New Technologies in strengthening these relations will be investigated. Research has shown that the teachers taking part have a good communication relationship with their pupils' parents, since both sides have as their common goal the children's cognitive, emotional and mental development and equilibrium. New Technologies have a crucial role in building up a mutual relationship and trust between the school and the family. However, stress is given to the need to carry out training programmes so that teachers can, with the help of technology, communicate more effectively with their pupils' parents.

Key words - phrases: school-family relations, teacher -parent interpersonal relations, school-family communication relationship, school-family communication through New Technologies.

Primary school teacher's communication with their pupils' parents

Communication within a school unit is the highest goal of the educational process. The term "communication" means social interaction between people which can be expressed through concepts, ideas, emotions, motives, personal contact, the use of electronic and written media, as well as through non-verbal expressions such as gestures and signs. Communication is a basic element for forming a positive learning environment, because it helps in developing mutual understanding, trust and mutual assistance between the teachers and the children, the children among themselves and between the families and the teachers (Laloumi-Vidali, 2008).

According to Peter and Helle Milter (Rentzou, 2004), school-family collaboration involves an exchange of knowledge, skills and experiences in order to provide the children with the necessary help for them to develop. Communication between teachers and the pupils' parents should be regular, two-way, and meaningful. A typical example of two-way

communication would be the telephone, which is a well-known way of communicating between the school and the family (Berger, 2004), whilst an asynchronous method which enables both sides to exchange information easily and quickly would be the exchange of written messages. In fact, this form of communication has been found to have such an influence on parents that it even prompts them to support their children's learning (Hurwitz et al., 2015).

In several schools, communication with the pupils' parents is carried out electronically. In fact, with the help of images and sound, parents can have access to their children's school activities, receive information about school events and the organisation of courses. Through technology it is possible to provide information (Kuusimäki et al., 2019) to many families of varying social, cultural and linguistic levels (Snell et al., 2020), whilst parents no longer living together are given the chance to jointly take part in their children's events (Palts & Kalmus, 2015). Parents are informed about a school's activities and about how their children's performance at school in a variety of ways, such as by sending letters, through communication notebooks as well as by email (Graham-Clay, 2005). The electronic communication method, which has been adopted by many private and state schools, allows parents to obtain information about the running of the school, the scheduled activities or even specialised information concerning their child, such as grades, absences, progress reports and information about their behaviour (Christenson & Sheridan, 2001).

The Covid-19 pandemic changed the way people communicated. "Face-to-face" communication was replaced by long-distance communication and with other means to facilitate it (Fuchs, 2020). Subsequently, the education sector was completely remodelled because pupils and teachers were no longer physically present. UNESCO supported this process and involved the parents in individual activities (Huang et al., 2020). Parents, in order to meet their children's educational and social needs, undertook additional roles (Prime et al., 2020).

According to the Ministry of Education and Religious Affairs, the Panhellenic School Network[3] is an information tool for Greek school units at all teaching levels, for pupils and their families. At the same time, it makes a decisive contribution to the carrying out of asynchronous education but also to long-distance learning. To be more specific, the Panhellenic School Network was designed to provide the education community with a variety of advanced communication and collaboration services, along with e-learning and governance services in a secure environment, based on a defined code of ethics. Thus, parents are given the chance to be informed about their children's life at school and to contribute to the work of the school (Zieger & Tan, 2012).

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[3]https://www.sch.gr/services/?fbclid=IwAR2w3Vh7KWxnQ_dfZ27w8BCCOWWOq85EgNirXSoTnlZxn_vc-3H3_MFJSvs

The contribution of new technologies to school-family communication

Many schools exclusively use New Technologies in their ways of communicating with the pupils' parents. Through their websites, parents can exchange messages and be informed about all of the school's news. Teachers also widely use social media (Facebook and Twitter), in order to make it easier to communicate with the pupils' parents. The use of smartphones has also been added to the ways that parents can be informed (Thompson et al., 2015). Now, parents can be informed, at any time, and wherever they may be, either at home or the office, or even outside, about how their children are getting on at school, about their behaviour and their activities (Bordalba & Bochaca, 2019).

The search for new methods and tools aimed at facilitating and improving communication and collaboration by the schools with the families raises the educational level. Every advanced and developed country aims to improve its education system by investing in New Technologies and also by providing training in the use of these for the teachers (Valkamelis & Panigiritzoglou, 2014). New Technologies help to develop various skills. By using the Internet, electronic and technological media, the World Wide Web, and videoconferencing or other advanced systems, members of a school unit and the pupils' parents can receive educational information and develop interpersonal relations with one another (Athanasiou, 2018). One notable benefit from the use of technology in school-family communication is that both sides can develop their knowledge and skills. The school is required to use digital educational media, innovative ideas and new teaching methods. The provision of technology works beneficially for all the pupils, the teachers and society as a whole.

School-family communication is a significant and decisive factor in the cognitive and social development of the pupils. New Technologies, with the immediacy, reliability, directness and effectiveness which they provide, can help in this communication and in the development of relationships of mutual trust. By using them many obstacles can be overcome and new communication paths can be created (Heath et al., 2015).

In Greece, the collaborative framework between schools and families is based on the parents' and the teachers' initiative to take action and on their sensitivity. Both sides can officially communicate with each other in prearranged formal and regular meetings, in accordance with the instructions and legal regulations of the Ministry of Education and Religious Affairs. Digital Schools (Spiteri & Rundgren, 2020) are a New School vision. Along with other factors, New Technologies can contribute towards a change in the contents of the School Curriculum, school knowledge, teaching and learning, as well in the relationship

between teachers, pupils and parents, in accordance with European Directives.[4] Research by the Pedagogical Institute into the importance of training programmes concerning New Technologies[5] has shown that the modules in these programmes should be included in the school timetable so that they can be used.

Research methodology

The aim of this research was to study the views of primary school teachers concerning the communication relationship which they develop with their pupils' parents and to investigate the role of New Technologies in strengthening that relationship.

Semi-structured interviews were chosen as the technique for collecting the research material with this being a common research tool for carrying out qualitative research (Iosifidis, 2003), because this enables conversations to take place between two individuals, with the aim of obtaining information from the interviewee, and these interviews relate to the topic being researched (Cohen et al., 2007).

The questions which were put to the teachers were open-ended so that the participants could express their opinions freely and without any constraints. The research was collected in August and September 2021. The research material consisted of 12 transcribed interviews with primary school teachers who were employed in that period of time in the Region of Eastern Macedonia and Thrace, in primary schools within the Prefecture of Kavala to be precise.

Following the completion of the interviews, a descriptive charting of everything the interviewees had said was carried out and extracts from these are set out below.

Presentation of findings

The teachers taking part in the research stated that they use New Technologies very often in order to communicate with and inform their pupils' parents. In particular, some of them stated: *"There is an immediacy in the communication. Parents can be informed immediately and can organise their schedules"* (S2). *"And, of course, it facilitates the collaboration between the parents and the teachers. The teachers have kept in touch with their pupils, have overcome technology-related problems and have organised the video conferences for the teaching. The parents have been constantly kept in contact"* (S4).

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[4] https://www.sch.gr/services/?fbclid=IwAR2w3Vh7KWxnQ_dfZ27w8BCCOWWOq85EgNirXSoTnlZxn_vc-3H3_MFJSvs

[5] http://www.pi-schools.gr/paideia_dialogos/prot_epimorf.pdf

Regarding the difficulties which have arisen during teacher-parent communication via New Technologies, most of the people in the sample group said that they were dissatisfied. They described the use of the New Technologies as being difficult, the technological equipment as insufficient and the technological skills of both sides as being deficient. Most of the teachers who took part in the research strongly emphasised the existence of these obstacles. In particular, they mentioned the following in their statements: *"There is a serious problem in that there are still families without any access to New Technologies… even those who do have access might not have the necessary technological skills to be able to benefit from the information produced by the schools"* (S5). *"In many cases it helps and facilitates collaboration… but problems also arise with those who are not familiar with or who cannot be supplied with the relevant devices"* (S11).

The opinions of teachers taking part in the research concerning parent-teacher electronic communication before the Covid-19 pandemic seem to diverge, since there were diametrically opposed responses. In particular, some of them stated: *"No. Before the pandemic I never used to communicate electronically with the pupils' parents"* (S2). *"There wasn't that much communication via New Technologies, precisely because some of the parents did not know about or did not have the necessary technological equipment. Some emails were sent, sometimes, but announcements were mainly made on the bulletin board or were sent via an information note"* (S4). *"Of course, the school has been informing the parents about all the school's activities via email for years now. People didn't use to do video-conferencing very much in the time before the Covid-19 pandemic"* (S5). *"We usually used to communication via email to pass on information about their children's absences"* (S9).

The view that training programmes for New Technologies reinforce parent-teacher communication seems to be supported by all of the teachers questioned. In particular, in the statements that they made: *"I think that they are necessary because they can improve parent-teacher communication and collaboration"* (S1). *"Training programmes are necessary for the teachers"* (S3). *"Very necessary, if only there were more and more of them so that everyone could use New Technologies with ease"* (S4). *"The state should make sure that the pupils' parents are given training and not just the teachers"* (S7). *"Essential and necessary… with the right training, teachers can help parents to navigate and use the technology"* (S8). *"All training is positive, in order to help school-family collaboration. I would stress, however, that personal communication is irreplaceable"* (S9). *"All training, in every field, is acceptable and should take place. I myself will have to learn things first and then persuade the parents"* (S10). *"The teachers had to give some training to the parents and the children during this Covid-19 period so that the children's lessons could be carried out as long-distance lessons"* (S11). *"All*

training is good but the parents too must have some training. Most of them only know Facebook, Twitter and Instagram…" (S12).

Findings - discussion

Teachers are aiming for parents' involvement and participation in the school's activities. And the parents do, however, recognise the importance of their involvement, because this strengthens the communication relationship between them. It is a fact that nowadays a better and constructive relationship is being sought by primary school teachers and their pupils' parents in comparison with the past. These two social institutions: school and family, can achieve a substantial collaboration between themselves because their relationship is on an interactive pathway which has the child itself at the epicentre.

New Technologies are a useful communication tool which is making a positive contribution towards the ways schools and families collaborate. The outbreak of the SARS-CoV2 virus contributed towards the increase of the use of technological media both by the teachers and by the parents. Before the prevalence of the Covid-19 pandemic the electronic communication by the teachers with the parents mainly concerned issues connected with excursions, celebrations, events and pupils' absences. In any remaining cases the teachers opted to communicate with the pupils' parents via information notes, through announcements posted on boards within the school premises or via the school's website.

A noteworthy benefit arising from the use of New Technologies in school-family communication is that families are being informed continuously and immediately. Through them, families can be informed about their children's progress at school, their behaviour and their school activities at any time and at any moment (Bordalba & Bochaca, 2019). Schools can inform parents about anything concerning them via electronic messages, besides the traditional ways of communicating (Thompson et al., 2015) and use advanced technology services designed by the educational cycle in order to assist teacher-parent communication with the ulterior aim of providing pupils with a better education (Zieger & Tan, 2012).

On the other hand, however, not everybody was able to use the technology. Some parents did not have the necessary technological equipment, nor the technological abilities and skills to be able to use it. This fact had an adverse effect on their attitude and their desire for communication. Of course, these same inhibiting factors, i.e. the lack of knowledge and training, the shortage of technical support and access to the internet and the absence of technical media also made it difficult for a large proportion of the teachers (Pelgrum, 2001). The parents seemed to be familiar with other social media (Facebook, Twitter) and not with the school platforms which had been abruptly integrated into their lives. For this reason, all of the teachers

pointed out the need to carry out training programmes for the New Technologies with the ultimate goal of improving their work (Shields & Behrman, 2002).

The primary school teachers in Kavala Prefecture highlighted the need to carry out training programmes for New Technologies (Maletskos & Mastroyannis, 2013), so that these could contribute towards better parent-teacher communication. In fact, they emphasised that they considered it to be necessary, crucial and imperative. New Technologies do not just reinforce the teaching process. On the contrary, they also have as their goal the teachers' preparedness to be able, with their assistance, to communicate quickly and easily with their pupils' parents. The Panhellenic School Network was designed for the benefit of the education community within a secure environment for both sides. However, the parents are simply not trained up for it, but are just informed about it.

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The use of the arts in the program of activities of the Forest Schools

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Abstract

The aim of all modern curricula is the all-round spiritual, cognitive, mental, social, emotional and physical development of children. These are the primary objectives of the Forest Schools. The Forest Schools started their operation as early as the early 1950s, making the most of the learning opportunities offered by the natural environment. The curriculum of the Forest Schools is based on the principles of social constructivism and uses the most modern methods of pedagogical science. In this article we will discuss the most important advantages and disadvantages that have been reported from time to time about the pedagogy of Forest Schools. For this study, a number of research articles concerning the operation of Forest Schools and the use of the arts within their curriculum were collected and studied. The theoretical study revealed that the utilization of arts in the program of activities of Forest Schools is noteworthy. Construction, crafts, music, theatre and singing occupy an important place in the Forest Schools' programme and contribute to the personal and social development of the children.

Key-words: Forest Schools, Pedagogy, Method, Arts, Pupils.

Brief historical context

The idea for the creation of the first forest school belongs to Ella Flautau at the beginning of the 1950s. The idea stemmed after observing a group of children, including her own, playing in a woodland area of her neighbourhood. Ella Flautau felt the need to transfer those informal play sessions into an organised, formal environment. This led her to the establishment of the first forest school in Denmark. Germany pursued the idea of Forest Schools during the 1960s, under the name Waldkindergarden. Forest Schools were officially recognised by the German government in 1993 (Forest School Foundation, 2020). England followed the example of Denmark during the '90s after an initiative taken by a group of nurses who had previously visited Denmark's Forest Schools (FSA, 2022). Today, forest schools are known worldwide.

They offer an alternative approach to learning that has incited the interest of both educators and parents.

The pedagogical dimension of Forest Schools

Forest Schools (FS) are known for organising and designing activities that are child-centered (FSA, 2022; Hunter-Doniger, 2019; MacEachren, 2013). Play is the most essential ally to the Forest Schools' (FS) curriculum efforts. Forest Schools organise a plethora of activities that aim to educate through play in nature (MacEachren, o.p.; Coates & Pimlott-Wilson, 2019; Maynard, 2007; O 'Brien, 2009). Activities surrounding play occupy the biggest part of the daily scheduling compared with those that take place inside the classroom (Coates & Pimlott-Wilson, o.p.: 29).

It is a fact that, in this day and age, children's spontaneous, free play has been significantly limited. Children's responsibilities are already many during their preschool age and that has a serious impact on the time dedicated to play. Children's play has now been limited to organised activities that happen within clubs or teams, therefore seriously impacting their social and emotional skills, today (Maynard, o.p.: 324). FS, having aimed to change that practice, have invested towards the children's socioemotional development through play. According to Turtle, Convey and Convey (2015), through play, students are given the opportunity to develop physically, socially and emotionally in a flexible, natural environment that offers them freedom of movement and room for exploration (Maynard, o.p.: 34). According to a research conducted by Ridgers, Knwles & Sayers (2012), play at FS is described as fun and pleasant by students themselves.

The method embraced by FS is that of experiential learning. Children learn through experience and their involvement in activities that take place in an open, natural environment. By being in such an environment, children learn things about the world they live in through participatory processes. Students are encouraged to think, converse, interact, cooperate with one another, and take on roles and responsibilities that help them understand the consequences of their actions (O 'Brien, o.p.; MacEachren,o.p.; Coates & Pimlott-Wilson, o.p.). Consequently, students cultivate their social dexterity and practice activities that promote problem solving and conflict resolution (MacEachren, o.p.: 229).

Undoubtably, the learning method adapted by FS is multi-sensory (Coates & Pimlott- Wilson, o.p.). Specifically, these schools support kinaesthetic and sensory learning (Harris, 2017; Maynard, o.p.). For this reason, FS place emphasis towards the children's different learning styles: visual, audio, and kinaesthetic (Maynard, o.p.). It is a fact that activities occurring in

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nature give children the chance to interact with materials that are found in that environment, process them through their senses, use them creatively, and transform them.

Additionally, the FS learning approach is holistic and aims towards the well-rounded social, cognitive, and mobile development of the children (Nawaz & Blackwell, 2014: 499). The goal is not only learning and the acquisition of knowledge but also the cultivation of social and communication skills, creative and critical thought, strengthening of the physical body, as well as the cultivation of emotional intelligence (Coates & Pimlott- Wilson, o.p. ; O'Brien, o.p.; Harris, o.p.).

Finally, it is worth mentioning that the FS curriculum is based upon and organised according to the principles of social constructivism (Dean, 2019; O'Brien, o.p.; Coates & Pimlott- Wilson, o.p.). Forest schools structure knowledge through activities that are meaningful to the children individually or collaboratively (O'Brien, o.p.: 47). Students at these schools follow a curricular program of successive activities that aim at the acquisition of skills through a sequential, methodical way (MacEachren, o.p.: 231).

Advantages of attending a Forest School

The dissemination of the practices followed by FS and their espousal by many European countries is largely owed to the advantages they present in regards to skill cultivation, attitude formation, and knowledge acquisition in comparison to traditional schools.

Forest Schools contribute significantly to the acquisition of the students' academic knowledge (Nawaz & Blackwell, o.p.: 498). Through their participation to the forest schools' curriculum, students increase their vocabulary and their overall linguistic and communication skills through interaction with the other children, the educators, and nature. Moreover, through their engagement with the natural environment, students give meaning to the curriculum and obtain additional motivation to learn (Nawaz & Blackwell, o.p. ; O'Brien, o.p.; MacEachren, o.p.). In addition to the aforementioned, the curriculum of FS contributes essentially to memory and focustraining (Nawaz & Blackwell, o.p.: 502). Through the experimentation with a variety of materials and sounds (Maynard, o.p.: 321), students gain knowledge and experiences that contribute to their learning and comprehension (O'Brien, o.p.: 47). This results in the increase of academic performance and the acquisition of cognitive skills that are equally useful to their daily and school life (Dabaja, 2022).

The participation of students at FS contributes equally to the acquisition of social skills (Coates & Pimlott-Wilson, o.p.; Ridgers, Knowles & Sayers, 2012; O'Brien, o.p.; Dabaja, o.p.). The children's interaction among themselves, with their teachers, as well as with nature

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(MacEachren, o.p.: 227) leads to their social development. At Forest Schools, students are given the possibility to collaborate with their classmates in ways that may not have been possible within a regular classroom (Coates & Pimlott- Wilson, o.p.). Through different activities, children are encouraged to discuss, collaborate, share, negotiate, become aware of the consequences of their actions, and of the ways their actions affect others (Turtle, Convey & Convey, o.p.; O'Brien, o.p.; Harris, o.p.).

Forest Schools also seem to have a positive effect on the children's physical well-being. The opportunity for free movement and physical exercise that is presented to the children contributes to physical development as well as body movement control (MacEachren, o.p.; Mayanard, o.p. ; Dabaja, o.p.). According to MacEachren (2013), FS contribute greatly to students with Attention Deficit and Hyperactivity Disorder (ADHD) as through a multitude of gross and fine motor activities, these students obtain a sense of their bodies and movements.

The students' cultivation of a pro-environmental attitude is without a doubt one of the FS greatest advantages (Turtle, Convey & Convey, o.p.; MacEachren, o.p.; Mayanard, o.p.; Nawaz & Blackwell, 2014). In the course of environmental education, students connect with nature and develop a pro-environmental attitude, behaviour, and consciousness (Dabaja, o.p.).

Finally, it is worth noting that Forest Schools have a positive affect on the cultivation of life skills. The interaction of students among themselves as well as their teachers and the natural environment cultivates in students a sense of self, self-worth, self-confidence, and independence (MacEachren, o.p.; Mayanard, o.p.). Additionally, through the democratic processes that take place, students develop skills like autonomy, flexibility, and adaptability (Coates & Pimlott-Wilson, o.p.). Collaboration and interaction among the children contribute to the acquisition of empathy, emotional intelligence, and self-regulation (Dabaja, o.p.).

Disadvantages of Forest Schools

As is the case with every educational setting and curriculum, forest schools also have certain disadvantages. According to research conducted by Maynard (2007), Harris (2021) and Ridgers, Knowles and Sayers (2012), fear seems to be the dominating disadvantage, among others. Fear felt by the children with regards to the natural environment, the forest, and everything that one may encounter in it, as well as the parents' fear for potential accidents that may happen to their children. It is a fact that, for many students, the forest is a completely unknown environment that causes them stress. At the beginning of the program, children come face to face with a new environment that they are not familiar with and the lack of previous experience causes them fear. However, this sense of fear dissipates after a series of organised visits and is replaced by other, more pleasant emotions.

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From their side, parents feel insecurity and fear concerning safety issues that may come up. Oftentimes, parents are worried about potential accidents or injuries that may occur to their children during activities that take place in nature. It is true that many of the Forest Schools' activities take place in woodland areas that are within urban areas, close to busy roads. It is for this reason that many parents express their fear even for their children's abduction (Ridgers, Knowles & Sayers, o.p.). In order to reduce the probabilities of accidents, injuries, or even kidnappings, FS provide increased student accompaniment and supervision. The children to adults ratio during nature activities amounts to one to four (Mayanard, o.p.).

Besides the aforementioned disadvantages, many parents also mentioned weather conditions (Maynard, o.p..; Ridgers, Knowles & Sayers, o.p.). Extreme weather conditions discourage parents from sending their children to FS and hinder the activities' scheduling. Furthermore, they increase the risk of accidents and injuries.

Integrating the arts in Forest Schools

The arts could not be missing from FS curriculums. In a school whose aim is the holistic, physical, mental, cognitive, emotional, social, and spiritual development of the children, the arts cannot but be utilised to the maximum. Constructions, arts and crafts, music, theatre, dance, and song are activities that are embraced by forest schools.

According to Garden (2022), forest schools' curriculum is comprised, among others, by the children's involvement with arts and crafts. This opinion is also supported by Austin, Knowles and Sayers (2013). Based on a research that they conducted, they came to the conclusion thatin forest schools, boys prefer to occupy themselves with constructions, whereas girls lean towards arts and crafts with natural materials. Duringvisual arts classes, students are encouraged to explore natural materials and to experiment with their qualities and characteristics (Murphy, 2018: 270).

Each and every activity at FS is a medley between art and ecology. Sketching, painting, preparing the colours, creating sculptures and musical instruments with natural ingredients are all aspects of the FS curriculum (Tracey, Hunter-Doniger, 2021:225). In the course of FS activities, the arts, music, science, and real life coexist and are fully utilised (Bail & Kaya, 2020: 176). The goal of the children's occupation with the arts within a natural environment is the acquisition and reinforcement of their skills, cooperation, self-expression, the discovery of talents and dexterities, and the accumulation of experiences. All of the above offer valuable learning experiences and lead to the children's multilevel development.

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Conclusion

From what has been mentioned above, we can only conclude that forest schools have breathed new life into the learning process. The school context was adapted to the veeds and interests of students and school practice became an interesting and attractive process for both students and teachers. The emergence of "Forest Pedagogy" and its dissemination worldwide is mainly due to the fact that forest schools respect and follow all modern pedagogical methods that bring at the heart of the learning process to the child itself its nature, growth rate, needs, inclinations and preferences. An important tool for achieving the goals of forest schools is the arts. The use of the arts both in the typical curriculum of forest schools and during free play contribute greatly to the multifaceted development of students in all aspects of themselves and their personality. For all these reasons, we believe that "Forest Pedagogy" as it is applied in some schools in Greece, should be thoroughly researched in the future.

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Conflict Management Strategies and the Role of Emotional Intelligence: The Case Study of TOMY of the 3rd Health District, Greece

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Abstract

One of the purposes of the research was to study the optimal conflict management strategy for employees of the TOMY (Primary Health Care Centers) of the 3rd Health District of Central and Western Macedonia, the clarification of the role of mediation, the effect of the demographic profile on the under study parameters and the role of emotional intelligence in conflict management. The design of the present research was based on the epistemology of positivism and is a quantitative, cross-sectional, primary, descriptive, correlation and comparison research using reliable and valid Likert scale questionnaires as well as the reliable and valid Tengilimoglu & Kisa conflict questionnaire (a=0.777) and the Wong and Law Emotional Intelligence Scale (WLEIS) questionnaire of Wong & Law. 143 employees of the TOMY of the 3rd Health District of Greece participated in the survey, mainly women, married, 26-45 years old, Doctors, Nurses, Social Workers and Administrative staff, degree holders with more than 3 years of employment, who do not hold a coordinator position and have no studies on conflict management issues during their formation. Data analysis was performed at 5% statistical significance level using independent t-test and one-way analysis of variants (ANOVA). It was observed that half of the health professionals choose assertive and cooperative behavior to deal with conflicts, however, cooperation and mediation emerged as the most appropriate strategies. The specialty of the Social Worker as judge-mediator for conflict resolution was considered the most appropriate. The TOMY coordinator for conflict resolution at a personal or team level must use a problem solving approach as well as one that is consistent with the applicable legislation and regulations for health professionals, while the workers who control their emotions cooperate or mediate in conflict resolution.

Keywords: Conflicts, Mediation, Emotional Intelligence, TOMY, Human Resources.

Introduction

In 1997, Goleman defined Emotional Intelligence as "a person's ability to recognize their own emotions and the emotions of others, manage them effectively, and create motivation for themselves" (Goleman, 1997). Emotional intelligence comprises four dimensions (Goleman, 1997): self-awareness, self-management, social awareness, and relationship management. These dimensions can be further explained as follows:

1. Self-awareness: The ability to fully understand one's own feelings, tendencies, needs, and disposition.

2. Self-management: The individual's ability to manage and control their emotions, be flexible, and direct their behavior in the desired direction.

3. Social awareness: The person's ability to perceive the thoughts of others.

4. Relationship management: The person's ability to successfully manage their interactions with others and elicit desired reactions.

Based on the above, individuals can enhance their emotional intelligence by developing these skills. Generally, individuals with emotional intelligence foster a friendly atmosphere of cooperation in the workplace, leading to better outcomes for themselves and those around them. They possess a higher capacity to resolve conflicts through empathy and various communication techniques.

According to Kenneth Cloke and Joan Goldsmith (Cloke et al., 1994), the average worker encounters conflicts every day, spending anywhere from 20% to 80% of work hours on resolution. Conflicts are a common phenomenon between groups and individuals, particularly when individuals with different perceptions, ideas, knowledge, experiences, and abilities coexist and collaborate within an organizational environment, such as the TOMY Health Teams. At both the interpersonal and group levels, three conflict management strategies exist (Filley, 1975): the Lose-Lose Strategy, the Win-Win Strategy, and the Win-Lose Strategy. Although the second strategy is the most beneficial, individuals and organizations have become familiar with the other two and tend to employ them more, even though they often have more negative than positive effects.

Lose-Lose Strategy: This conflict resolution strategy fails to achieve its goals, resulting in losses for both parties. The main methods employed are as follows:

1. Compromise: Both sides maintain their disagreements but reach a solution through mutual concessions. Conciliation can occur either directly between the parties or with

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the presence of a mediator. The compromise method is considered the best option after the win-win strategy.

2. Avoidance: This method is preferred when the collision does not create operational problems within the service. Avoidance aims to postpone conflict resolution (Milton, 1981) and involves an instinctive withdrawal or suppression of feelings (Appelbaum et al., 1999) or perceptions.

3. Suppression: Conflicting parties who disagree choose to remain silent and cooperate.

4. Regulations: Rules of conduct are formulated to address conflicts (Bouradas, 2002) in a way that leads to automatic resolution.

5. Bribery: One side offers a reward (Bouradas, 2002) to the other during the conflict to resolve it.

6. Smoothing: This method emphasizes similarities rather than differences (Milton, 1981) and provides a short-term solution.

Win-Win Strategy: It is considered the most effective strategy for conflict resolution (Robbins, 1995). It aims to satisfy all parties involved and eliminate the sources of conflict through cooperation. The method employed involves in-depth confrontation between the parties, facilitating communication, trust-building, and the realization of common goals, thereby promoting cooperation among the conflicting parties.

Win-Lose Strategy: This conflict resolution strategy relies on competition and assertiveness (Bouradas, 2002). One significant advantage is that competition fosters greater effort from individuals and groups, leading to enhanced cohesion. However, a key disadvantage is that one side emerges as the loser, resulting in poor communication within the losing team, low morale, a loss of direction in terms of goals, increased work stress, and reduced productivity.

We have discussed the fundamental conflict management strategies applicable to all services, including Local Health Teams. Additionally, there are modern alternative methods for out-of-court conflict resolution, with one such solution being mediation.

Mediation (Triantari, 2018) comes into play when negotiations and discussions fail to resolve differences between parties. The mediator endeavors to improve communication and facilitate conflict resolution by engaging in discussions that address the needs of both parties.

Mediation operates within a specific institutional framework, wherein the mediator serves as an independent and neutral third party who supports the conflicting parties in resolving their dispute. Mediation preserves the right to seek judicial recourse and incorporates elements such as negotiations, empathy, confidentiality, psychological support, and empowerment of the parties involved. Hence, emotional intelligence (Triantari, 2020) plays a crucial role in the skill set of mediators.

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Considering the use of mediation and conflict resolution in social work practice, it is reasonable to assume that social workers and conflict resolution are inherently linked, as workers often assume the role of interventionists in various aspects of social work (Mayer, 2013: 419). Conflicts are inevitable, but with effective management, they can serve as a catalyst for dialogue. Such conflicts can also drive changes in practices and situations, thereby enhancing the optimal functioning of the organization (Pitsilidou et al., 2018).

Objective-Research Questions

1. What is the most effective strategy for managing conflicts within the TOMY of the 3rd Health Region of Central and Western Macedonia, and what role does mediation play in this context?
2. What is the impact of emotional intelligence on conflict management within the TOMY of the 3rd Health Region of Central and Western Macedonia?

Materials and Methods

Research Design

This primary research employs a quantitative, descriptive, cross-sectional, and comparative approach. It involves the evaluation of research participants' opinions within a specific timeframe (Cohen et al., 2007) – in this case, the opinions of workers in the TOMY of the 3rd Health District of Greece in 2020 regarding conflicts. The research design is comparative, as it compares the views of different groups based on their demographic and occupational profiles to assess optimal conflict management. Comparative analyses, employing statistical techniques on numerical data, are utilized in quantitative research to generalize the results to the research population through an inductive approach (Fowler, 2014).

Procedure

The research was conducted with the approval of the Ethics Committee of the University of Western Macedonia and the Administration of the 3rd Health District of Central and Western Macedonia. The questionnaires were distributed in paper form at the TOMY locations in Thessaloniki, Veria, Kozani, Giannitsa, Ptolemaida, and Katerini of the 3rd Health Region of Greece. The employees were informed about the research objective and were encouraged to provide honest answers. Their participation was voluntary and anonymous. The researcher adhered to ethical guidelines related to scientific research and participant psychology (APA, 2010). The survey was conducted in March 2020.

Questionnaire

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The questionnaire consisted of three parts:

1. Demographic and professional characteristics: This section included 10 closed-ended questions related to gender, age, marital status, length of work, educational level, whether they held a coordinator position, if they had received any information about conflict management during their studies, and the approach used by facilitators to resolve conflicts.

2. Emotional intelligence: The Wong and Law Emotional Intelligence Scale (WLEIS) questionnaire by Wong & Law (2002) was utilized. It comprised 16 questions rated on a 7-point Likert scale ranging from 1 to 7.

3. Conflict Questionnaire: The questionnaire by Tengilimoglu & Kisa (2005) was employed, which consisted of 16 questions divided into four sections. The questionnaire included one closed-ended question about behavior during conflicts, five Likert-scale questions about organizational causes of conflict, five five-point Likert-scale questions about causes related to employee expectations, and one closed-ended question about proposals for future conflict resolution.

Population-Sample

The population for this research encompassed all employees of the TOMY (Primary Health Care Centers) of the 3rd Health District of Central and Western Macedonia, from 2020 to 2022. The sample was collected through opportunity sampling and consisted of 143 employees (Creswell, 2013). The majority of the sample comprised women (79.02%, N=113), aged 18-45 years (84.50%, N=120), married (57.34%, N=82), holding a degree (63.64%, N=91), and working in various roles such as medical staff (30.07%, N=43), nursing staff (34.96%, N=50), administrative staff (22.38%, N=32), and social workers (12.59%, N=18). The majority of the participants had over three years of work experience (81.82%, N=118) and did not hold a coordinator position (90.85%, N=129). Furthermore, 60.14% (N=86) reported not having learned about conflict management issues during their studies. Participants stated that the TOMY coordinator used a problem-solving approach (52.48%, N=74) or a law-enforcement approach (24.82%, N=35) to resolve conflicts at a personal or group level (Table 1)

Results

1st Research Question: Regarding conflict behavior, employees predominantly reported using cooperation (25.53%) or assertiveness (25.53%), followed by avoidance (16.31%) and compromise (15.60%). Table 1 presents the results regarding the desired specialty of a mediator and the approach to conflict behavior. The majority of respondents (71.43%, N=45) indicated

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that they would choose a social worker as a judge-mediator for conflict resolution. Additionally, 11.11% (N=7) preferred nursing staff, 6.35% (N=4) chose medical staff, 6.35% (N=4) selected administrative staff, and 4.76% (N=3) chose the coordinator. In terms of the approach used by the TOMY coordinator to resolve conflicts at a personal or group level, 52.48% (N=74) of the respondents reported the use of a problem-solving approach, while 24.82% (N=35) mentioned compliance with applicable legislation and regulations. For health professionals, 9.93% (N=14) preferred a liberal approach, 6.38% (N=9) favored an authoritarian approach, and another 6.38% (N=9) supported a majority-based approach.

Table 1: Mediator specificity and approach-conflict behavior

Element	Class	N	f %
What other specialty would you choose as an adjudicator-mediator for conflict resolution?	Medical staff	4	6,35%
	Nursing staff	7	11,11%
	Administrative staff	4	6,35%
	Social Worker	45	71,43%
	Coordinator	3	4,76%
What kind of approach does the TOMY coordinator use to resolve conflicts on a personal or group level?	Authoritarian	9	6,38%
	Liberal	14	9,93%
	Problem solving	74	52,48%
	Compliant with current legislation	35	24,82%
	He stands for the majority	9	6,38%
What kind of behavior do you exhibit when you are in conflict?	Claim	36	25,53%
	Compromise	22	15,60%
	Avoidance	23	16,31%
	Acceptance	5	3,55%
	Cooperation	36	25,53%
	Mediation	19	13,48%

2nd Research Question: The role of emotional intelligence in the way conflicts are managed in the TOMY of the 3rd Health District was investigated. The analysis revealed that employees who exhibit better control of their emotions tend to have fewer causes that lead to conflicts.

Table 2 presents the results of the ANOVA and Kruskal-Wallis tests conducted on the Emotional Intelligence factors in relation to the behavior exhibited by the respondents during conflicts. The results indicate statistically significant mean differences in the "Control of emotions" factor ($F_{(5,135)} = 2.644$, $p = 0.026 < 0.05$). Specifically, for the "Control of emotions" factor, the average score of respondents who demonstrate cooperative behavior in dealing with conflicts (M.O. = 5.25) is significantly higher than the average score of those who exhibit assertive behavior (M.O. = 4.47) (p = 0.002), compromising behavior (M.O. = 4.64) (p = 0.033), and avoidance behavior (M.O. = 4.65) (p = 0.035). Additionally, the average score of

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respondents who mediate to resolve conflicts (M.O. = 5.11) is statistically higher than the average score of those who exhibit assertive behavior (M.O. = 4.65) (p = 0.038).

Conflict Behavior: The specific behaviors exhibited by the respondents during conflicts were not explicitly mentioned in the provided information. However, the analysis suggests that employees who demonstrate cooperative behavior and engage in mediation tend to have better control over their emotions compared to those who exhibit assertive, compromising, or avoidance behavior.

Table 2: Emotional Intelligence Factors *Conflict Behavior, ANOVA & Kruskal-Wallis

Factor	Behavior	N	Value	Statistic	p	Control
Ability to express individual feelings	Claim	36	M.B.=63,88	H (5) =9,760	0,082	K-W
	Compromise	22	M.B.=54,07			
	Avoidance	23	M.B.=71,11			
	Acceptance	5	M.B.=73,10			
	Cooperation	36	M.O.=85,39			
	Mediation	19	M.O.=76,16			
Understanding others' feelings	Claim	36	M.O.=5,09	F (5,135) =0,776	0,569	ANOVA
	Compromise	22	M.O.=4,84			
	Avoidance	23	M.O.=4,76			
	Acceptance	5	M.O.=4,75			
	Cooperation	36	M.O.=5,03			
	Mediation	19	M.O.=5,22			
Managing Emotions	Claim	36	M.B.=77,85	H (5) =7,314	0,198	K-W
	Compromise	22	M.B.=54,57			
	Avoidance	23	M.B.=64,26			
	Acceptance	5	M.B.=57,70			
	Cooperation	36	M.B.=74,97			
	Mediation	19	M.B.=81,18			
Controlling emotions	Claim	36	M.O.=4,47	F (5,135) =2,644	**0,026**	ANOVA
	Compromise	22	M.O.=4,64			
	Avoidance	23	M.O.=4,65			
	Acceptance	5	M.O.=4,40			
	Cooperation	36	M.O.=5,25			
	Mediation	19	M.O.=5,11			

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Table 3: "Emotion Control" *Conflict Behavior, Post-Hoc LSD

Factor	Behavior (I)	Behavior (J)	Mean differences (I-J)	p
Control of emotions Assertion	Claim	Compromise	-0,16	0,574
		Avoidance	-0,18	0,532
		Acceptance	0,07	0,883
		Collaboration	-0,78*	**0,002**
		Mediation	-0,63*	**0,038**
	Compromise	Claim	0,16	0,574
		Avoidance	-0,02	0,960
		Acceptance	0,24	0,654
		Collaboration	-0,62*	**0,033**
		Mediation	-0,47	0,161
	Avoidance	Claim	0,18	0,532
		Compromise	0,02	0,960
		Acceptance	0,25	0,631
		Collaboration	-0,60*	**0,035**
		Mediation	-0,45	0,171
	Acceptance	Claim	-0,07	0,883
		Compromise	-0,24	0,654
		Avoidance	-0,25	0,631
		Collaboration	-0,85	0,094
		Mediation	-0,71	0,188
	Collaboration	Claim	0,78*	**0,002**
		Compromise	0,62*	**0,033**
		Avoidance	0,60*	**0,035**
		Acceptance	0,85	0,094
		Mediation	0,15	0,621
	Mediation	Claim	0,63*	**0,038**
		Compromise	0,47	0,161
		Avoidance	0,45	0,171
		Acceptance	0,71	0,188
		Collaboration	-0,15	0,621

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Furthermore, when avoidance behavior was grouped with acceptance, and cooperation behavior was grouped with mediation, additional statistically significant differences were observed in the factors "Ability to express individual emotions" and "Management of emotions".

Table 4 presents the results of the ANOVA analysis for the Emotional Intelligence factors * Conflict Behavior (grouped). In the "Management of emotions" factor, it was found that the average score of individuals who exhibit compromise behavior (M.O. = 4.80) is significantly lower (p = 0.009) compared to those who exhibit cooperation-mediation behavior (M.O. = 5.46) and assertiveness behavior (M.O. = 5.51).

Table 4: Emotional Intelligence Factors * Conflict Behavior (grouped), ANOVA

Factors	Conflict Behavior	N	M.O.	F (3,137)	p-value
Ability to express individual feelings	Claim	36	5,45	2,690	**0,049**
	Compromise	22	5,10		
	Avoidance - Acceptance	28	5,48		
	Collaboration-Mediation	55	5,77		
Managing emotions	Claim	36	5,51	3,405	**0,020**
	Compromise	22	4,80		
	Avoidance-Acceptance	28	5,07		
	Collaboration-Mediation	55	5,46		

Discussion - Conclusions

The purpose of the research was to explore the optimal conflict management strategy, the impact of demographic and professional profiles on employees' opinions, and the role of emotional intelligence in conflict management. A total of 143 TOMY employees participated in the survey, predominantly women who were married and aged between 26 and 45 years. The sample included various professional backgrounds such as Medical staff, Nurses, Social Workers, and Administrative staff. The majority of participants held degrees, had more than three years of work experience, did not hold coordinator positions, and had not received prior education on conflict management during their studies.

Assertive and collaborative behaviors were the most commonly chosen strategies by health professionals to deal with conflict, followed by avoidance, compromise, and mediation. Acceptance was the least preferred approach. Employees with higher levels of emotional intelligence were more inclined to engage in collaboration or mediation when resolving conflicts. Collaboration is considered one of the most important factors for effective organizational functioning (Foundouki et al., 2009; Pitsilidou et al., 2018). However, an

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increase in staff interactions can also raise the possibility of conflicts (Papadopoulou, 2014). Ames and Flynn (2007) have noted that high levels of assertiveness can lead to conflicts. The findings of this study align with existing literature that highlights collaboration and mediation as appropriate conflict resolution strategies (Thrope, 2011).

The TOMY Conflict Resolution Coordinator should adopt a problem-solving approach while also adhering to applicable health care laws and regulations. It is reasonable to assume that social workers are closely linked to conflict resolution, as they frequently take on interventionist roles in various aspects of social work (Mayer, 2013: 419).

Regarding the choice of specialty for a mediator in conflict resolution, the majority preferred the specialty of Social Worker. Those who would select the mediator as a judge-mediator for conflict resolution exhibited less ability to express their personal feelings.

TOMY workers with higher levels of emotional intelligence reported that the coordinator employed a problem-solving approach and behavior in accordance with applicable laws and regulations for health professionals. Participants with lower emotional intelligence reported that the coordinator favored a liberal approach and conformity with the majority's preferences.

For future research, it is suggested to conduct quantitative comparative studies using stratified sampling across different organizational structures to enhance representativeness. The sample size should be limited based on the population size (Creswell, 2013). The use of factor analysis requires a sample of at least 300 individuals to confirm the validity of concepts. Additionally, incorporating qualitative research methods such as semi-structured interviews is expected to provide more information on the optimal conflict management strategy (Willig, 2014) and increase the validity of the results (McLeod, 2013).

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Brief CVs

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