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# Audiovisual pedagogies for resilient learning in conflict-affected contexts

## Pedagogías audiovisuales para un aprendizaje resiliente en contextos afectados por conflictos

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### Abstract

This study explored how audiovisual arts can help support education in areas affected by crisis, with a particular focus on the challenges and advantages of teaching visual thinking in such environments. Centered on the ongoing conflict in Ukraine, the research aimed to understand how teachers and artists are adjusting their methods to meet the specific needs of students in these difficult circumstances. Using a qualitative approach, the study selected 10 participants through purposive sampling, all of whom are involved in using audiovisual arts within educational settings. The research identified key issues, such as a lack of resources and infrastructure, as well as the emotional and psychological toll on students. By highlighting these challenges, the study aims to help educators design more effective methods for integrating the audiovisual arts into their teaching. Despite the difficulties, the study found that audiovisual arts can significantly enhance student engagement, boost creativity, and support emotional well-being. The findings provide practical guidance for teachers, artists, and policymakers on how to utilize audiovisual arts to enhance education in crisis-affected regions. Overall, the research contributes to the existing body of



knowledge on the use of arts in education, demonstrating how these tools can help foster resilience and hope during times of crisis.

**Keywords:** navigating, teaching visual thinking, audiovisual media, social turbulence, audiovisual art, production.

## Resumen

Este estudio exploró cómo las artes audiovisuales pueden contribuir a apoyar la educación en zonas afectadas por crisis, con un enfoque particular en los desafíos y ventajas de enseñar pensamiento visual en dichos entornos. Centrado en el conflicto actual en Ucrania, el estudio buscó comprender cómo los docentes y artistas están ajustando sus métodos para responder a las necesidades específicas de los estudiantes en estas difíciles circunstancias. Mediante un enfoque cualitativo, se seleccionaron 10 participantes a través de un muestreo intencional, todos ellos involucrados en el uso de artes audiovisuales en contextos educativos. La investigación identificó problemas clave, como la falta de recursos e infraestructura, así como el impacto emocional y psicológico en los estudiantes. Al resaltar estos desafíos, el estudio busca ayudar a los educadores a diseñar métodos más eficaces para integrar las artes audiovisuales en su enseñanza. A pesar de las dificultades, el estudio encontró que las artes audiovisuales pueden aumentar significativamente la participación estudiantil, potenciar la creatividad y apoyar el bienestar emocional. Los hallazgos ofrecen orientaciones prácticas para docentes, artistas y responsables de políticas sobre cómo utilizar las artes audiovisuales para mejorar la educación en regiones afectadas por crisis. En general, la investigación contribuye al cuerpo existente de conocimiento sobre el uso del arte en la educación, demostrando cómo estas herramientas pueden fomentar la resiliencia y la esperanza en tiempos de crisis.

**Palabras clave:** incertidumbre, enseñanza del pensamiento visual, medios audiovisuales, turbulencia social, arte audiovisual, producción.

## Introduction

In today's world of rapid change and social unrest, education is increasingly challenged to adapt to uncertainty and complexity. Traditional teaching methods often fall short in addressing the needs of modern learners, prompting educators to explore more dynamic approaches. One of them is visual thinking—an approach that utilizes images, diagrams, and visual media to enhance understanding and communication. Audiovisual media, including film, animation, and multimedia content, have proven to be a powerful tool in developing visual thinking skills. These forms not only engage learners emotionally and cognitively but also help convey complex ideas in accessible and memorable ways. In times of social turbulence, audiovisual media can encourage critical thinking, creativity, and emotional insight, equipping students with the skills needed to interpret and respond to a changing world. This paper examines the methodological challenges and opportunities involved in teaching visual thinking through audiovisual media, highlighting its potential to foster deeper learning and resilience in uncertain times.

The importance of education cannot be overstated, as it plays a vital role in the overall development of individuals and society. Education is a powerful tool that drives transformation in people's behavior, values, attitudes, thinking, skills, and interests. These changes—across the cognitive, psychomotor, and affective domains—are essential for personal growth and the progress of society as a whole. Florencio da Silva et al. (2023) maintained that education helps to develop human potential and focuses on shaping the entire personality of an individual. From birth, children are introduced to their culture—the customs, values, and way of life of their community. As they grow, this process of learning their culture continues through socialization and education. While cultural education can happen in various environments, formal education takes place in schools and relies heavily on the presence of teachers within the educational system.



In recent years, the educational system has undergone significant changes, with a growing emphasis on visual thinking as an integral part of the teaching and learning process (Adiati et al., 2023). Visual thinking, simply put, involves using images, diagrams, and other visual tools to communicate ideas and improve comprehension. Research has shown that it plays a key role in supporting cognitive development and improving learning outcomes. Turabay et al. (2023) highlights that one of the most effective tools to support visual thinking in education is audiovisual art. This term encompasses a wide variety of creative formats, including animations, videos, and multimedia content. These forms of art have been shown to be highly effective in education, offering engaging ways to communicate information, support knowledge acquisition, and foster creativity. According to Romero & Bobkina (2021) audiovisual art harnesses the combined power of sound and visuals to convey complex ideas, enabling learners to understand better and retain what they learn. In today's educational landscape, audiovisual art has become a key component of the curriculum, supporting the development of critical thinking, problem-solving abilities, and creativity in students.

The education system in Ukraine faces a range of serious challenges, highlighting the urgent need for innovative teaching methods. According to Bilro et al. (2022), ongoing social turbulence—including war, economic instability, and cultural pressures—has significantly disrupted the educational landscape. The conflict in the eastern part of the country has led to widespread school closures, interrupting academic calendars and limiting access to consistent learning. Economic instability has further strained the system, resulting in budget shortages and a lack of resources that hinder both educational development and the implementation of innovative programs (Cabero-Almenara et al., 2022). Despite these obstacles, Ukrainian educators have demonstrated remarkable resilience and adaptability, continuously seeking effective strategies to engage students and maintain the quality of teaching. One such strategy is the integration of audiovisual art, which has emerged as a powerful tool for promoting visual thinking and delivering educational content in flexible and accessible ways (Turchyn et al., 2023). Today, visual thinking is increasingly recognized as a vital component of education in Ukraine, with many institutions incorporating audiovisual media into their curricula. As noted by Caggianese et al. (2020), this shift is supported by the growing availability of digital technologies, enabling teachers to easily create and distribute engaging audiovisual content.

In Ukraine, cultural heritage plays a vital role in shaping the educational system, particularly by encouraging the integration of arts and creativity into teaching practices. As Diachenko et al. (2022) observed, audiovisual art serves as a learning tool that builds on this cultural foundation, offering an innovative and effective method for promoting student engagement and improving academic outcomes through the use of visual thinking.

Despite the increasing interest in the use of audiovisual arts in education, a notable gap remains in research concerning the teaching of visual thinking during times of social turbulence. Much of the existing literature tends to focus on educational settings that are relatively stable, where access to resources, technology, and trained educators is often assumed. In contrast, there has been limited exploration of how visual thinking methodologies operate—or fall short—in crisis-affected contexts such as conflict zones, displaced communities, or regions experiencing significant social and economic instability. This lack of research leaves a critical void in understanding how to implement innovative teaching strategies in the most vulnerable effectively and disrupted educational environments.

### **Problem Statement**

The adoption and use of audiovisual art in the teaching and learning process is a complex undertaking, particularly in contexts marked by instability. In conflict-affected areas, a range of methodological challenges arise, with economic instability being a major barrier to the effective integration of audiovisual art into educational settings. One of the most critical issues is limited access to technology—an essential component of audiovisual learning. Without reliable access to computers, internet connectivity, and necessary software, both educators and students face difficulties in creating, editing, and sharing audiovisual content, thereby reducing the potential impact of this approach. These challenges make it clear that implementing audiovisual art in education under conditions of instability requires careful planning,



strategic investment, and context-sensitive approaches. A thorough understanding of these methodological problems is essential for policymakers and educators to design more effective and inclusive strategies that support the use of audiovisual art, even in the most difficult educational environments.

### **Research Objectives**

The primary objective of this study is to identify and analyze the key challenges that hinder the implementation of audiovisual art in education, particularly in contexts affected by instability. It also aims to propose practical and effective solutions to overcome these challenges, with the goal of enhancing the impact of audiovisual art programs on learning outcomes.

### **Research Questions**

1. What are the primary problems faced by educators in the implementation of audiovisual art programs in an unstable educational environment?
2. What strategies can educators employ to address the problems associated with the implementation of audiovisual art programs in unstable conditions?

### **Literature Review**

#### *Visual thinking definitions, theories, and importance in education*

Several studies have defined visual thinking from different perspectives and varying levels of understanding. According to Mateus et al. (2019), visual thinking is a cognitive process that involves the use of images, various types of diagrams, and other visual aids to enhance comprehension, express ideas, and share information. It serves as a powerful tool, especially in fields such as science, education, and the arts. Through visual thinking, individuals can retain and process information more effectively, engage in creative problem-solving, and communicate their ideas more clearly and succinctly. Similarly, Hutson & Olsen (2022) describe visual thinking as the ability to recognize and understand different visual forms and patterns. Additionally, Sarwinda et al. (2020) emphasize that visual thinking involves the capacity to think through visual images and communicate ideas effectively.

The importance of visual thinking in tasks such as problem-solving and creation cannot be overstated. It is a crucial skill for individuals working in various educational fields, including engineering, design, and the arts. Visual thinking enhances communication effectiveness and encourages the generation of new ideas. In the educational context, it serves as a valuable tool for improving students' understanding of key concepts and learning outcomes. Andini et al. (2021) argue that the ability to interpret and create visual aids is central to visual thinking. This suggests that developing visual thinking skills is essential for students, as it enables them to communicate complex concepts clearly and effectively. Moreover, the concept of visual thinking has expanded to encompass a range of cognitive processes such as memory, perception, and attention. Reflecting this broader view, Smolkowski et al. (2020) emphasize that visual thinking includes the ability to maintain, manipulate, and interpret visual images.

In addition to the previous definitions, visual thinking is also seen as a creative process that involves generating new ideas and solutions through visual means. Liu et al. (2021) describe visual thinking as the ability to see and draw what is not physically present, highlighting its role as a key component of creativity that helps individuals develop effective solutions to complex problems. The significance of visual thinking in education cannot be overstated. Chisolm et al. (2021) emphasize that visual thinking enables students to process and retain important information more effectively, communicate complex ideas clearly, and engage in creative thinking. Similarly, Marsh and Hoff (2019) highlight numerous benefits of incorporating visual thinking into teaching practices, including improved learning outcomes, increased academic engagement, enhanced creativity, better collaboration, stronger communication, and stronger problem-solving skills. Pacheco et al. (2019) further argue that visual thinking is relevant across various educational



fields—such as mathematics, design, and science—where it can be used to create interactive and engaging materials that foster critical thinking, problem-solving abilities, and collaborative group discussions.

There are several theories that provide a useful framework for understanding visual thinking and how learners process, retain, and use information to learn, communicate, and think critically. One important theory is Arnheim's Visual Thinking Theory, which emphasizes that visual perception is highly intelligent and plays a vital role in cognitive processes. According to Arnheim, visual thinking enables people to communicate complex ideas effectively through visual means. Another key theory is Dual Coding Theory, which explains how verbal and visual information are processed separately in the brain. This theory suggests that presenting information in both visual and verbal formats enhances learning and memory, making it easier for students to recall and retain knowledge.

In the view of Bhat et al. (2025), visual thinking helps individuals develop the skills needed to interpret and evaluate visual messages, enabling them to communicate complex ideas and emotions effectively through visual means. As a result, visual thinking has become an essential skill in the 21st century. The theories mentioned earlier collectively highlight the importance of visual thinking in cognitive processes, communication, and learning effectiveness. When educators and other educational stakeholders understand how visual thinking works, they are better equipped to harness its potential to enhance creativity, improve academic outcomes, and promote clear and effective communication.

### *Audiovisual Art as a Learning Tool: Approaches*

The system of education more particularly, the way and manner teaching and learning take place has been transformed because of the integration of audiovisual art. In this respect, Pichugin et al. (2022) noted that audiovisual art help students to convey information in an interactive, memorable and dynamic way; this is the reason teachers regard it as an invaluable tool. To leverage this, Mukunda et al. (2019) stressed that audio visual art covers a wide range of creative works including multimedia presentation, animations and videos. Through the use of these tools educators help students to explain complex variables and tell stories in a way and manner that is engaging and easy to understand. One good example is animated videos which are used in breaking down information that is complex in nature, making such information ideal for the purpose of explaining scientific variables, historical events or literacy themes. Perhaps, this was why Caires et al. (2023) maintained that effective use of animation help to simply complex ideas, thereby making it accessible to a larger population. Info graphics are also regarded as a powerful tool for conveying data, knowledge and statistics in a way and manner that is more concise. As Chien & Wang (2024) noted, the interactive videos allow learners to actively participate with educational content in an immersive and interactive manner. This makes hands-on practice very effective more particularly when teaching complex variables (Nijim et al., 2023).

Moreover, the way and manner students learn has been transformed through the use of Visual Reality and VR and AR technologies, as students are provided with immersive and interactive learning; such experiences stimulate the real world. According to Demssie et al. (2020), these modern technologies have the capacity to transform teaching and learning in a way and manner that is memorable and engaging which indicates that effective implementation of audiovisual art into education should be given a thoughtful and intentional approach. In addition, Chen et al. (2025) stated that teachers use storytelling techniques to promote empathy, communication, complex variables and understanding. Through the implementation of the use of these techniques, learning becomes more memorable and engaging (González-Zamar & Abad-Segura, 2020; Hamurcu et al., 2020).

### *The Impact of Social Turbulence: Research on Education in Crisis*

Social unrest and conflict can severely disrupt education systems. One country facing this reality is Ukraine. During times of conflict, schools often close due to unsafe conditions, making it difficult or impossible for students to continue learning (Makhkamova et al., 2020). As noted by Marouglas et al. (2024), internal



conflicts pose threats to human lives, forcing academic programs to shut down. This has created a growing gap in academic achievement and psychological well-being between Ukrainian students and those in more stable regions. Adiati et al. (2023) highlight trauma and anxiety as major psychological effects of such turbulence on students. In response, education systems must receive adequate support, especially from educators and policymakers who can help address the diverse needs of learners (Fontecha-Fernández et al., 2020) Additionally, Muzyka et al. (2021) emphasize the importance of supporting students' mental health during crises to facilitate their recovery and help them rebuild their lives. Similarly, Paatela-Nieminens (2021) argues that providing the right resources can not only support mental health but also improve academic performance in crisis situations by fostering a more peaceful and stable learning environment.

### *Literature Gap*

While numerous studies have explored the importance of the audiovisual arts in education, notable gaps remain in the existing body of research. Specifically, no studies were found that examined this topic within the context of Ukraine at the time of this research. For example, while Ishiguro et al. (2021) and Albert et al. (2022) investigated the general role of audiovisual arts in educational settings, they did not explore how these tools could be used in crisis or conflict situations. Similarly, research by Heluey & Barbosa (2025) and González-Sanz et al. (2023) failed to address this specific issue. Although Ferrara et al. (2022) presented a different scope and methodology, their study did not align closely enough with the present research to bridge the gap. Moreover, the reviewed empirical studies were conducted in different geographical locations, which limits their relevance to the Ukrainian context. At the time this study was conducted, no available research directly examined the role of the audiovisual arts in supporting education in areas affected by crisis, particularly regarding the challenges and advantages of teaching visual thinking under such conditions. To address this lack of information, the researcher identified a clear need for a study focused on this issue. Consequently, this research aims to fill that gap and serve as a foundational reference for future investigations into this subject.

### *Logical Connection to the Research*

The primary aim of this research is to contribute to the existing body of knowledge by exploring the potential of audiovisual arts to support education in crisis-affected areas, with a specific focus on the challenges and benefits of teaching visual thinking within the Ukrainian context. This study seeks to provide a clear and comprehensive understanding of how audiovisual tools can be effectively used in such environments. By addressing this issue, the research aims to inform educational stakeholders—such as policymakers, teachers, and curriculum developers — on how to design and implement effective strategies and interventions. These efforts aim to meet the diverse educational needs of students affected by the crisis in Ukraine, ultimately supporting more inclusive and adaptive learning environments.

## **Method**

### *Research Type*

This study employed a qualitative research approach. Specifically, it used a phenomenological design to explore the views and lived experiences of educators, students, and artists involved in audiovisual art within the Ukrainian context. The qualitative nature of the research enabled the investigators to thoroughly explore the complex challenges associated with incorporating audiovisual arts into education, particularly in regions affected by crisis.

### *Study Sample*

A total of 10 participants were selected through purposive sampling. These individuals included educators, and students who had firsthand experience with using audiovisual art in educational settings, particularly



in crisis-impacted areas. All participants voluntarily agreed to share their insights and experiences relevant to the topic.

#### *Data Collection Methods*

In this study, data were gathered through semi-structured interviews and direct observations. The researcher personally conducted the interviews, taking notes and recording participants' responses to ensure that all relevant information was accurately captured and preserved during the sessions.

#### *Procedure*

The interviews were conducted online, in accordance with the participants' preferences and circumstances. Ethical considerations were carefully observed throughout the research process. Informed consent was obtained from all participants before the commencement of the interviews. To protect participants' privacy, pseudonyms were used, and any identifying details were removed from the interview transcripts.

#### *Data analysis*

The researcher used thematic analysis to examine the qualitative data collected. This involved a process of coding the data and identifying key themes. Through this method, the researcher was able to uncover meaningful insights and shared experiences from the participants.

#### *Context*

The study is set in Ukraine, a country deeply affected by ongoing conflict, which has had a significant impact on its educational system. The war has caused major disruptions, including the destruction of school infrastructure, the displacement of both teachers and students, and various challenges to maintaining the quality of education. These circumstances underscore the urgent need to develop strategies that support educators and learners during times of crisis, making the research topic particularly relevant and necessary. Thematic analysis was used to analyze the qualitative data collected by the researcher which was carried out through the use of coding and themes extraction. Through this, the researcher was able to identify to the insights and experiences from the study participants.

#### **Results**

The study attempted to address the two research questions: (a) What do educators face the primary problems in the implementation of audiovisual art programs in unstable educational environment? (b) What strategies can educators employ to address the problems associated with the implementation of audiovisual art programs in unstable conditions?

The results of this study were organized into themes that are relevant to the research questions.

**Table 1.**  
*Challenges of Using Audiovisual Arts in Education*

| Challenge                                    | Example Quotes   |
|--|--|
| Lack of resources and infrastructure         | "The biggest challenge is the lack of resources and infrastructure." |
| Psychological impact of conflict on students | "The war has taken a toll on our students' mental health."           |
| Limited internet connectivity                | "We often lack the necessary equipment and internet connectivity."   |

Table 1 highlights key challenges faced in using audiovisual arts in education, particularly in conflict-affected areas. A major issue identified is the lack of resources and proper infrastructure, which limits the

effective use of audiovisual tools in classrooms. Additionally, the psychological impact of ongoing conflict has severely affected students' mental health, making it harder for them to engage with learning. Another significant barrier is limited internet connectivity and insufficient equipment, which further hinders the integration of audiovisual arts into the educational process. These challenges collectively illustrate the difficult conditions under which educators and students are attempting to continue learning. To sum up, the analysis reveals that a lack of resources and infrastructure, psychological impact on students, and limited internet connectivity are the primary challenges to using audiovisual arts in education in the Ukrainian context.

**Table 2.**  
*Strategies for overcoming the challenges in Education*

| Strategy   | Example Quotes  |
|--|---|
| Adapting approach to reach students in crisis-affected areas | <i>"We use low-tech solutions...to create engaging content."</i>                                      |
| Focusing on storytelling and emotional connection            | <i>"We focus on storytelling and emotional connection, which helps students feel seen and heard."</i> |
| Creating a sense of normalcy and routine                     | <i>"I use audiovisual arts to create a sense of normalcy and routine in the classroom."</i>           |

Table 2 presents strategies employed to overcome the challenges of incorporating audiovisual arts into education, particularly in crisis-affected areas. One key strategy involves adapting teaching approaches by using low-tech solutions to ensure content remains accessible to students despite limited resources. Educators also emphasize the power of storytelling and emotional connection, which helps students feel acknowledged and emotionally supported. Additionally, audiovisual arts are used to establish a sense of normalcy and routine in the classroom, offering students stability and comfort amidst the uncertainty of conflict. These strategies reflect creative and empathetic responses to difficult teaching environments. This confirms that the participants reveal the possible strategies for overcoming these challenges associated with the use of audiovisual arts in education.

**Table 3.**  
*Benefits of Audiovisual Arts in Education*

| Benefit                       | Example Quotes  |
|-------------------------------|---|
| Increased student engagement  | <i>"Making videos and animations has helped me express my feelings and thoughts."</i>                                   |
| Improved creativity           | <i>"Audiovisual arts have helped our students develop important skills like problem-solving and critical thinking."</i> |
| Enhanced emotional well-being | <i>"It's like therapy, and it makes me feel more confident and creative."</i>   |

Table 3 outlines the benefits of using audiovisual arts in education, particularly in challenging environments. One major benefit is increased student engagement, as creating videos and animations allows students to express their emotions and ideas more freely. Audiovisual arts also promote creativity by helping students develop essential skills such as problem-solving and critical thinking. Moreover, engaging with audiovisual content contributes positively to students' emotional well-being—many describe it as a therapeutic experience that boosts their confidence and creativity. These benefits underscore the significant role that the audiovisual arts play in both learning and personal development.



**Table 4.**  
*Impact of Conflict on Education*

| Impact   | Example Quotes  |
|--|---|
| Disruption of infrastructure and student motivation      | "The conflict has disrupted everything, from infrastructure to student motivation." |
| Importance of education in promoting resilience and hope | "Education is crucial for rebuilding our communities and promoting peace."          |

Table 4 illustrates the impact of conflict on education in Ukraine. The conflict has caused widespread disruption, affecting both the physical infrastructure of schools and the motivation of students to learn. Despite these challenges, participants emphasized the vital role of education in fostering resilience and hope. They view education as a powerful tool for rebuilding communities and promoting peace, emphasizing its importance not only for academic development but also for emotional recovery and social stability during times of crisis.

## Discussion

The study's findings clearly highlight both the challenges and benefits of using audiovisual arts in education within the Ukrainian context, especially in areas affected by crisis. Among the significant challenges identified are the lack of resources and infrastructure, the psychological toll of conflict on students, and poor internet connectivity. These issues hinder the effective use of audiovisual tools in education. Similar, Cerqueira et al. (2023), Schneider & Rohmann (2021), and Romero & Bobkina (2021) emphasize the need to adapt modern educational methods to meet the unique needs of students and educators in conflict-affected regions.

In addition to identifying the challenges, the study also highlights key strategies for overcoming them. These include adapting teaching methods to suit the realities of crisis-affected areas, focusing on storytelling and emotional engagement to support students' mental well-being, and using audiovisual arts to create a sense of normalcy and routine in the classroom. These approaches not only help address immediate educational barriers but also provide emotional and psychological support to learners. The study's conclusions align with those of Su & Zhong (2022), who argue that during crises, disruptions, and decreased student motivation are common, but can be mitigated through the use of online tools and innovative teaching strategies. This perspective is further supported by Adiati et al. (2023) who stress that education can serve as a powerful means of fostering hope and resilience in the face of adversity. Overall, the study reinforces the idea that while significant barriers exist to implementing audiovisual arts in education during times of crisis, practical strategies and meaningful benefits can also be achieved.

This study provides new insights into the challenges and benefits of integrating audiovisual arts in education in areas affected by crisis. While previous studies stated above has highlighted the obstacles in crisis settings, the present study shed light on the specific strategies that can be employed to overcome these challenges. Notably, the findings emphasize the importance of adapting teaching methods to suit the realities of crisis-affected areas, focusing on storytelling and emotional engagement to support students' mental well-being, and using audiovisual arts to create a sense of normalcy and routine in the classroom.

The findings of this study carry important practical implications for educators working in crisis-affected areas. Teachers and school staff can benefit from targeted support and training programs that focus on using audiovisual arts to enhance students' academic engagement and support their emotional well-being. By equipping educators with the necessary tools and skills, these programs can help improve the learning environment, even under challenging circumstances. Furthermore, the study offers valuable insights for educational policymakers and humanitarian organizations. These stakeholders can use the findings to design and implement education development programs that address the specific needs of students living in conflict zones.



However, the research is not without limitations. One key limitation is the small sample size, which may not adequately represent the broader population. Additionally, the study's reliance on subjective experiences and personal perspectives means the findings may not be universally applicable. Despite these constraints, the research makes a meaningful contribution to the existing body of literature. It sheds light on both the challenges and the potential benefits of integrating audiovisual arts into education in crisis-affected contexts. The study highlights the importance of innovative, flexible, and emotionally supportive teaching methods in areas where traditional education is disrupted.

Conclusively, the study reveals the challenges and benefits of using audiovisual arts in education in crisis-affected areas, particularly in Ukraine. Despite obstacles like limited resources, psychological trauma, and poor internet connectivity, practical strategies can be employed to overcome these challenges. Hence, adapting good teaching methods, focusing on storytelling and emotional engagement, and using audiovisual arts to create normalcy can support students' academic and emotional well-being.

## Conclusions

This study examined the challenges and benefits of integrating audiovisual arts in education within crisis-affected areas of Ukraine. The findings highlight significant obstacles, including resource shortages, psychological strain on students, and poor internet connectivity, which hinder the effective use of audiovisual tools. However, the research also identifies practical strategies for overcoming these challenges, such as adapting teaching methods focusing on storytelling and emotional engagement, and using audiovisual arts to create a sense of normalcy with the aim of supporting students' academic and emotional wellbeing.

## Recommendations

While exploring the potential of teaching visual thinking through audiovisual art in times of social turbulence offers valuable insights, this area of research is not without its limitations. One of the primary constraints lies in the unpredictable nature of crisis-affected environments. Whether caused by war, displacement, or political instability, such settings often lack the infrastructure, safety, and consistency needed to conduct sustained educational interventions or long-term research. This makes it difficult to implement comprehensive audiovisual programs or to replicate successful case studies from better-resourced areas. Therefore, there is a need for educators and artists to work collectively towards developing audiovisual arts programs that promote emotional well-being, student academic engagement, creativity, and outcomes. It is also necessary for schools to provide support and training programs regarding the use of audiovisual arts in education, in areas facing a severe crisis. Other researchers should conduct a quantitative study regarding the effect on students' learning outcomes and also determine the key long-term advantages of audiovisual arts in education.

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