



MILE conference 2026

Cultivating Plurilingual Education across Different Learning Contexts through the Arts and Museums

Venice, 15-16 October 2026

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DAY 1: Thursday, 15 October 2026 | MORNING

SESSION 1A

 10:50 – 11:20

Between Literature and Territory: A Plurilingual and Multimodal Escape Room Inspired by Ingeborg Bachmann

Cristina Gavagnin (University of Klagenfurt, Austria), Jaime Climent de Benito (University of Klagenfurt, Austria), & Alice Orel (University of Klagenfurt, Austria)

This paper presents an intercultural and plurilingual educational project based on Ingeborg Bachmann's novel "Drei Wege zum See". Leveraging the author's birthplace (now the Bachmann Museum) and the surrounding urban landscape, the project transforms these sites into an immersive, multimodal learning environment that transcends the boundaries of the traditional classroom.

The core activity was an itinerant escape room (Corino et al., 2024; Ramírez, 2025), developed through collaboration between school and university. In this activity, university students acted as tutors for pupils from the 'Bachmann Gymnasium' in Klagenfurt. Using digital materials in multiple languages (German, English and Romance languages) the pupils were guided through the process of decoding the linguistic and cultural signs of the territory (linguistic landscaping). This journey was accompanied by literary and metalinguistic reflections that enabled a dynamic rediscovery of Bachmann's text (Bonvino et al., 2024; Candelier et al., 2013).

In the final phase, students used visual and textual 'rewards' obtained at the end of each stage to design a cover for a hypothetical new plurilingual edition of the novel, applying principles of arts-based pedagogy. This multimodal meaning-making activity involved integrating textual quotes with personal reflections and photographs taken during the itinerary.

Analysing this experience demonstrates that using a combination of physical space, digital tools, text and imagery (multimodal orchestration) fosters deep emotional and cognitive engagement. The project emphasises the role of territory and museum spaces in catalysing inclusive and creative practices that have a positive impact on the development of students' plurilingual identities (Corino, 2025).

The various phases of the project and the resulting creative artefacts will be illustrated during the presentation to demonstrate the efficacy of integrating plurilingual education with cultural heritage through this innovative pedagogical approach.

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🕒 11:20 – 11:50

Pipocas Multimodais: The Book as a Multimodal and Plurilingual Third Space

Valentina Piacentini (CIDTFF, Departamento de Educação e Psicologia, Universidade de Aveiro, Portugal) & Lais Helena Gouveia Rodrigues (Departamento de Design, CAC, Universidade Federal de Pernambuco, Brazil)

This work explores a materially complex, multimodal artefact – “Smart Knowledge Garden: um projeto, um jardim (não só físico) e muitos percursos (não só físicos). Pipocas Multimodais” – as a non-traditional learning space. Developed within the CIDTFF research unit in Education at the University of Aveiro (a public university in Portugal) in 2024-25, the publication documents and extends the Jardim da Ciência's interdisciplinary reconfiguration rooted in the cultural, ecological and socio-economic realities of the Aveiro Lagoon context, and through participatory, place-based approaches.

Multiple languages, genres and epistemologies are orchestrated across 23 contributions through a co-design process (Sanders & Stappers, 2008) involving 28 authors from academia, design and community contexts. Portuguese coexists dialogically with other linguistic presences, visual and cartographic languages, symbolic representations, and scholarly and narrative voices. With 232 pages, seven materials (including vegetal paper and tactile inserts), 145 visuals, 20 QR codes linking to digital media and four three-dimensional elements, the volume deliberately blurs boundaries between book, exhibition, archive and pedagogical toolkit. The inclusion of an extractable interdisciplinary card game contributed to its epistemological,

sensory and interactive dimensions. A pilot exploration showed how the book invites handling, scanning, listening, unfolding, playing and reassembling.

Participants move through its material layers as they would through interactive museum installations, constructing personal pathways and negotiating interpretations. Meaning-making emerges through translation across resources and modalities, connecting collective memory with visual representation, scientific data with graphic design, lived experience with reflective writing. The book, thus, functions as a liminal third space where readers become multimodal actors, mobilising their full communicative repertoires and reconfiguring concepts, territories and identities (Ikas & Wagner, 2008; Li, 2018).

By examining the book not merely as documentation but as device, we extend the notion of learning space beyond the physical setting, proposing our multimodal publication as a sensory, epistemological and translanguaging environment that fosters plurilingual, aesthetic and democratic engagement.

Funding Acknowledgement: Financially supported by National Funds through FCT-Fundação para a Ciência e a Tecnologia, I.P., under the CIDTFF R&D Unit, with the reference UID/00194/2025 (<https://doi.org/10.54499/UID/00194/2025>).

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🕒 11:50 – 12:20

Using Visual Narratives in Early Childhood Classrooms for Exploring the Plurilingual Competence

Mireia Pérez-Peitx (Universitat de Barcelona, Spain), Alessia Corsi (Universitat de Barcelona, Spain), & Neus Frigolé Pujol (Universitat de Barcelona, Spain)

The narrative and visual turn in the social sciences (Wang et al., 2017; Chik & Melo-Pfeifer, 2020) highlights the value of visual narratives for accessing experiences difficult to verbalise while expanding the expressive potential of symbols and metaphors in language awareness work. This perspective aligns with the increasing need for plurilingual pedagogies that foster linguistic equity in schools, in line with national and European curricular demands (Council of Europe, 2001, 2018). This presentation contributes to current calls to examine how plurilingual competence

actually unfolds in primary classrooms, especially when teacher preparation does not explicitly address these processes (Young, 2018) and teachers therefore lack concrete tools to tackle multilingualism in their classrooms (Kalaja & Pitkänen-Huhta, 2020). Building on these concerns, our study explores how visual narratives can serve as accessible, arts-based pedagogical tools for supporting young learners' reflections on their linguistic identities.

Data come from a research project conducted with in-service teachers and children aged 4–7 in two multilingual classrooms in Barcelona. Visual narratives were used to create spaces in which children could express their linguistic repertoires and experiences beyond their developing verbal abilities. This approach contributes to educational equity while making visible—through the visual semiotic mode—the dynamic and situated nature of young learners' linguistic identities. The analysis examines how children represent emotional, sociocultural and situational dimensions of language through visual means. Findings illustrate the potential of visual narratives to bridge verbal and visual resources, enriching arts-based plurilingual pedagogies and deepening language awareness in early childhood settings.

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Plurilingual Education Through the Arts, Museums and Critical Meaning-Making: Two Valencian Case Studies

Elena Hueso (Universitat de València, Spain), Agustín Reyes-Torres (Universitat de València, Spain), Javier Roig (Universitat de València, Spain), & Alexandre Bataller (Universitat de València, Spain)

This joint presentation brings together two Valencian case studies that explore how plurilingual education can be fostered through arts-based, museum-based and multimodal pedagogies. Both studies understand classrooms and cultural institutions as educational third spaces where learners mobilise linguistic, visual and symbolic resources to construct meaning, develop interpretive agency and engage critically with language, culture and society.

The first mini-presentation, “Artist Translanguaging Spaces: Multimodal Meaning-Making and Critical Citizenship”, analyses an artist translanguaging learning path on migration in a fifth-grade Primary English as an Additional Language classroom. Drawing on the Pedagogy of Multiliteracies and Learning by Design (Cope & Kalantzis, 2015), critical pedagogy (Freire, 2013), and translanguaging theory (García & Li Wei, 2014; Li, 2018), it examines how students engage with sculpture, picturebooks, painting and urban art to interpret representations of displacement. Through critical dialogue and creative redesign, learners mobilise English, Spanish, French and Valencian to move from description towards ideological critique, strengthening critical visual literacy and civic awareness.

The second mini-presentation, “The Writer’s House Museum as an Educational Third Space: Literary Mediation and Linguistic Awareness”, examines the Joan Fuster House Museum in Sueca as a school–museum ecosystem for literary mediation and linguistic awareness. In dialogue with museum learning theory (Falk & Dierking, 2012), transformative language learning beyond the classroom (Fazzi, 2025), literary mediation (Munita, 2024), animate literacies (Snaza, 2019), and multiliteracies-based approaches to learner agency and social justice (Tavares, 2024), the study focuses on the workshop *Imatges i pensaments*. It shows how secondary students interpret Fuster’s aphorisms and translate their critical force into visual and multimodal languages. Findings highlight the role of teachers, specialised museum mediation and pre- and post-visit classroom integration. In a language-shift context, this experience helps students re-signify Valencian as a vehicle for cultural prestige, democratic participation and self-expression. Taken together, the two studies show that arts and museums can generate transformative plurilingual spaces in which multimodal meaning-making fosters critical citizenship, literary and visual interpretation, and renewed awareness of minoritized languages and cultures.

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🕒 12:50 – 13:20

Plurilingual engagement with urban art: a project in an Italian L2 university course

Valentina Carbonara (University for Foreigners of Perugia, Italy), Maria Chiara Lisi (University for Foreigners of Perugia, Italy), & Francesca Leonardi (University for Foreigners of Perugia, Italy)

In the context of teaching second languages (L2) to university students, art is frequently addressed as a pedagogical topic, both as a means of fostering cultural enrichment related to the target-language country and as a resource for intercultural comparison (Fleming, 2023). Within the field of teaching Italian as a foreign language, a wide range of teaching materials focuses on artistic dimensions—ranging from architectural heritage to opera and other cultural artefacts—generally centred on Italian language and culture. However, these materials generally ignore multilingual students’ repertoires, failing to acknowledge how these diverse resources could actively reshape the interpretative experience of artistic content through a translanguaging lens (Bradley, 2017; Kalaja & Melo-Pfeifer 2025).

The present study reports on the implementation of a plurilingual pedagogical project in an Italian L2 course for university students. Participants engaged in a series of activities related to major artistic sites and artworks in the city of Perugia. These activities were carried out both in the classroom and through visits to the sites themselves, encouraging the use of the full range of languages present in the classroom. Subsequently, students created a virtual gallery using a digital application, where they collected photographs they had taken along with plurilingual descriptions of the artworks and locations. This approach allowed for the integration of aesthetic inquiry with cognitive processing, mirroring the connection between creativity and plurilingual competence observed in other language-learning contexts (Albuquerque & Moore, 2024).

The participating students (N = 30) completed a questionnaire and focus group discussions were conducted to gather their perspectives on the experience. The majority of students reported that the activity was highly beneficial both for discovering the city and for engaging in cross-linguistic reflection on similarities and differences among languages. Moreover, by utilizing digital platforms for multimodal curation, this initiative reinforces the transformative potential of heritage sites in facilitating a plurilingual interpretation of urban environments (Fazzi, 2022).

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SESSION 1B

🕒 10:50 – 11:20

Museum-Based Digital Learning for the Inclusive Development of Multilingual Competence: A Mixed-Methods Study in Upper Secondary Education

Maria Tolaini (University of Genoa, Italy)

Multilingual competence is one of the eight key competences identified by the European Union as essential for lifelong learning, personal development, and active participation in society (European Council, 2018). Central to this vision is the universal right to inclusive education, which enables all individuals, regardless of their abilities or backgrounds, to develop their potential and contribute meaningfully to society (European Commission, 2018). In this context, the gap in language competence levels among Italian secondary school students highlights the need for innovative and inclusive educational approaches (INVALSI, 2025), particularly at this important stage when students prepare for higher education or the workforce.

In response, the European Union promotes strategies aimed at strengthening language learning. Among these, there is the use of non-formal learning environments and the integration of educational technologies into instructional design (European Council, 2019b).

This paper presents a PhD research project investigating how non-formal learning settings, such as museums, combined with educational technologies designed according to the Universal Design for Learning (Gordon, 2024) framework, can support the inclusive development of multilingual competence, specifically English as a second language, among upper secondary school students.

The study adopted a semi-experimental mixed-methods design involving the design, implementation, and evaluation of three educational pathways. The experimental phase involved 131 upper secondary school students and five English teachers over six months. Activities took place at Castello D'Albertis in Genoa, Italy and integrated VR and digital tools to enhance multimodal engagement, linguistic inclusion, and participant agency.

🕒 11:20 – 11:50

Creating a Multilingual Exhibition: Children as Agents Reconfiguring the Linguistic Landscape of a Neighbourhood Museum

Mirona Moraru (Utrecht University, The Netherlands), Lucia Beatriz Chisari (Utrecht University, The Netherlands), Arthur Bakker (University of Amsterdam, The Netherlands), Jantien Smit (HU University of Applied Sciences Utrecht, The Netherlands), & Elma Blom (Utrecht University, The Netherlands)

Minoritized languages linked to migration are usually underrepresented in the linguistic landscapes of museums. This invisibilization has been shown to limit multilingual children's access, participation, and representation. Translanguaging is an approach that may promote greater inclusion in museums, through its focus on valorising children's entire linguistic repertoires in formal and non-formal education. However, the potential of translanguaging in museums is currently under-researched. This linguistic ethnographic study explores how a linguistically superdiverse group of children (co-)created a multilingual exhibition by drawing on translanguaging in a Dutch neighbourhood science museum. Specifically, the focus lies on the children's creation of multilingual labels for exhibition objects during a five-week series of workshops as part of an institutional attempt to reconfigure and diversify the linguistic landscape. Drawing on data from three focal participants, we carry out a reflexive thematic analysis, triangulating fieldnotes; interviews with children and parents; artefacts; and pictures. The findings show that the children engaged in three key translanguaging processes: combining linguistic features associated with different named languages; translating; and employing semiotic features multimodally. Further, children's language choices on the labels are connected to their linguistic repertoires shaped by everyday encounters with the home, the complementary school, the neighbourhood, transnational realms, and digital environments. This study shows that the potential of adopting translanguaging as a participatory strategy in public spaces such as museums is that children can be positioned as agents who can play a significant role in reconfiguring and diversifying the linguistic landscape. In turn, this may challenge dominant linguistic norms and contribute to social justice by making such spaces and institutions more accessible for historically underrepresented groups.

🕒 11:50 – 12:20

Counter-Dictionaries in the Museum: A Practice-Based Approach to Critical Multilingualism

Olesya Chayka (Koopkultur e.V., Berlin, Germany) & Maryna Markova (Koopkultur e.V., Berlin, Germany)

The Counter-Dictionaries Workshop is a collaborative, practice-based format developed through cooperation between the Berlinische Galerie, the Koopkultur team, and the artists and museum educators Marcos García Pérez and Marta Sala. During the workshop, two groups of adults from Yekmal e.V. - a men's group and a women's group with roots in Kurdistan - developed their own "counter-dictionaries" in dialogue with the museum's spaces and exhibitions.

Rather than creating conventional dictionaries, the participants explored words, signs, images, objects, memories, gestures, and multilingual expressions that were important to them. Through collective exercises, conversations, artistic interventions, and spatial encounters within the museum, the groups came up with various responses to questions such as: What can a dictionary contain? Which languages, memories, and forms of knowledge become visible in

institutional spaces - and which are excluded? How can multilingual experiences be expressed beyond standardised language systems?

The workshop was partly realised within the Standortwechsel residency programme organised by the Berlinische Galerie and Jugend im Museum e.V. The programme invites Berlin-based artists and collectives affected by exclusion, or working with marginalised communities, to bring their perspectives into the museum and to explore possibilities for participation and inclusion within exhibition spaces.

The workshop emerged within the framework of the European PLURI project on critical multilingualism, which develops modular and mobile formats for educational and cultural institutions. In this context, multilingualism is approached not only as a means of communication, but also as a social, material, and political field shaped by memory, negotiation, exclusion, and everyday practice.

The presentation reflects on the pedagogical design of the workshop, the role of the museum as a space for encounter and negotiation, and the material and linguistic forms that emerged throughout the process. The project demonstrates how collaborative, arts-based approaches can open new ways of making multilingualism visible in museums by connecting personal language biographies, aesthetic practices, and collective forms of knowledge production.

Funding Acknowledgement: The PLURI project (Plurilingualism for Better Education, Cohesion and Linguistic Diversity) is funded by the CERV Programme of the European Union.

🕒 12:20 – 12:50

Feelings on Display: Plurilingual Museum Immersions for FFL Learners Through Multimodal Accounts

Thomas de Fornel (Université de Lausanne, École de français langue étrangère, Switzerland) & Camille Vorger (Université de Lausanne, École de français langue étrangère, Switzerland)

This paper presents an arts- and museum-based plurilingual pedagogy (Fazzi, 2025) developed at the University of Lausanne (École de français langue étrangère). The project connects three courses: Intermediate French (B1–B2), Language and Intercultural Biographies (A2), and Arts and FLE (Master’s level). In partnership with the Musée Cantonal des Beaux-Arts (MCBA), Photo Elysée, and the Palais de Beaulieu, students take part in guided “museum immersions” during exhibitions in March–April 2026, including an immersive show (e.g., Imagine Monet). The objective is to design a didactic interface that intertwines L2 French development, the articulation of sensations and emotions elicited by artworks (Borgé & Müller, 2020), and learners’ plurilingual and pluricultural repertoires as semiotic resources.

Building on research emphasizing embodied, affective engagement and creative mediation in museum-based language learning (Vorger, 2022; Kilic & Vorger, 2024), we propose a three-phase sequence. (1) Pre-visit: learners map their linguistic repertoires and curate an “emotion-language palette” (keywords, idioms, gestures, soundscapes) across languages, supported by

collaborative scaffolding in French. (2) In-museum: learners work in plurilingual groups to document sensory micro-events (attention shifts, surprise, discomfort, empathy) through fieldnotes, voice memos, and images, while negotiating language choices in situ. (3) Post-visit: each group produces a multimodal account - video montage, podcast, or creative reportage - combining French with other languages, translanguaged captions, and aesthetic choices (rhythm, framing, voice) to narrate encounters with artworks (Meneghetti & Fazzi, 2025).

We report the design rationale and initial observations from pilot sessions, drawing on multimodal discourse analysis of students' artefacts and reflective statements. We examine how museum encounters foster expanded emotional resources in French, purposeful translanguaging and metalinguistic awareness, and identity positioning and inclusion in cultural spaces. The proposal aligns with the strands on Plurilingual Practices in Museum Education, Arts-Based Plurilingual Pedagogies, and Multimodal and Multiliteracies Pedagogies, and considers social justice, voice, and belonging.

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 12:50 – 13:20

Beyond Languages – Multimodal Art Exhibition for Swiss Youth

Edina Krompák (University of Teacher Education Lucerne, Switzerland) & Beat Küng (University of Teacher Education Lucerne, Switzerland)

Multilingualism in Switzerland unfolds across societal, institutional and everyday domains, involving four national languages alongside regional varieties, migrant languages and family languages (Krompák, 2024). The Swiss case study is part of the Horizon Europe project MultiLX – Strategies to strengthen European linguistic capital in a globalised world (2025 – 2027), and examines how young people mobilize their linguistic resources across geographical and virtual

spaces, and how these practices relate to language policy as reflected in practices, beliefs and management in school and family contexts (Spolsky, 2004).

The multi-sited ethnography is guided by two main research questions:

1. How do young people use multilingual and multimodal semiotic resources in geographical and virtual spaces?
2. How do they negotiate and position their multilingual identities across home, school and social media?

The fieldwork focuses on language practices in school contexts in four cantons—Ticino, Geneva, Grisons and Lucerne. Data include participant observation, ethnographic fieldnotes, short interviews with students and teachers, as well as multimodal materials generated through lifescapes (Krompák, 2025) and mediagrams (Lexander & Androutsopoulos, 2023). Importantly, young people were involved as co-researchers (Holm, 2018), contributing visual and digital artefacts that document their lived linguistic and semiotic practices.

One of the research outcomes is an interactive art exhibition that presents multimodal artefacts collected by the participants, as well as poems and an ethnographic film. The multimodal art exhibition foregrounds the linguistic diversity present across four Swiss cantons and invites visitors to engage with languages such as migrant languages, the regional dialects from Canton Ticino or Romansh as an endangered language. The presentation focuses on the design and creation of the art exhibition, exploring how art transforms multilingual experiences and everyday linguistic practices, as examined in the research study. Furthermore, it sheds light on the potential of visual research methodologies, such as lifescape, in arts-based research.

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SESSION 1C

🕒 10:50 – 11:20

Plurilingual photography in the ludolinguistic landscape: Japanese language learning and artistic agency in Shashingo

Morgan Sleeper (Macalester College, Minnesota, USA) & Emi Boonin (Macalester College, Minnesota, USA)

As our conceptualization of language education shifts towards plurilingual learning, we also recognize the value of multimodal and multisensorial experiences; integrating the semiotic space of the linguistic landscape (Kim & Chesnut, 2020), or the creativity and expression of arts-based pedagogies (Futro, 2022; Meneghetti & Fazzi, 2025). We examine how these areas intersect in Shashingo, a 2024 videogame where players explore a Japanese city using their camera, learning language through photography.

Unlike many videogames designed for language instruction, Shashingo centres its multimodal linguistic landscape as the primary linguistic resource, foregrounding creativity as the primary mode of interaction. Players photograph whatever they like – flowers, advertisements, animals – however they like – swapping lenses, filters, and decorations – and the images develop as Polaroid flashcards, complete with relevant words in Japanese and a second language. Players become curators of their own linguistic exhibitions through an in-game photo album, which can be used as a resource for ongoing language practice.

The particular affordances of Shashingo's ludolinguistic landscape – the linguistic landscape experienced through interactive gameplay (Sleeper & Crayton, 2025) – invite players into three distinct translanguaging spaces (Li, 2018) where learners can flex their multilingual, multimodal selves: (1) the gameworld, drawing on a full range of semiotic resources to comprehend and contextualize language; (2) external social media sites, sharing photos, commenting, and curating ephemeral digital galleries of translanguaging art (Futro, 2022); and (3) livestreams, pooling photographic and linguistic repertoires with plurilingual chat participants to coconstruct their learning.

Together, these translanguaging spaces license an art-first language learning approach that centers learners as “maker[s], creator[s], and active participant[s] in the process of creative manipulation of language” (Futro, 2022, p. 5). By giving players full artistic agency in how they photograph the world, Shashingo increases players' agency and ownership in the language learning process itself.

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🕒 11:20 – 11:50

European Citizenship Education Through an Artistic Research Approach in a European Border Region

Julia Putsche (University of Strasbourg, France)

As part of a research project funded by the Institut Universitaire de France (IUF), we are conducting a research-creation project with an illustrator to better understand the development and the impact of a potential sense of European citizenship in Strasbourg (Busch et al., 2025), situated close to the Franco-German border. To this end, we are following a group of teenagers learning German, as well as their language teachers and teachers of other subjects, over a three-year period. Through focus groups, we are asking them about their attitudes and beliefs regarding the border, the neighbouring country, its inhabitants and its language, as well as Europe and European citizenship (the latter being omnipresent in the city of Strasbourg). The project’s researcher and artist work in collaboration (both in developing the tools and in carrying out the research). The focus groups are recorded (on video) and the artist sketches the participants’ comments in real time, enabling them to follow the thread of their own remarks. This use of ‘sensitive’ approaches (Domp martin-Normand & Matos Aldana, 2024) helps to engage interviewees more deeply in the project, whilst the creation of artistic murals following each of the three annual interviews (over a three-year period) allows learners and teachers to visualise the evolution of these representations and thus gain explicit awareness of them (Anderson, 2019). Our contribution aims to examine the research methodology of our Research-Creation initiative and seeks to revisit the distinctive features of such an approach, as well as the benefits it brings to research that focuses closely on the human dimension and the question of meaning in language teaching and learning (Debono et al., 2021) within a given social and geographical context.

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🕒 11:50 – 12:20

Teaching Languages Through Songs in Higher Education: Teachers' Representations and the Development of European and Global Citizenship in LANSAD Courses

Chloé Faucompré (Faculty of Languages, University of Strasbourg, France)

Arts-based approaches are increasingly recognised as valuable resources for fostering plurilingual and inter-/transcultural learning in language education, as they promote multimodal meaning-making and creative engagement with linguistic and cultural resources (Hirsu et al., 2023). Among artistic forms, songs constitute particularly rich pedagogical materials, combining linguistic input with historical, social and emotional dimensions. Because they operate at the intersection of music and language, songs can support pronunciation, memorisation and cultural awareness while creating engaging learning environments (Sadiqzade, 2025).

However, most studies examining the pedagogical use of songs have been conducted in primary and secondary education contexts (Spicher & Sweeney, 2007), while research in higher education remains comparatively limited.

This contribution investigates the use of songs in Language for Specialists in Other Disciplines (LANSAD) courses at the University of Strasbourg, an institution characterised by a strong European orientation rooted in its cross-border context and its commitment to multilingualism. Since the launch of a redesigned curriculum in 2024, the language centre (Pôle LANSAD) has reorganised its teaching offer according to a competency-based approach aligned with the CEFR. Within this new framework, two innovative modules have been introduced : an English course centred on protest and resistant songs and a German course exploring the sociocultural heritage of German-speaking countries through songs.

These courses create what may be described as "sensitive spaces" for language learning (Domp martin-Normand, 2023), where artistic materials encourage learners to engage with historical narratives, social issues and collective memories. The study investigates how teachers responsible for these modules interpret and embody this approach and how they perceive the role of songs in fostering linguistic, cultural and civic learning.

This research adopts a qualitative design combining individual semi-structured interviews and one focus group discussion with the teachers involved. The study considers whether these

discussions may contribute to the collaborative design of a plurilingual module based on songs, bridging languages and cultural contexts within LANSAD programmes and potentially supporting the development of European and global citizenship competences in higher education (Busch et al., 2025).

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 12:20 – 12:50

Active Learning, Active Ageing: Cultural and Experiential Language Education for Adults and Seniors

Tatiana Temporale (Ca' Foscari University of Venice, Italy)

In an increasingly ageing, multilingual, and digitalised society (European Commission, 2021), the proposal displays innovative training models for teaching a foreign or a second language to adult and older students through tourist, cultural, and nature-oriented pathways grounded in Project-Based Learning and Task-Based Learning. These approaches are widely recognised for fostering meaningful communication, learner autonomy, and real-world task engagement (Ellis, 2003; Thomas, 2000). The project responds to the growing need for inclusive and flexible lifelong learning opportunities tailored to adults and seniors returning to education after a prolonged absence. It proposes an interdisciplinary framework that integrates language education with museums, local heritage, and cultural institutions, positioning the arts and the territory as catalysts for linguistic, social, and intercultural development. By combining experiential learning, collaborative project work, and task-oriented activities situated in authentic contexts, the model aims to enhance motivation, digital and civic competences, and social participation among older learners. Through the design and piloting of structured learning pathways, the study seeks to contribute to research on adult and elderly plurilingual language education, offering transferable pedagogical models that connect formal instruction with informal cultural environments while promoting active ageing, community engagement

and empowerment. More specifically, the project seeks to experiment with learning environments in which adult/senior learners can harness their creativity and accumulated wisdom, understood as the ability to generate innovative solutions by drawing on familiar cognitive and experiential schemas (Goldberg, 2005). In addition, the proposal documents and disseminates the artefacts produced throughout the research and practical activities, such as learner-created projects, visual materials, and digital outputs, presented through images and QR codes. This multimodal dissemination strategy not only enhances accessibility and transparency but also embodies the project's commitment to integrating digital tools with creative, community-based language learning practices.

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 12:50 – 13:20

Objects in Motion, Words in Action: Learning Language Through Design

Ellie Ivanova (Associazione Italiana Educatori Museali, AIEM, Italy)

How is design particularly suited to plurilingual pedagogies in a museum context? This presentation explores how art- and object-based and plurilingual approaches can be effectively combined through museum-based learning to encourage linguistic and intercultural experimentation among young learners. It presents a case study of a museum-based English learning activity with middle school students in Milan during a visit to a design exhibition at the Triennale di Milano. The two-hour in-museum program engaged students with key design concepts, form, material, functionality, and innovation, while creating opportunities for meaning-making and creative expression in an authentic cultural setting.

Using an object-based, student-centered approach, the activity invited students to select objects from the exhibition and observe, discuss, and interpret their design features using English through a CLIL-inspired framework. Working in small groups, students explored the shape, materials, uses, and innovative aspects of selected objects, connecting museum artifacts with everyday experiences.

A distinctive element of the activity was its focus on questioning: students were encouraged to generate and refine questions about the objects, practicing question formation as a central communicative strategy. The session concluded with a reflective task in which students compared exhibition objects with their own favorite objects from home, encouraging creative

expression, cross-linguistic reflection, and critical thinking.

The presentation highlights how museum encounters with design can foster language experimentation, curiosity and learner agency. The case study offers practical insights into how cultural institutions can support experiential and collaborative language learning while encouraging students to experiment with language in meaningful contexts.

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DAY 1: Thursday, 15 October 2026 | AFTERNOON

SESSION 2A

🕒 15:00 – 15:30

Zine-Making the Unsayable: Appropriating Plurilingual Selves Against Monoglossic Norms

Michela Gronchi (Università Ca' Foscari Venezia, Italy)

In English-Medium Instruction (EMI) contexts, academic language often demands a polished, monolingual standard, leaving little space for emotions, contradictions, and voices that resist neat articulation, a tension increasingly documented in research on the emotional landscape of EMI (Hillman et al., 2023; Sah, 2023). Educators and students alike navigate tensions between plurilingual ideals and institutional norms that define legitimacy. This presentation examines how zine-making—the creation of self-published, small-circulation, DIY booklets—functions as a hands-on, multimodal, and socially engaged practice that creates spaces for expressing plurilingual selves and affective experiences that are frequently silenced or deemed unsayable. Building on an autoethnographic inquiry, I trace my trajectory as an educational linguist negotiating language, identity, and legitimacy within EMI. Through a multimodal personal archive, the study identifies three entangled, clingy personas: a phonophilic self captivated by the sonic allure of English, a multilingual advocate committed to plurilingual pedagogy, and an ancestral echo shaped by linguistic inheritance. Drawing on Badwan and Hall's (2020) notion of sticky places and Ahmed's (2014) sticky objects, these clingy personas illustrate how linguistic affects, ideologies, and attachments adhere to professional identities and continue to shape pedagogical practice.

Complementing this autoethnographic approach, zine-making offers a creative and critical method for engaging with these personal and professional trajectories. Extending the reflection to pedagogy, the presentation explores zine-making as a practice in which fragments of diverse languages, images, memories, and emotions are assembled through collage and material experimentation. Historically associated with grassroots expression, counter-cultural social critique, and the subversion of dominant literacy practices (Duncombe, 1997; Radway, 2001), zines provide inherently translanguaging spaces where individuals can mobilise their full semiotic repertoires beyond rigid boundaries of standard language to articulate complex linguistic identities. Through processes of searching, cutting, sticking, and ultimately spreading, sharing, and denouncing, affective tensions are externalised and plurilingual selves reclaimed. Drawing on examples from research and teaching, I illustrate how zine-making transforms pedagogical discomfort into spaces for plurilingual expression, critical reflection, and social engagement. By bringing autoethnography into dialogue with arts-based pedagogy, this presentation argues that zine-making offers educators a material and reflexive method for engaging with the emotional, ideological, and plurilingual dimensions of language use in EMI

contexts and beyond.

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 15:30 – 16:00

Working With/in the Arts: Methodological and Epistemological Challenges of Multimodal Data

Chiara Facciani (University for Foreigners of Siena, Italy) & Martina Bellinzona (University of Florence, Italy)

In contemporary meaning-making processes, linguistic, visual, embodied, and spatial resources operate in an integrated manner (Kress, 2012). Within this framework, arts-based approaches offer a distinctive epistemological standpoint: rather than treating artistic artefacts merely as pedagogical tools, a “research with the arts” perspective examines what artistic production can reveal about language and communication in social life (Bradley, 2025). Furthermore, art-based approaches raise the question of what working with/in the arts can teach us about language, and what artistic artefacts might reveal about communication in social life (Bradley, 2025). In doing so, it locates the study of language use beyond the usual comfort zone of linguists, inviting engagement with semiotic and aesthetic practices that verbal-centred methodologies tend to overlook (Bradley & Atkinson, 2023).

Drawing on visual and multimodal methodologies (Chik & Melo-Pfeifer, 2020; Kalaja & Pitkänen-Huhta, 2018), this paper interrogates the epistemological status of linguistic data in plurilingual arts-based educational practices. Specifically, it raises the question of what it means to treat a graphic-semiotic representation of a language repertoire or a non-standardised plurilingual

narrative as research data. The analysis draws on two corpora collected within distinct research projects. The first involves L2 Italian learners who produced language silhouettes, i.e., graphic representations in which languages, emotions, spaces, and personal experiences are mapped onto body outlines, accompanied by written descriptions. The second comprises a multimodal corpus of plurilingual migration stories created through diverse arts-based formats: written narratives, comics, digital presentations, video interviews, and drawings. Despite their contextual differences, both corpora share a fundamentally hybrid, composite, and layered character.

The paper foregrounds three interconnected methodological challenges: the non-hierarchical integration of verbal, visual, spatial, and chromatic dimensions; the formalisation and comparability of strongly situated, individually shaped productions; and the analytical consequences of transforming raw multimodal artefacts into structured, annotated data. In doing so, it critically reflects on how the operations of selection, description, and categorisation shape both the object of inquiry and the possibilities of analysis, ultimately calling for an epistemological rethinking of what counts as linguistic data in plurilingual, arts-based educational research.

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 16:00 – 16:30

Creative and Collaborative Tasks in Multilingual Spaces: The Case of a Master of TESOL Subject at an Australian University

Elena Pirovano (Faculty of Education, The University of Melbourne, Australia)

Set within a graduate subject on multilingual practices in the Master of TESOL at an Australian university, this study investigated how multilingual students, studying to become teachers of English to speakers of other languages, engaged in arts-based pedagogies to explore complex concepts related to language ideologies, plurilingual practices and translanguaging theory. In

Australian universities, about a fourth of students are international students, coming from different countries, linguistic and cultural backgrounds, which, in addition to the wealth of community languages present in society, creates highly multilingual learning spaces.

The subject design is grounded in plurilingual and arts-based pedagogies: with the use of creative collaborative tasks such as memes and video productions, multilingual and multimodal story and poem writing it aims to leverage students' linguistic, cultural and semantic resources to prepare them to "identify how language and power intersect in their respective lives and educational settings" (De Costa & Van Gorp, 2023). By creating a translanguaging space (Li, 2011) early in the semester using language portraits (Busch, 2012), the weekly tutorials (usually a two-hour face-to-face sessions with the students to apply the knowledge of the lectures and academic readings) incorporate creative and collaborative tasks to provide opportunities for negotiating understanding of key concepts by engaging multimodal and multilingual semiotic repertoires.

This paper reports findings on two creative tasks: a collaborative poem writing and a multimodal group video production. It is a qualitative study that used classroom observation, the analysis of the creative products and final interviews to generate understanding on how plurilingual and arts-based pedagogies impact on students' elaboration of key concepts related to power, language and ideology. The findings suggest that students leveraged their semiotic funds of knowledge and lived experiences resourcefully to make sense and communicate meaning around complex concepts. Their engagement with creative tasks documented also their transformation toward critical multilingual awareness.

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 16:30 – 17:00

ARTEAPPYCOM: A Pilot Action on the Interplay of Art-Based and Plurilingual Education

Rosa Pugliese (University of Bologna, Italy) & Greta Zanoni (University of Bologna, Italy)

Grounded on the intersection of art-based education and plurilingual pedagogies, the pilot action ARTEAPPYCOM (Artistic and Experiential Approaches in Plurilingual Youth Community Education) is part of a wider HE project (<https://alphabetica-project.eu/>) and concurs to achieve

its main goal, i.e. providing effective solutions that allow children and young people at risk of poverty or social exclusion to access arts and arts-based education.

More specifically, the pilot action aims at developing artistic practices (visual arts, audiovisuals, photography, literature and storytelling, library activities, etc.) as plurilingual interdisciplinary spaces where varied linguistic repertoires are legitimized and activated. By drawing on some insights related to the intertwining of arts and language education that emerged in a natural and spontaneous way during a previous European project (Andorno et al., 2023; Andorno et al., 2024), ARTEAPPYCOM develops and furthers them in a systematic and longitudinal path. It addresses a target group of children and young people aged 3 to 14, through a conceptual and methodological framework that integrates co-creative youth participatory research actions, pedagogies of care, as well as collaborative inquiry among teachers, researchers, artists and families.

As part of the pilot action, 7 classes from two middle schools are now engaged in the initial implementation of a shared three-year path that involves co-design sessions for teaching activities based on diverse art-based and plurilingual approaches and adapted to the contexts and learning goals of single classes, while joint assessment activities (preliminary, ongoing and final) are and will be co-designed with pupils.

Our contribution intends to share the preliminary joint assessment activity – as a point of departure of the educational practices that are currently underway – and illustrate an analysis of the (128) comments and insights (by students aged 11 years old) that we collected in the above-mentioned classes.

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🕒 17:00 – 17:30

“There's a Story Here”: Exploring an Arts-Based, Plurilingual Approach to Storytelling and Social Inclusion

Lacie Raymond (*Mother Tongues & Dublin City University, Ireland*) & Fernanda Ferrari (*Mother Tongues, Ireland*)

Today's Ireland is rich with linguistic diversity: an estimated 15% of the population in the Republic of Ireland speaks a language other than English or Irish at home (Languages Connect, 2026). Yet, despite Ireland's multilingual landscape, migration has become an increasingly contentious issue, and supports for integration — particularly linguistic resources — are often insufficient (Murphy & Vieten, 2025). This tension forms the backdrop of our presentation, which critically examines the work of Mother Tongues, an Irish not-for-profit organisation that promotes minority and heritage languages in South Dublin and its surrounding counties. Our focus is specifically on Mother Tongues's flagship initiative, Language Explorers - Early Years.

Founded in 2022, the Language Explorers programme is a plurilingual, multimodal, arts-based approach to social inclusion. It is a cost-free, non-formal activity for early years children (aged 3–6) and their adults, encouraging the use and appreciation of family languages — whether English, Irish, or any of the 60+ languages currently spoken in Ireland — within shared public spaces (Languages Connect, 2026).

Through puppetry, improvisation, music and a range of visual arts practices, the workshops nurture identity-building and a sense of belonging in the community. Sessions are facilitated by experienced bilingual artists with migrant backgrounds who have undertaken additional training through an in-house development programme. Moreover, volunteers, structured internships, associate linguists and administrator-facilitators further sustain the initiative.

Drawing on the practitioners' perspectives, we explore Language Explorers as a dynamic space in which the roles of host and guest are reconfigured (Daniel, 2025; Derrida & Dufourmantelle, 2000). Through the lens of translanguaging (Ortega, 2019), we look at how children and adults are enabled to use their full linguistic repertoires, challenging monolingual assumptions and dominant language hierarchies. In short, Language Explorers positions multilingualism not as a barrier, but as a resource for integration, fostering metalinguistic awareness and cohesion in contemporary Ireland.

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SESSION 2B

🕒 15:00 – 15:30

From Objects to Action: Embedding Vocabulary Learning in a Sports Museum Educational Programme

Valentina Soumintoub (*Thessaloniki YMCA Basketball Museum, Greece*) & Eleftheria Theodoroudi (*Thessaloniki YMCA Basketball Museum, Greece*)

This study examines how second language learning can be supported through a museum-based educational programme situated in a sports museum in Greece. The programme was implemented in the framework of the Erasmus+ project *Finds Stories: Addressing Mobility through People and Object Biographies*. The analysis revisits the programme by focusing on the relationship between object engagement, physical participation, and action-based vocabulary use. It draws on perspectives conceptualising museum learning as contextual meaning-making (Falk & Dierking, 2018) and research emphasising environmental interaction in language learning (Atkinson, 2010).

The programme involved school students and integrated English vocabulary learning into activities structured around selected museum objects and their narratives (Gosden & Marshall, 1999). Vocabulary was embedded in guided activities and sports-related tasks requiring learners to use language in context while interacting with objects, space, and peers. This connection between language, activity, and context reflects content–language integration approaches emphasising meaningful language use in situated environments (Coyle, 2007) and aligns with object-based pedagogies foregrounding interaction with material culture (Chatterjee & Hannan, 2015). Objects, physical engagement, and peer collaboration functioned as mediating resources supporting learners' use of new vocabulary. The programme also created opportunities for plurilingual engagement, as learners drew on their full linguistic repertoire while interacting with objects and peers at the Thessaloniki YMCA Basketball Museum.

To examine learning outcomes, students completed coded anonymous vocabulary questionnaires before and after the programme. Comparative analysis indicated measurable gains in vocabulary acquisition, suggesting that linking linguistic input to contextualised participation supports retention and active use of new vocabulary.

The paper suggests that museum-based educational programmes can effectively support language learning processes when linguistic input is embedded in participation, interpretation, and practice, highlighting how museums foster situated language use, mediation, and communicative flexibility beyond the classroom.

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 **15:30 – 16:00**

Museum of Vilamovian Culture as a Site of Plurilingual Learning

Joanna Maryniak (University of Warsaw, Poland), Jüśja fum Biöetuł - Justyna Majerska-Sznajder (Museum of Vilamovian Culture; Association Wilamowianie, Poland), & Tiöma fum Dökter - Tymoteusz Król (Institute of Slavic Studies of Polish Academy of Sciences, Poland; University of Ostrava, Czech Republic)

The small town of Wilamowice in south-western Poland is known for its unique Germanic language - Wymysiöeryś. The language which is being actively revitalised is not the only claim to fame of this town - the colourful and highly complex local dress replete with meanings (where each part of the attire carries a specific significance showcasing the personal status of the wearer and its interplay with the events in the year) and the stable multilingualism of a community which also used Polish and German on a daily basis, add to the interest. This interest has long lacked a place to refer people to in Wilamowice. After language bans during the communist era, the community's private collections remained scattered in researchers' homes. In July 2024, the Museum of Vilamovian Culture finally opened, funded by EEA and Norway Grants. The Museum offers unique bilingual exhibits and tours in both Polish and Wymysiöeryś. Its catalogue of courses is also steeped in plurilingual practices allowing local participants to reclaim their heritage language denied them by bans and a process of language endangerment. The educational and social impacts of such endeavours mesh with the meetings conducted regularly at the Museum wherein people discuss the role of languages in Wilamowice and nearby (as bans on the teaching of German in schools of the regions persisted into the 90s) or sing in their language. The songs also feature prominently in the reviteatralisation project - an arts-based plurilingual local theatre which teaches the youth to use Wymysiöeryś in practical spoken everyday ways and to perform songs in this language. The Museum is developing curricula for Vilamovian language and culture - with the recently published contextual dictionary as a long-awaited reference work of the language - and in collaboration with university students.

 **16:00 – 16:30**

Abiti di parole: from threads to words

Tiziana Gagliardi (EnAIP VdA), Giulio Gasperini (DoubleTe), Marta Vincenti (DoubleTe), & Matilde Tomasi (Associazione "Il mondo della città")

This contribution presents the results of a collaboration between two Italian as a second language schools for migrants, DoubleTe in Aosta and Associazione Il mondo nella Città in Schio (VI), whose teaching approach focuses on learners and their expectations, bodies, stories and

linguistic repertoires, adopting an experiential approach as much as possible. Both contexts have a textile tradition (Schio for wool industries and silk mills, while wool and hemp are still worked in the Aosta Valley), as do many of the students; places of origin. Exploring the lexical field of textiles in all the languages present in the classroom can bring out memories, (re)build bonds (with the country of origin and the country of arrival), and develop or enhance skills. The project stems from the need to create connections between students and the local area, so they can “settle in” and develop a sense of belonging, which is essential for perceiving second language learning as necessary and possible.

Through interviews and visits to historical and cultural sites (to the Les Tisserands and Lou Dzeut cooperatives and the Craft Museum in Valle d’Aosta; to industrial archaeology sites and the Museum of Silk Art in the Vicenza area), connections and differences between places of origin and places of arrival are explored, and the various histories, identities and heritages of the students are made visible in a translinguaging space (García & Wei, 2014). Classroom lessons prepare the visits, reflect upon experiences, name fabrics and traditions learning new vocabulary, and enhance skills. Art based activities are used to build an expressive pathway to express meanings and personal heritages.

 16:30 – 17:00

Bridging Heritage and Performance in a Multicultural Hub: Plurilingual Learning Through Museum and Theatre Practices in Ioannina, Greece

Alexandros Papanastasiou (*Municipal and Regional Theatre of Ioannina, Greece*) & Elena Ziavra (*Independent Researcher, Greece*)

This presentation introduces a collaborative framework for plurilingual education developed in Ioannina, a historic multicultural crossroads in Northwest Greece. By integrating the city’s tangible and intangible heritage, the proposal outlines an aesthetic model designed to support the linguistic and social inclusion of refugee children through the synergy of museum pedagogy and applied theatre.

The first case study focuses on the museum program “At Ali Pasha’s Table” (2023), implemented by a contracted museologist at the Ephorate of Antiquities of Ioannina (Hellenic Ministry of Culture) for the European Heritage Days. Celebrating the 20th anniversary of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the program utilized Ioannina’s diverse history, including 19th-century Jewish, Muslim, and Christian dietary traditions, to foster pluricultural inquiry. Through site visits to historic monuments, students engaged in translinguaging practices, connecting their home languages with the local historical layers of the city.

Complementing this, the second initiative stems from a long-term collaboration with the Municipal and Regional Theatre of Ioannina (DIPETHE). This weekly theatre workshop at a refugee shelter transforms the “heritage of yesterday” into a tool for contemporary identity construction. Using the myth of Medea, the workshop employs English as a lingua franca while actively integrating the children’s mother tongues. This sustained engagement facilitates aesthetic mediation, allowing participants to negotiate themes of migration and belonging.

To reflect the conference's core values, the presentation will be bilingual (oral delivery in English with Greek/English visual materials), employing proactive mediation techniques such as visual storytelling and photographic documentation.

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🕒 17:00 – 17:30

Art as a Language

Gustavo Garcia Figueroa (University of Padua, Italy)

One of the virtualities of the image is its capacity to generate interpretations: the artwork within the museum can become a catalyst for conversations, for intercultural understanding, and at times even for forms of conflict and resistance. It assumes the role of a symbolic object that unlocks memories and experiences, becoming a device through which imagination is projected and openness is enabled.¹

Moreover, it demands an immediate engagement from those standing before it: it is observed, perceived, and commented upon within a homogeneous space-time that simultaneously encompasses the museum space, the artwork, and the visitors.

This co-presence unfolds in an interstice, in spaces that elude those of everyday life and the relations ordinarily imposed upon us. The museum thus becomes a *contact zone* in which collections function as dialogical bridges and intermediaries between the differences that characterize a plural world.²

The power of the artwork as a generator of exchange and dialogue is particularly evident in cultural mediation experiences within museums, involving individuals with migratory backgrounds. Processes are centered on the artwork and grounded in participation, plurality of voices and languages, and the shared construction of meaning.

The dimension of multilingualism, beyond being a sociolinguistic feature of the participants, is a methodological resource: diverse languages and repertoires coexist, interact, and are transformed into tools for interpreting the artworks and narrating them from one's own standpoint.

The project employs multilingualism to generate forms of “expanded mediation,” in which the act of translation—linguistic, visual, narrative—enables participants to traverse the artworks and to return them with new interpretive frameworks.

The activities include creative writing in different languages, multilingual interpretations of artworks, and collaborative translation practices that valorize linguistic diversity as a driver of critical thinking. This process fosters a dynamic conception of voice: multiple voices that coexist, are negotiated, and are continually re-signified.

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SESSION 2C

🕒 15:30 – 16:00

Translation Studies meets Museum Practice: A workshop on Easy-to-Understand Communication

Nóra Wünsch-Nagy (Eötvös Loránd University, Hungary), Piergiorgio Trevisan (University of Trieste, Italy), & Valeria Farinacci (University of Trieste, Italy)

Accessibility has become a key concept in museum communication (Blunden, 2017) and translation (Manfredi, 2021) with a growing interest in multilingual spoken and written texts for people with disabilities, neurodivergent individuals and language learners (IFLA, 2010). ‘Easy-to-Understand’ (E2U) communication is a new approach embraced by museums worldwide. Recent European projects such as Spoken Easy Language for Social Inclusion (SELSI) (2024) expand E2U studies towards orality, unlocking new possibilities for museum inclusion. However, creating such content comes with specific demands as writing for diverse audiences expects writers and translators to understand the cognitive and neurological characteristics of museum visitors (Hansen-Schirra & Maaß, 2020) and the multimodal aspects of museums (Ravelli, 2006). Therefore, creating and translating E2U texts often becomes a collaborative effort in museums involving the curators, translators, writers, expert reviewers, and end users. We experience two aspects of translation (intra- and interlingual) and the transposition of meaning (Kress, 2020) or the process of moving between different modes of communication. Combining multiple theoretical and methodological perspectives has become a core task for museum communication.

In this workshop, we will introduce the participants to the basics of E2U communication with practical insights into creating multilingual E2U texts (guides, audio guides, labels) in museum contexts. Informed by Systemic Functional Linguistics, social semiotic multimodality, Descriptive Translation Studies and multimodal translation studies, we illustrate how text accessibility can be evaluated through linguistic and acoustic analysis and how the translation process can be supported through the consideration of multimodality and testing with the target audience. By co-creating E2U texts in the session, participants will engage in a shared reflection on language simplification as a form of textual optimisation rather than a trivialisation of content. The workshop will highlight the role of E2U languages as powerful tools to remove cognitive barriers and foster an inclusive museum ecology.

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 16:00 – 16:30

Exploring Plurilingualism in Two Natural Heritage Institutions in Slovenia: Linguistic Landscape and Translation

Agnes Pisanski Peterlin (University of Ljubljana, Slovenia) & Tamara Mikolic Juznic (University of Ljubljana, Slovenia)

Plurilingual signs play an important role in natural heritage institutions as they enhance access to educational content. The features and functions of these signs are comparable to museums signs, while their content is, of course, tailored to the natural and cultural heritage on display. Translated signage in institutional settings provides insight into how local heritage is presented to local and international visitors. This paper focuses on the linguistic landscapes in two natural heritage institutions in Slovenia located in two different settings: the University of Ljubljana Botanical Garden, situated in the capital city of Slovenia, and Sečovelje Salina Nature Park situated in an officially bilingual area, where, along with Slovenian, Italian is also an official language. The functions of the two institutions range from natural heritage conservation to education, research, cultural heritage preservation and even recreation. The aim of the paper is to examine whether the different settings of the two institutions influence the approaches to plurilingualism in the educational signs. Photos of the signage were systematically collected and analysed in terms of the languages present, translation policies and translation strategies. In the analysis of translation strategies, Reh's (2004) model developed for describing and analysing museum signs was used. The results reveal how the linguistic content of the signs and type of translation used are adapted to the audiences, revealing both commonalities as well as differences between the two settings.

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 16:30 – 17:00

Plurilingual Identity Construction through Francophone and African Museum Narratives

Ahmed Elejo Musa (Ibrahim Badamasi Babangida University, Nigeria)

In a multilingual nation where identity is rarely singular or linguistically bounded, learners of

foreign languages operate within different linguistic realities shaped by indigenous languages. In Nigeria, English and French are two foreign languages that operate within this context. While English is an official language, French is a continental and international language. French language education often remains implicitly monolingual, privileging language norms over learners' communicative repertoires. This paper argues that museum pedagogy offers a strong base for reimagining identity construction in plurilingual terms. However, the study explores how engagement with Francophone and African museum narratives can foster dynamic identity negotiation among Nigerian learners of French using plurilingual theory and multimodal approaches. The study underscores that physical, digital, or classroom simulated museums are treated not merely as repositories of artefacts but as discursive spaces where memory, culture, and representation converges. Learners develop vocabulary and the capability to interpret, compare, translate, and navigate between languages and cultures during Francophone African museum exhibitions including local Nigerian cultural artefacts. The paper examines student reflections, discussions, and multimodal responses to museum materials using a qualitative classroom design. However, intercultural comparison, and engagement were given particular attention. The paper discovered that plurilingual museum experiences enable learners to mobilise their total linguistic repertoire while constructing identities that are relational, flexible, and contextually sensitive. This paper contributes to current debates on moving beyond monolingual biases in language teaching by situating French language education within arts and museum-based pedagogies. It suggests that French classroom can be transformed into a space of intercultural dialogue and critical reflection by plurilingual museum practices that deeply aligned with the communicative realities of multilingual a nation.

 17:00 – 17:30

The Impact of Easy Language Labels on Families' Museum Interaction: Results From the Brera Art Gallery

Valeria Farinacci (University of Trieste, Italy)

This study aims to shed light on the inclusive potential of Easy Language in museums. Easy Language (EL) is a simplified language variety that has received increasing critical attention for its impactful role in removing cognitive barriers in society. Initially designed for people with intellectual disabilities, EL use has been extended to diverse audiences, including children, language learners, migrants, older adults, and individuals with functional illiteracy.

Much of the research up to now has been descriptive in nature, with several international contributions centred on creating EL guidelines and standards to write in a clear and linear way (Inclusion Europe, 2014). However, recent developments have heightened the need for empirical studies aimed at testing such standards and investigating their impact on different end users and contexts.

This study, drawing on a doctoral research project conducted at the Brera Art Gallery in Milan (Farinacci, 2024), combines Translation Studies and Museum Education in an interdisciplinary documentation (Rinaldi, 2021) that investigates the impact of EL on families' museum interaction. From a translation perspective, the research, through a mixed-method approach, illustrates retranslations in Italian and English Easy Languages of special museum labels displayed at Brera,

called “panels for young and old”. From a Museum Studies stance, the research investigates, through qualitative video observation (Heath et al., 2010), the impact of simplified language on the multimodal interaction of families during their museum visit.

The documentation shows the positive impact of EL labels in fostering museum interaction for all children, not just for those with special educational needs. EL labels can stimulate families’ co-creation of meaning and engagement with the museum ecology, enhancing the role of cultural institutions as agoras: informal learning environments (ILEs) where inclusion is conceived as active participation (Bradburne, 2000).

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SESSION 2D

🕒 15:00 – 15:30

Bringing Out the Linguistic Diversity of Pre-Service Primary School Teachers Through an Experiential Museum Visit / Une visite muséale expérientielle pour faire émerger la diversité linguistique de professeurs des écoles en formation

Marie Potapushkina (Université Paris Est-Créteil, France) & Ana Castelo (Université Paris Est-Créteil, France)

Language awareness aimed at valuing pupils' family languages and promoting diversity has been included in the French national education curriculum since 2015. However, this practice remains rare in classrooms. As teacher-researchers in language pedagogy grounded in artistic practices, we train future teachers at the University of Paris-Est Créteil, most of whom come from migrant backgrounds and are passive bilinguals. If we wish to encourage them to take an interest in their future pupils' languages, it is essential to spark their interest in their own heritage languages and, more broadly, to help them become aware of the richness of their plurilingual repertoires.

One of the initiatives we have implemented for this purpose is an experiential museum visit—specifically to the Museum of Modern Art in Paris. We offer our students, who are not accustomed to visiting museums, a guidance grounded in the ethics of care (Potapushkina & Castelo, in press), promoting the viewer's creativity (Dewey, 2005) and inspired by our own artistic practices (poetic sensory theatre, dance, visual arts). This approach engages bodily movement, appeals to all the senses, mobilizes forms of attention different from those used in everyday life (Schaeffer, 2015), and stimulates students' imagination.

We hypothesize that such a museum experience enables them to connect with artworks in a sensitive, embodied way and, through this “genuine encounter” (Morizot et al., 2018), to better discover themselves by becoming aware of their yet undeveloped potential, as well as by reconnecting—or developing the desire to reconnect—with certain invisibilized aspects of their identity, particularly their heritage languages (Dollé, 2002).

In the proposed presentation, we will describe this initiative implemented in 2026 with two groups of first-year Master's students and present the results obtained in relation to the above hypothesis.

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We Should – But We Don’t...“ – Consider Visits to Museums as a Regular Part of Plurilingual Foreign Language Classrooms

Jutta Rymarczyk (Heidelberg University of Education, Germany)

Plurilingual arrangements in foreign language teaching (cf. Dietrich-Grappin, Gogolin & Usanova 2024) support multilingual pupils in developing their language learning potential. However, such approaches remain rare in school practice and are only sporadically represented in textbooks. A similar situation can be observed in museums as extracurricular learning venues. Art museums in particular offer valuable opportunities for migration-sensitive foreign language teaching. The complexity of artworks enables learners to engage with them individually, and even beginners can express themselves according to their cognitive and emotional maturity (Rymarczyk 2020; 2023). Nevertheless, museums are seldom perceived by foreign language teachers as relevant learning spaces.

Given this underutilisation, it is crucial to strengthen both plurilingual arrangements and museum-based learning, especially as their combination supports diversity-sensitive education within an expanded learning culture. Promoting plurilingual approaches in cooperation with museums requires dedicated components in teacher professionalisation.

In order to meet this demand, for over 20 years, Heidelberg University of Education and Museum Ludwig in Cologne have collaborated to offer English student teachers a seminar on learning venues outside school with two days at the museum, where they explore and conduct educational activities. Our research project investigates students' insights and attitudes following participation. The presentation compares selected findings from qualitative surveys of two cohorts (2012 and 2026). Students were e.g. asked about perceived advantages and challenges of museum visits in foreign language teaching, expectations of museums, and hopes for pupils. The questionnaire, however, did not explicitly address plurilingualism to avoid steering responses.

Despite the 14-year gap, the cohorts' responses differ only slightly. Neither plurilingual elements nor museum-based learning are firmly embedded in students' concepts of foreign language teaching. Teacher education should therefore make plurilingual approaches in museums more tangible during field practice phases and through micro-teaching.

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 16:00 – 16:30

Thanks to MILE, We Have SMILE!!

Laura Loder Buechel (Zurich University of Teacher Education, Switzerland) & Karine Lichtenauer (Université de Fribourg / Institut de plurilinguisme, Switzerland)

The SMILE (Swiss Museums in Language Education, credit goes to MILE for this title) project, funded by the Loterie Suisse Romande and running from 2021–2025) is a platform with instructional materials for foreign language primary and secondary school classes ready for a museum adventure. In this presentation, we will first share the background to the project and an overview of articles in multiple language related to integrating museums into language education from our two issues on the topic (Babylonia 3/2022, Babylonia 2/2023): from didactic scenarios helping migrant students to take part in the cultural life of their new home to teaching material designed to help students reach the curricular aims in a foreign language.

Then, we will explain how we got pre-service teachers involved in the project and how it is integrated into teacher training at primary and secondary levels. We will share some highlights showing how foreign language education based on museum visits may foster students reflexion about society, engage the students in creative linguistic activities, let students discover worlds unknown to them or set a new eye on their surroundings.

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WHIM - Woord Hunt Im Musée: Transforming Museum Spaces Into Plurilingual Learning Environments

Barbara Gödeke (*University of Padua, Italy*) & Elena Santi (*University of Padua, Italy*)

An intensive two-year collaboration between the University of Padua's Language Centre (CLA) and Museum Centre (CAM) led to "WHIM (Woord Hunt in Musée)", an event that draws on the partners' shared experience in language education and cultural mediation. Building on the CLA's established peer-to-peer autonomous learning programme "Conversazioni CreAttive", the initiative extended language learning into museum contexts through "Conversazioni al Museo". For the European Day of Languages 2025 the Museum of Nature and Humankind was transformed into a structured, plurilingual learning environment.

Twenty-five participants from diverse linguistic backgrounds—including English, German, Lithuanian, Persian, Polish, Portuguese, Russian, Spanish, Turkish, and Veneto dialect—were organized into four facilitated groups. Equipped with tablets, participants engaged in a collaborative word hunt, photographing museum objects to compile multilingual A-to-Z alphabets. The project's democratic approach granted equal importance to all represented languages, focusing on alphabet completion rather than linguistic hierarchies, thereby fostering authentic intercultural connections.

WHIM has created a diverse and inclusive linguistic landscape, encouraging participants to re-envision exhibition spaces through a multilingual lens. The activity promoted multimodal meaning-making as participants navigated the museum, negotiated object selection across languages, and co-created digital alphabets on a shared Padlet platform. Facilitators embedded within each group mediated communication, enabling genuine plurilingual interaction.

The project's social and educational impact extends beyond the event itself. The collective "Alfabetiere" serves as both pedagogical artefact and documentation of linguistic diversity. Building on the positive outcomes and institutional engagement achieved in 2025, WHIM is positioned for renewed implementation in 2026, demonstrating the sustainability of cross-institutional collaboration between language centres and museums.

This presentation will showcase the WHIM methodology and share participants' multilingual artefacts through the digital Alfabetiere. It will illustrate how the CAM-CLA collaboration fostered meaningful multilingual communication in informal learning contexts, offering a model that may inspire similar initiatives.

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🕒 17:00 – 17:30

ICARE: A Participatory Plurilingual Model for Museum Education with Migrants

Katarzyna Żak-Caplot (Museum of Warsaw, Poland) & Monika Michałek (Museum of Warsaw, Poland)

The I.C.A.R.E. project (I Connect, Appreciate, Reinterpret, and Engage. Migrant Participatory Project Learning Through Reinterpretation of European Cultural Heritage) develops a museum-based language-learning model for migrant communities, focused on mediation competence in Polish. Following the CEFR Companion Volume, mediation is treated as a social practice of interpreting, reformulating, and negotiating meaning for diverse audiences (Council of Europe, 2020).

Although the main goal is Polish-language development, participants' plurilingual repertoires are used as scaffolding for interaction and knowledge construction (García & Li Wei, 2014), supporting access to demanding cultural content and collaboration.

I.C.A.R.E. combines project-based language learning with object-based and content-integrated approaches in museum education (Żak-Caplot, 2021, 2024). Participants reinterpret heritage through shared outputs such as exhibitions, audio guide texts, or artistic installations, practicing mediation by adapting content and co-constructing narratives.

Overall, the project reframes the museum as a site of situated language learning and offers a transferable framework for linking language education with inclusive, participatory heritage work.

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DAY 2: Friday, 16 October 2026

SESSION 3A

🕒 10:40-11-10

Sensescapes as Pedagogical Inquiry: Exhibiting Meaning and Sense in Multilingual Education

Josh Prada (Center for Language and Cognition, University of Groningen, The Netherlands)

Recent scholarship in language education has increasingly emphasized the embodied, affective, and sensory dimensions of meaning-making (Prada, 2023, 2024). Building on this work, this presentation situates the concept of sensescapes as an analytical and pedagogical framework for exploring how multilingual individuals experience, remember, and interpret language through sensory engagement with places, objects, and environments. The talk reports on a course-based exhibit project implemented in a Master's program at a bilingual university in Western Europe. In this course, students conducted small-scale ethnographic inquiries into their own and others' multilingual experiences through the lens of sensoriality. Drawing on arts-based methodologies, students produced multimodal representations of sensescapes of Groningen, including visual installations, soundscapes, narrative fragments, and material artifacts, that were curated and presented in a public end-of-semester exhibition. The project conceptualizes the exhibition as a space for co-learning and co-sharing, where knowledge circulates among students, instructors, and community members. By translating ethnographic insights into sensory and multimodal forms, students engaged with multilingualism beyond linguistic description, foregrounding the relational interplay between memory, embodiment, emotion, and place.

The presentation analyzes selected student projects and reflections to examine how sensescapes enable new ways of understanding multilingual experience. In particular, the findings highlight how sensory artifacts can surface dimensions of language that are often difficult to capture through conventional academic genres. I discuss how sensescapes exhibits offer a powerful pedagogical and research practice, expanding the methodological repertoire of language (in) education while creating participatory spaces where multilingual lives can be explored, shared, and critically reflected upon.

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🕒 11:10-11:40

Artography, Belonging and Resilience: Creative Plurilingual Self-Narration in Adult Newcomer Classrooms in Canada

Sara Arias Palacio (*Simon Fraser University, Canada*) & Danièle Moore (*Simon Fraser University, Canada*)

Reimagining language education through artography (Irwin, 2019), this study explores how 30 adult newcomers used photography and plurilingual self-narration to enact belonging, creativity, and resilience in a Language Instruction for Newcomers to Canada (LINC) classroom in Western Canada. The study unfolded over eight months of workshops, interviews, and dialogic reflection, including a follow-up collective collage-sharing session. Artography informed the inquiry by positioning artistic practice, plurilingual pedagogy, and research as entangled and mutually generative (Kalaja & Melo-Pfeifer, 2025; Moore, 2024).

Drawing on activism, self-narration, and plurilingual biography work, participants engaged in a collaborative creative project. Participants produced photographs of neighbourhood streets, homes, everyday objects, and landscapes, accompanied by multilingual captions, audio and video recordings, songs, and poetic fragments shared on a digital platform. The research corpus included participant-generated visual and textual artefacts, classroom interactions, field notes, and dialogic reflections, enabling both critical and creative inquiry into participants' experiences, identities, and learning processes.

Analysis proceeded through iterative, relational processes attentive to multisemiotic meaning-making, including collective viewing, interpretive dialogue, and thematic mapping. Artistic production was treated not as illustrative data but as a mode of inquiry: images and multilingual narrations functioned as epistemic acts through which participants explored memory, place, identity, and belonging. Through practices of selection, framing, and narration, participants reconfigured their migratory experiences, drawing on their plurilingual repertoires as relational and evolving expressions of belonging and resilience.

Informed by pluriversal literacies and *sentipensar* (Escobar, 2020), this research highlights how artographic inquiry foregrounds creativity as knowledge-making, revealing the affective, material, and epistemic dimensions of belonging and resilience across adult plurilingual learning contexts (Moore et al., 2025).

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 11:40-12.10

Postdigital Multilingualism in Arts-Based Sanctuary Programmes

Jessica Mary Bradley (University of Sheffield, UK) & Sara Ganassin (Newcastle University, UK)

Dynamic multilingual pedagogies, for example those which centre on translanguaging (Bradley, 2025), resonate closely with generative arts-based approaches to fostering belonging. The interplay of translanguaging practices in and with the arts has been explored conceptually, including attempts to encompass multimodality and creative processes (Futro, 2025; Ainsworth et al., 2023). The arts, and collective creative activities, are often embedded in sanctuary programmes to support people seeking asylum. In the UK, arts organisations proactively find ways to develop this support. At one level, this manifests itself in programming informal drop-in workshops which enable the sharing of creative skills or which provide a space and resources for creative projects, such as sewing or painting. At another level, opportunities are created for refugee artists to develop and grow their practice, through residency and mentoring programmes, culminating in exhibitions and increased exposure to public and sector audiences. These form part of an emergent ecology in which the arts, mobilities, and language entangle, in a social, political and cultural context which is ever-changing and increasingly hostile.

Arts-based approaches to support refugees are well-represented in the literature, often with projects which are co-produced by researchers and creative practitioners. However, less attention has been given to how practitioner repertoires increasingly encompass the digital nor to how participants in sanctuary programmes draw on digital tools and AI-assisted technologies. We report on a small-scale study of postdigital multilingualism in a creative sanctuary programme. Using qualitative and arts-based data generated through ‘day in the life’ (Gillen et al., 2007) journals, we examine how practitioners draw on and experience diverse digital and non-digital resources in their work supporting and delivering arts-based programmes for refugees seeking asylum. Our findings demonstrate the need for collaborative research to urgently focus on how digital tools contribute to and shape creative and arts-based support for communities.

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12.10–12.40

When Art Makes Tensions Visible: Plurilingual and Intercultural Education in Primary School

Denise Paola Holguín Vaca (Universitat Autònoma de Barcelona, Spain), Claudia Vallejo Rubinstein (Universitat Autònoma de Barcelona, Spain), & Jenna Nilson (University of Warwick, UK)

This paper presents an arts-based intervention developed in a Catalan primary school within the Horizon project ALPHABETICA*, aimed at fostering plurilingual and intercultural education through creative practices connected to museums and artistic heritage.

The study draws on arts-based, critical and plurilingual pedagogies, and is grounded in cocreative approaches that foreground the collaborative and creative negotiation of meanings (Bradley et al. 2025; Zaidi et al., 2023). The intervention was initially informed by a visit to the local ethnologic museum, which expanded pupils' understanding of artistic artifacts (masks) as culturally situated. This experience was extended in the school through a collaborative mask-making process guided by an artist (coauthor), to explore students' culturally-based rituals and celebrations.

The analysis integrates multiple qualitative data sources, including pupils' artistic productions, a focus group with teachers, and reflective accounts by the artist and researchers throughout the cocreation process. These data are examined relationally to capture how meanings, practices, and tensions emerge across different roles, perspectives, and institutional expectations.

Findings indicate that artistic creation enabled pupils to engage reflexively and incorporate their cultural and linguistic funds of knowledge and identity (González et al. 2005) into their masks, moving from initially reproducing school-legitimised celebrations toward practices rooted in their own cultural trajectories. Teachers' reflections reveal how these processes challenged established school logics, generating tensions between open-ended artistic exploration and institutional demands for standardisation and predefined outcomes. The perspectives of the artist and researchers further illuminate the complexities of artistic and interdisciplinary

cocreation in formal educational settings.

The paper argues that arts-based interventions not only foster spaces for plurilingual and intercultural expression, but also render visible the institutional and pedagogical conditions that shape their implementation. By foregrounding these tensions, the study contributes to debates on agency, cocreation, and the role of art and museums in cultivating inclusive and reflective education across diverse learning contexts.

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Funding Acknowledgement: “Activating Learning Paths: Holistic Arts-Based Education and Training for Inclusion and Cultural Awareness (ALPHABETICA), by the European Union under HORIZON G.A.101177181.

SESSION 3B

🕒 15:00 – 15:30

How to Develop Inclusive Multilingual Pedagogies in Museums: A Multiple Case Study of Four Research-Museum Partnerships in the Netherlands

Lucía Beatriz Chisari (Utrecht University, The Netherlands), Mirona Moraru (Utrecht University, The Netherlands), Jantien Smit (HU University of Applied Sciences Utrecht, The Netherlands), Arthur Bakker (University of Amsterdam, The Netherlands), & Elma Blom (Utrecht University, The Netherlands)

Museums offer rich opportunities for children's learning, but typically pose linguistic barriers for children of migrant communities, among other challenges. Our experience in the Multi-STEM project (<https://multistem.net/>) shows that design-based research-museum partnerships (RMPs) can be used for museums to develop inclusive pedagogical interventions for multilingual migrant children. There is little research, however, on how RMPs work and what processes support inclusion goals through pedagogical transformation.

In this multiple case study, we investigate the processes involved in four RMPs through which we co-designed multilingual interventions for the participation of migrant children in museums (2022–2026). Among the interventions we developed, for example, are multilingual museum texts for migrant family museum activities, language support and multilingual strategies for newcomer children in guided visits. Grounded in socio-cultural historical perspectives (CHAT), we use boundary crossing as a guiding lens to identify what processes support partners' work in the co-design of the interventions. The data for each RMP consist of: researcher's notes of exchanges, email exchanges, collaborative documents, researcher's notes, transcripts of audio recordings of co-design meetings, and research and design outputs (e.g., museum materials such as a multilingual glossary for museum visits of migrant school children). We take a hybrid approach to thematic analysis which involves overlaying, comparing and synthesizing codes and themes from both top-down deductive, and bottom-up inductive analytical procedures.

Preliminary findings show that the development of multilingual pedagogies in these museums involved double-layered trajectories combining processes centered around:

1. **The designs** (e.g., partners putting forth design constraints, making joint design decisions), and
2. **The partnerships doing the design work** (e.g., identifying each other's goals, making translation efforts between research and practice).

We plan to show the common processes at stake in the RMPs to inform other researchers and practitioners of out-of-school contexts who are looking to work together towards transformative pedagogies.

Broadening semiotic resources in reading learning experiences: plurilingual and intercultural repertoires and multimodal meaning-making

Alessia Corsi (*Universitat de Barcelona, Spain*), Neus Frigolé Pujol (*Universitat de Barcelona, Spain*), & Mireia Pérez Peitx (*Universitat de Barcelona, Spain*)

From an ecological perspective, reading can be understood as a communicative activity situated within a holistic time-space shaped by events, objects, physical environments, and people (Wei & Lee, 2024). At the same time, reading is a complex process in which comprehension plays a central role (Castles et al., 2018; Scarborough, 2001). Building on this view, the present study approaches reading through its cognitive, affective, and sociocultural dimensions, conceptualizing it as an activity that involves not only verbal resources but also aesthetic, material, and emotional ones (Pahl, 2014).

Grounded in the theoretical frameworks of multimodality (Cope & Kalantzis, 2024), pluriliteracies (Molinié & Moore, 2020), and semiotic repertoires (Canagarajah, 2021), this study examines how broadening semiotic resources in reading learning experiences can enhance comprehension and foster equitable participation.

A four-session reading workshop was conducted with first- and second-grade children (ages six to eight) and their families in a multilingual school in Catalonia, as part of a three-year qualitative, participatory ethnographic study situated within a critical and decolonial paradigm. The sessions included picture-book read-alouds, literary discussions, and the use of artifacts. Data were collected through field notes, audio and video recordings, photographs, and the artifacts themselves. The analysis presented here examines the cognitive, affective, and multimodal dimensions of reading.

The findings highlight the transformative potential of broadening semiotic resources in reading learning experiences to support meaningful and situated learning. First, it reinforces language awareness. Second, it enables participants to activate and value their diverse semiotic repertoires within the reading process. Third, it facilitates the affirmation of participants' multifaceted identities. Fourth, it strengthens agency and motivation in learning to read. Overall, the results highlight how mobilizing a multimodal and holistic notion of plurilingual and intercultural repertoires can create a safe and engaging learning environment, embrace diversity as a resource, and advance educational justice.

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 **16:00 – 16:30**

Resurfacing Voices: Art, Diaspora, and Language Pedagogy

Francesca Helm (University of Padova, Italy) & Wissal Houbabi (Artist, Italy)

«... sounds that resurface from memories that have become flesh over time. And while it is true that we are more paper than flesh, in oral tradition we are free to be ourselves and rebuild our voice. Being a mother tongue often means living gently in agony, but also preserving our first memories pulsating with life. »

— **Wissal Houbabi**

This presentation reports on a collaboration between an artist and a language educator using an arts-based, multimodal, translanguaging pedagogy (Rajendram & Tian, 2026) both within a university context and beyond. Drawing inspiration from diasporic poet and activist Wissal Houbabi's Phonomuseum installation in the Museo delle Civiltà in Rome (Grechi & Houbabi, 2023) and Menezes de Souza's (2024) work on kshetra and the plurilingual ethos, a course curriculum was reimagined in order to raise awareness of colonial power structures, to value students' plurilingual repertoires, and to link the personal to the political. Wissal Houbabi held a series of workshops entitled *Impercettibile* with a class of students from over 40 different sociocultural and linguistic contexts, and developed a performance with a more restricted group of students and activists. The *Impercettibile* workshops stem from reflections that question the relationship between poetry, diaspora, colonialism and emotional memory. In the workshops Houbabi asked - what does it mean to remember sounds and how does this relate to our mother tongue? How can art develop a deep relationship with our sensory memory? How can it be translated into other languages and forms of expression? How can we become accomplices in this irreducible incommunicability? Students were encouraged to reflect through a series of activities designed to raise collective and political awareness about the use of language, words, their implications,

and their role in transforming themselves and the system we are part of. The presentation will include components of the plurilingual, arts-based curriculum; visuals and video clips of student participation and performance, as well as student testimonials and reflections on the experience.

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🕒 16:30 – 17:00

The Incomplete City: From the Bird’s-Eye View to Sensitive Cartographies

Luis Dantas (*Universidade de Aveiro, CIDTFF, Portugal*), Maria Helena Araújo e Sá (*Universidade de Aveiro, CIDTFF, Portugal*), Danièle Moore (*Faculty of Education, Simon Fraser University, Canada*), & Ana Raquel Simões (*University of Aveiro, CIDTFF, Portugal*)

Every city appears organized when seen from above. This aerial perspective, commonly called a bird’s-eye view, suggests clarity in the lines of the territory, order, and control: aligned streets, defined canals, delimited buildings. But what disappears when we look only from above? Where are the languages and the stories? Where are the hidden voices?

Pedagogical practices that question, interpret, and critically engage with the reality of cities through their multisemiotic elements (Kress & van Leeuwen, 2021) are essential for the resignification and resemiotization (Iedema, 2001) of lived spaces. Navigating such “assemblages” requires attention to the diverse trajectories of people, the semiotic possibilities available, and the objects embedded within them (Pennycook, 2024). These processes unfold through interaction with the world, establishing connections, exploration and agency (Oyama et al., 2023). Based on a multimodal pathway combining linguistic landscape (LL) exploration, reflective workshops, and artistic practices, this presentation will discuss how such experiences foster processes of interpretation, critical engagement, and resignification of urban space. The proposal is part of an interdisciplinary initiative implemented over 30 hours with 9th graders, in a school in Aveiro, a Portuguese city. The session will focus on the qualitative analysis of data collected, including collectively and individually created sensitive cartographies (Olmedo, 2015, 2019), reflective narratives, audio recordings of sessions, and field notes. These materials enable us to question processes of urban space resignification and to explore how participants

describe, interpret, and make meaning of the LL, and how the proposal, developed with researchers, teachers, students, artists, and community members, shapes their connection to the city and the negotiation of meanings and identities.

By moving beyond the bird's-eye view toward embodied participatory mapping practices, the city becomes a living pedagogical space, unfinished, contested, and continuously reshaped by those who inhabit it.

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Cultivating Plurilingual Education across Different Learning Contexts through the Arts and Museums

15–17 October 2026

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