



## Desk research results – Best practices

Taken from national reports

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## 1. BULGARIA

In 2010 Bulgarian Development Agency was a partner in a project, under the Grundtvig program for adult education. The name of the project is DeTales-Digital Education Through Adult Learners EU-Enlargement Stories. Among the main objectives of the project was to create training materials to support the rapprochement of adults of the other EU countries by transferring knowledge on EU-enlargement topics, which led to the creation of the product Digital storytelling Guide book “How to use the tool”-guide for adults and trainers.

Through the project, all the partner organizations have collected and developed video materials, based on the stories of different elderly people, presented as digital record. Three trainers from each partner country were trained in workshops, in order to present their skills in managing three focus groups so that they can transfer the knowledge to 20 adults from each country. In this respect the deliverable covers both storytelling and video as art forms.

Even though DeTales is not focused on young people at risk, the train the trainer program can easily be adopted. The art of storytelling can be transferred from one target group to another in order to cover all the different needs and aspects.

As it was already described, project DeTales is a good example of storytelling as a resource to promote cultural exchange. By developing storytelling as a tool, it delivers different competences from social prospective (rising awareness, motivation and decreasing the level of apathy) through practical prospective (working with video materials, creation of a short movie).

Taking into account the results from the reports, which are going to be presented broadly in the next section, the lack of motivation and the apathy are among the indicated factors, which influence the work with marginalized youth. Having this in mind, all types of activities, in which the children in risk can be involved in creative actions, will reflect positively on their prospect of the world.

As an individual resource, which can be put in practice in Bulgaria is the dialogical method for communication. It contains four dialogical cards, which describes different

dialogical situations. This tool is very suitable for storytelling, and any other creative arts, which includes oral exercises.

From this methods, especially suitable for creative arts is the exercise of creating a dialogical atmosphere. The exercise has to be done in pairs. The recourses needed are two colored pens and a white board. Each of the participants starts telling a fictional story, and the other have to continue from a certain point.

At the beginning the first participants draws a line on the white board with his pen. Once he/she is finished, his partner starts the story, starting from the point where the other has finished. He has to draw another line, starting from the previous one, which is located to another direction.

The task is to see how the imagination involves and one simple story can be developed on many different directions. After the end of the exercise the participants have to comment on the final picture, which they have developed by creating the story.

This exercise has several advantages. First of all it stimulates the imagination of the participants and helps them to develop their idea. Secondly, it is useful for learning to work in groups as each of the participants has its equal right to contribute to the story. Finally it gives a physical expression of the way the mind is creating different plots and how one idea can lead to many others.

## 2. CYPRUS

Counselling services in Cyprus are mainly state provided. Governmental services and departments, especially departments of the relevant Ministry (Ministry of Labour, Welfare and Social Insurance), offer counselling services. Various NGOs also provide relevant support. Relevant national legislations aim at enhancing social cohesion and solidarity, providing social protection, promoting equal opportunities for all citizens, combating poverty and social exclusion and promoting the interests of marginalised people and their families. In order to achieve these goals some of the Social Welfare Services actions are the following (Social Welfare Services Department , 2015):

- Providing services to citizens for combating the effects of the economic crisis. Ensuring a decent living and promoting activation and social inclusion of vulnerable citizens.

- Ensuring social protection for children as well as providing services in the framework of the family policies
- Providing State Aid to Local authorities and the voluntary organizations which provide services of general economic benefit, for the establishment, function and expansion of their projects which fall under the field of social care. Registration and Inspection of Social Care projects.
- Issues that concern the State Institution Services and day-care
- Developing the social capital
- Participating in European/International bodies which are active in the field of social policy.

For the purposes of providing information on the national landscape regarding support given in Cyprus to marginalized youth the following seven best practices have been identified:

**1. SUPPE: Supported Employment Empowerment and Career Development for People with Disabilities.** ( <http://supportedemployment.eu/> )

The overall objective of this project is to raise the awareness of the concept of Supported Employment, and to promote the values and principles of Supported Employment that are consistent with the concepts of empowerment, social inclusion, dignity and respect for individuals. In order to reach this objective, the Partnership is:

- investigating the state of art in the countries of the Partnership, and indicating to which levels Supported Employment it is being introduced
- identifying the standard and skills levels of Supported Employment professionals
- selecting the best practice examples in the Supported Employment process
- getting an overview on training materials that is being used by those organisations that provide support to people from disadvantaged groups into employment.
- elaborating a concept for successful introduction of Supported Employment and career development
- including people with disabilities in the research and development process in the Partnership
- presenting all findings at the Partnerships' website

**2. Migrant laNGuage and social integration** (<http://mingle.exus.co.uk/> )

The project's goal is "to enhance the quality of life and facilitate the integration to local society of migrant workers, by improving their access to language training courses and other guidance material, helping them become active members of the hosting society." Some of the actions that have been implemented in order to fulfil the goals were a web based platform, an easy to use Distance Learning Application, a toolkit of educational content for teaching language of the receiving country. A Survival Guide in the migrants' native language for starting a new life at the hosting country is also available.

**3. CAREER-EUshop: One-Stop-Service-Career-Guidance-Shop for Europe**

( <http://www.eoc.org.cy/index.php?id=6384> )

During the project the activities bellow were developed:

- European-level survey of good practices

- Study and analysis in order to develop material for a course on career guidance including counselling for special needs people, marginalised and disadvantaged citizens, migrants and senior citizens
- Develop a guide with the course material as well as other useful dissemination materials
- Develop a model and guide for a “Career-EUshop: One-stop Service Career Guidance Shop” including its operation link with Adult Learning Institutions.

#### **4. Zones of Educational Priority**

The purpose of the introduction of Zones of Educational Priority in the Primary and Secondary education (Gymnasium) is the positive discrimination that is constituted by the unequal treatment of different social, economic and cultural inequalities, giving priority to the needs of children. They aim to improve the quality of the entire educational system which coincides with the maximization of efficiency to the extent that leads all the children in school success. These Zones were selected based on certain criteria that have to do with the geographical location, socio-economic composition of families, the presence of foreign or immigrant children, the presence of delinquent adolescents, the dropout rate of students and the special education needs. In addition these schools receive additional help like extra teachers for Greek courses, additional funds in order to implement programmes against racism, violence and exclusion. In addition multicultural links are promoted among schools and community in the ZEP schools.

#### **5. Unified e-Hoop approach to learning differences**

(<http://www.e-hoop.info/index.php/en/about/partners>)

The aim of the project is to create a dynamic and adaptable e-Learning environment which educators can use, modify and expand, through the development of an open-source experimental platform capable of hosting and delivering e-Learning material in the form of Learning Objects. The platform evaluates learning abilities on the basis of which it will deliver content to learners in order to eliminate any differences. The application of OSS tools facilitates further development and long-term exploitation making it freely available to educators and learners. Partners are (a) world-experts in instructional design, (b) experienced universities in educational ICT and (c) organizations who engage a) educators to use the system upload learning objects, promote the e-Hoop concept, as well as b) diverse stakeholders to participate in structured dialogue and trainings.

#### **6. Languages in Urban Communities - Integration and Diversity for Europe**

(<http://www.urbanlanguages.eu/>)

The project target group was youth at risk and their families in urban areas. The project outcomes included among others desk research, toolkits - guidelines on good practice and discussion with intermediaries/professionals promoted through 5 international workshops, seminars. The aforementioned actions aimed to shore up social cohesion by fostering better communication and mutual understanding.

#### **7. FamileU**

(<http://famileu.org/>)

The FamIEU project is an Erasmus+ program which envisions developing an online training package and toolkit to build the capacity of adult trainers and professionals who already work in the areas of family care for many years and adult members of families with socio – economic problems in order to act as social workers. This project focuses on providing training to adult family members with social or economic problems in order to improve social inclusion and participation of citizens. The project aims at equipping the adult members of families with new skills and a different attitude by focusing on the strengths of families and taking into account the dynamics of the family situation and aiming to improve social inclusion of families.

Focusing on the more specific issue which is investigated in the framework of this report i.e. the use of creative arts in training as a way to engage young people at risk, the following best practices have been identified at the national level:

1. Project: New Channels for the integration of Third Country Nationals to the local community ([http://www.limassolmunicipal.com.cy/pdf/Integration\\_Programmes.pdf](http://www.limassolmunicipal.com.cy/pdf/Integration_Programmes.pdf) )

This action, which is implemented within the framework of the European Integration Fund for Third Country Nationals, and co-financed by National and European funds, provides training, guidance, social support services and organization of cultural events for TCNs. Some of the activities offered to TCNs through this scheme included art, dance and music therapy workshops in Nicosia and in Limassol.

2. Visual arts in Education Master's Programme, European University of Cyprus ([http://www.euc.ac.cy/easyconsole.cfm/id/174/dep/163/program\\_id/119](http://www.euc.ac.cy/easyconsole.cfm/id/174/dep/163/program_id/119) )

The program aims in providing a comprehensive program in Fine Arts in Education. It also aims in offering knowledge and skills as well as all the necessary requirements for the understanding of the art importance in the modern society of civilization.

3. Train-the-trainer workshops and seminars by the Cyprus Psychotherapy Institute (<http://psychotherapycyprus.com/shorttraining/> )

Experience trainers from the Cyprus Psychotherapy Institute offer interactive trainings various well known models in the field of therapy through art (drama therapy, physiotherapy, music therapy etc) to psychologists, speech therapists, occupational therapists, social workers, educators etc.

4. Project: Promoting Anti-Discrimination Through Arts Education For The Local Community Point-Eleneio School Cyprus (<http://eeagrants.org/project-portal/project/CY03-0004> )

The project promotes democratic values and human rights—freedom of thought, expression and anti-discrimination—through the design and implementation of an arts educational programme addressing the needs and problems of the local community. It focuses on a multicultural area with families of diverse income, creating a link between Point Centre for Contemporary Art ([www.pointcentre.org](http://www.pointcentre.org)), and the near-by Eleneio: a historic municipal primary school, battling poverty, xenophobia, and diminishing enrolments, in an area of increasing gentrification and social inequality. The project creates a socially engaged art-educational model using contemporary developments in arts education. It takes the form of: 1. an educational programme specifically tailored for the students attending Eleneio; 2. an exhibition and community events promoting the school and the principles of multicultural education, to the community, and Eleneio alumni; 3. a symposium sharing good practices and expertise between professionals and practitioners in arts education and multicultural education; 4. an online informational package on arts education for the local community.

### 5. 5<sup>th</sup> Art in Early Childhood Conference, Nicosia Cyprus

( <http://artinearlychildhood.org/5th-biannual-conference/> )

The 5th International Art in Early Childhood Conference in Nicosia, Cyprus offers a culturally stimulating meeting in an attractive context. Focusing on vital issues and challenges of early childhood art education, the scientific and artistic programme of the conference will serve as a platform for discussion and exchange of ideas, creating new avenues for research and practice in the field.

In Cyprus training centers can receive accreditation from TÜV NORD Cyprus through the ISO System, which meets international standards. Another method through which individual trainers can be accredited is through the certification system of the Human Resources Authority, which is a Public Law Organization. This state body operates a Qualification System which examines and certifies the capability of an individual in the particular professional field and in real working conditions.

The effectiveness of using the arts to communicate other disciplines, as well as a means to combating social issues such as conflict and discrimination, is widely accepted. An identified individual resource which could serve as an inspiration for the material which will be develop through this project is the Literacyhead website (<http://literacyhead.com/> ) which combines reading and writing research with visual art to create online lessons that are as instructionally sound as they are beautiful. The website includes lessons to support students during read aloud, writing workshop, tier two vocabulary instruction, and more.

## 3. GREECE

<b>Introduction</b>	Increasing levels of youth unemployment in each of the participating countries and across the EU (Eurostat and OCDE, 2011) are leading to concerns of a 'lost generation'. There are key cohorts of young people who are classified as NEET, and are at risk of becoming long-term NEET, are increasingly at risk of being excluded from the labour market, simply because once NEET they find it more difficult to re-engage with learning or employment. For some groups of young people, being young and NEET is leading to higher incidences of homelessness, anti-social and offending behavior, substance abuse, pregnancy, or multiple and overlapping disadvantages.
<b>Methodology</b>	<p>The two aims of this deliverable as defined by the Cre8tive project are:</p> <ol style="list-style-type: none"> <li>1. Identify best practices in train-the-trainer programmes related to the use of creative arts in training, as a way to engage young people at risk.</li> <li>2. Identify individual resources to support the acquisition of key competences through the different art forms (storytelling, video, music/dancing, drama).</li> </ol>



	<p>For the identification of best practices and individual resources, we chose to search the following key resources: INTERREG, MED, CORDIS, and Adam Portals.</p> <p>The following keywords were used: ‘youth at risk’, ‘marginalized youth’, ‘creative arts’ etc.</p> <p>These searches yielded numerous results the majority of which were not relevant. Within the Adam portal we found 3 relevant projects, all of which are similar to Cre8tive in terms of aim and also have equivalent resources.</p> <ul style="list-style-type: none"> <li>• Theatre as empowerment for iVET</li> </ul> <p><a href="http://www.adam-europe.eu/adam/project/view.htm?prj=11095#.VqyrhOYblsc">http://www.adam-europe.eu/adam/project/view.htm?prj=11095#.VqyrhOYblsc</a></p> <ul style="list-style-type: none"> <li>• ARCO –Key competencies for young people NEET inclusion</li> </ul> <p><a href="http://www.adam-europe.eu/adam/project/view.htm?prj=10178#.VqyqWOYblsc">http://www.adam-europe.eu/adam/project/view.htm?prj=10178#.VqyqWOYblsc</a></p> <ul style="list-style-type: none"> <li>• Writing Theatre at School</li> </ul> <p><a href="http://www.adam-europe.eu/adam/project/view.htm?prj=10387#.Vqynq-Yblsc">http://www.adam-europe.eu/adam/project/view.htm?prj=10387#.Vqynq-Yblsc</a></p>
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Best Practice Example	
1. Title	Theatre as empowerment methodology for iVET
2. Theme	Vocational guidance, Access for disadvantaged, Equal opportunities, Initial training, Intercultural learning, ICT, Lifelong learning, Continuous training
3. Description	<p><b>Aims:</b></p> <p>The Theatre project aims at favoring the diffusion of a theatrical approach to learning as connection with vocational, key and digital skills and competences fitting the needs of younger learners. The learning methodology proposed by theatrical approach favors the involvement in iVET of the growing range of Neets and avoids the dropping out phenomenon.</p>




	<p><b>Organisation:</b> Centro Studi Opera Don Calabria Verona, Veneto IT-Italy <a href="http://www.centrostudi-odc.it">http://www.centrostudi-odc.it</a></p> <p><b>Contact details:</b> Silvia Cavicchi Viale Don Calabria 13 44124 Ferrara IT-Italy Telephone: + 39 0532 741515 Fax: +39 0532 747921 E-mail: <a href="mailto:progettazione@cittadelragazzo.it">progettazione@cittadelragazzo.it</a></p>
<b>a. Main activities of BP</b>	<ul style="list-style-type: none"> <li>• Research on best practices concerning alternative methods to avoid drop out in partners' countries and at EU level</li> <li>• Comparison among the different approaches and the good practice in order to define common guidelines</li> <li>• Involvement of stakeholders and arrangement of implementation plans for the transfer of the good practice and its improvement</li> <li>• Training of trainers</li> <li>• Theatrical activities for young learners and improvement of key, transversal and vocational skills.</li> </ul>
<b>b. Methodology used</b>	<p>The Theatre project relied on four main operating actions:</p> <ol style="list-style-type: none"> <li>1. Analysis of the good practice and benchmarking</li> <li>2. Definition of the innovative and alternative learning approach, shared among partners</li> <li>3. Training to operators, to spread contents and methodologies</li> <li>4. Implementation of pilot experiences and final validation of outputs</li> </ol>
<b>c. Results</b>	<p><u>Trainers' evaluation</u></p> <p>The contents of the workshops are very clear to the majority of the professionals involved (74%) and there are also some positive comments in confirmation of this, regarding the professionalism and empathy experienced during the workshops. With reference to the degree of transferability in general, 65% of the respondents find that the method can be "very easily" adapted to different contexts; The identification of the target group(s) and of the context where to apply the methodology is going to be, or was, "very easily" to find for the majority of the respondents (56%).The methodology is generally</p>

considered to have great potentials in terms of beneficiaries' attitude and personal and life skills improvement. 60% of the professionals A slightly lower confidence is recorded regarding the methodology capability of being an effective teaching and learning tool, where the majority (53%) is "quite" convinced about that. When asked about the contribution of ICT to the methodology, the majority of operators indicates its attractiveness to young people and its capability of keeping motivation higher. Most operators (55%) also think that their knowledge and performance in their work will be "very much" improved thanks to the implementation of the methodology. Amongst the different topics/aspects discussed during the workshops, the three most relevant appear to be the freedom of expression / creativity, the person-centred approach and the disclosure of inner potentialities, while the three considered as most problematic are the chance to find motivated collaborators, the impossibility for the staff to afford further activities and enough time availability to reach appreciable results.

#### Pilot experiences

The majority of students solved their problems thanks to the theatrical laboratory. The activities helped them in approaching and in making relations with others (both peers and adults) in a positive way, coping with stress and using the proper communication means. An improvement of self awareness and feelings management supported students in approaching new ways of living within the school environment, stimulating creativeness, relationships and reference points. These positive results were due to the effort s of keeping motivation high, through the creation of a collaborative and cohesive group within the theatrical laboratory. The "group" was important to keep motivation high because students felt responsible to their peers and to the operators. In this way, negative and irresponsible behaviours were managed and regulated by group dynamics. Also the important role of the educational tutors (that represented the operating link between the theatrical laboratory and the vocational and educational pathway) was fundamental to improve the school relationships and the students' impressions and trusting on the teaching staff. All participants were very committed to the group and to specific activities also outside the laboratory time. They also worked together during their spare time and outside school timing to build the final event: they wrote texts and lyrics, they created choreographies and they proposed new ideas. According to this, some significant comments, representative of similar point of view are reported. E.g. *"I felt loved", "This experience made me feel part of a group", "Finally someone believed in me", "I felt accepted and realized"; "We changed, you gave us the opportunity to believe in ourselves"*. In almost all cases, students, at the end of the experience, have improved their: accepting news and new experiences, self-confidence, proper use of communication devices and tools. Goals achieved: strengthening of the self-esteem, autonomy, self-awareness, coping with anxiety, learning of some educational concepts, learning of social rules, sharing, socialization, self-help, motivation, coping with

	anger, socialization skills, expression of feelings in a way accepted by the group, development of personal skills (writing, dance, learning), ability to share and call him/herself into question.
<b>d. Recommendations of Best Practice</b>	The theatrical workshop "Cosquillas" made up of professional educators, pedagogues and experts in the art field is focused at students attending vocational training courses, at risk of drop out. the Cosquillas approach and methodology emphasizes real capabilities of the participants and encourage the personal development. Expressive and communicative activities fostered by the Cosquillas approach usually lead to significant reduction in social and emotional uneasiness feelings. The theatrical approach to learning and its connection with ICT and digital skills and competences, also fit the need of young learners and represents an effective mean to avoid the dropping out phenomenon and favor the involvement in iVET of the growing range of Neets or students at risk of drop out. The Cosquillas methodology is a good practice with great potential for transferability to other territories and contexts.
<b>4. Benefit to Cre8tive</b>	The Theatre project has a similar aim to Cre8tive, its method has been tested in a variety of contexts and there are developed and validated materials which could be used in the context of Cre8tive.
<b>5. Products that could be used for Cre8tive</b>	<ul style="list-style-type: none"> <li>- validated version of the guide describing the good practice</li> <li>- national, European and comparative reports</li> <li>- national and shared implementation plans</li> <li>- European workshop</li> <li>- Training courses for operators</li> <li>- Trainers' and users' evaluation report</li> <li>- Theatrical courses for users</li> <li>- Reports on national pilot experience and comparative report</li> <li>- handbook supporting the final version of the guide</li> <li>- Multimedia products developed during testing</li> </ul> <p>Available from:  <a href="http://leonardo-theatre.eu/">http://leonardo-theatre.eu/</a></p>
<b>Logo</b>	

## 4. IRELAND



1. *One example of best practices in train-the-trainer programmes related to the use of creative arts in training, as a way to engage young people at risk. This should also include best practices in terms of training delivery.*



### **Digital Latin Quarter for building Key Competences of Youth-at-risk**

Meath Partnership led a consortium of five partners from Ireland, Cyprus, Lithuania, Germany and Finland in the development of a bespoke Train-the-Trainer-style curriculum which aimed to up-skill youth workers to deliver digital media skills training to youth-at-risk and early school leavers. This project, entitled, “Digital Latin Quarter for building key competences of youth at risk” (DLQ), ran from 2011 to 2013 and successfully developed and implemented a two separate curricula; one which gave youth workers the skills, competences and resources they needed to implement a film-making curriculum with young people; and the second was the film-making curriculum which used best practice in embedded learning and competence-based curriculum design to develop literacy, numeracy and digital competence in marginalised youth, while also giving them the skills and know-how to script, shoot, produce and edit short pieces of film which were published online through the project website.

Central to the pedagogical concept of DLQ was the creation of trust and of a credible and reliable relationship between the youth-at-risk and the engaged youth workers. Therefore, the curriculum that we produced within the project paid a high importance to the process of team building within the group, and witnessed the establishment of local *film crews* comprising youth at risk. Before beginning with the work of film-shooting, each participant had to feel that he or she was part of the group, and that it was the whole group that would produce the digital media products. This helped to increase the self-confidence of the participants and also increased their sense of responsibility and commitment to the crew – promoting team-working skills. Also, an atmosphere of trust and confidence was the basis for the learning effort that was as engaging and memorable as possible. Another element that made the work of DLQ

sustainable was the positive discipline that was demanded from the students. It was the task of the youth workers to provide the participants with structure, consistency and enthusiasm, so that the working capability of the crew was guaranteed at all stages of the training.

To train the youth workers so that they would have the skills, competence and confidence to implement this bespoke curriculum with young people, six youth workers flew in to Ireland from Cyprus, Lithuania and Germany, in February 2012, to join two Irish counterparts for the first face-to-face digital film making training of the DLQ project. The eight had been chosen by the DLQ partners in their respective countries to receive training from Timesnap, the Irish expert partner in the field of digital media, in the new curriculum that the organisation has developed for the project. In an intensive three days of training, the group worked through pre-production, production and post-production and participants got to grips with the state-of-the-art digital film technology that they will be using over the course of the project. With the curriculum being delivered in a blended learning approach, the group continued to work online over the following months to achieve their qualification.

Having completed the development of the didactic materials that were needed for the aims and activities foreseen in DLQ, the work with the youth-at-risk commenced. In Ireland, Germany, Lithuania and Cyprus, youth-at-risk were engaged in the embedded-learning training programmes as a direct result of the Train-the-Trainer programme developed and delivered by the project consortium. All resources are currently available as Open Education Resources (OERs) and are accessible through the project website: [www.digital-latin-quarter.eu](http://www.digital-latin-quarter.eu).

- 2. One example of individual resources to support the acquisition of key competences - It is important that partners try to identify potential areas where*

*the different art forms to be used in the project (storytelling, video, music/dancing, drama) can be applied to the development of key competences learning resources.*



### **Sheherazade – 1001 Stories for Adult Learning**

Sheherazade was a project funded under the Grundtvig sub-measure of the EU Lifelong Learning Programme in 2011. The project aimed to up-skill adult educators and tutors to use the practices and techniques of story-telling in their teaching, to make the learning experience more interactive, interesting and beneficial to the learner group. The consortium worked over the 24-month lifecycle of the project, to create a suite of resources for tutors who wanted to use storytelling in their approach to adult education, including a tutor manual. This manual contained learning theory, resources, practical exercises, case-studies and best practice examples to empower tutors to use storytelling techniques in their training delivery.

Storytelling was chosen by this consortium as an innovative medium through which to develop learner competence. The reason for this is that research shows a large number of competences can be developed by engaging in storytelling. These competences are related to oracy, literacy, communication but also to cultural awareness, identity building and social skills. A significant body of research has been undertaken on the role of storytelling in competence development but practically all of it refers to children or young people, so there are lessons which can be taken from the Sheherazade project and applied to CRE8IVE; however the Sheherazade team focused solely on adults.

The Sheherazade project piloted a training programme for adult educators, whereby they were trained to use storytelling techniques with a variety of social groups. Story-telling has had multiple applications in training in the past and has worked most effectively with adults with low literacy and low educational attainment, with migrants groups, disadvantaged women and marginalised youth. Following this training and the dissemination of the tutor manual, a series of evaluations were undertaken by project

partners. The outcome of this evaluation process was that the partners reached certain conclusions with regard to storytelling as a training methodology. Firstly, they realised that storytelling is highly appropriate to lower the threshold to education and to create innovative and attractive pathways to the acquisition of key competences: literacy, foreign languages, cultural awareness, and social and civic competences. Secondly, the consortium determined that introducing storytelling in adult learning and a variety of community education contexts also improved the attractiveness of and access to learning, especially for low-skilled adults, disadvantaged citizens, marginalized youth and migrants. Finally, the consortium concluded that while the language used in training provision is often inaccessible and unengaging for the learner, the language used in storytelling is complementary and is easily accessible; even to those with low literacy and a lack of commitment in formal education, storytelling was seen as an accessible approach to reaching these learners. Storytelling, as a method of training delivery, has great potential to attract and motivate learners from non-traditional backgrounds to learn; especially marginalized youth or youth-at-risk who are involved in second-chance education programmes or who are classified as NEETs, where the traditional, formal education system has failed to retain them. The tutor manual and all resources are available as OERs on the project website: [www.sheherazade.eu](http://www.sheherazade.eu).

DLQ also used creative tools to encourage the development of competences in marginalised youth. Through the bespoke ACT Curriculum, which was designed for and implemented with young people, literacy, numeracy and digital skills were developed, as well as the key competences of cultural awareness and expression and social and civic competence. ACT stood for the Administrative, Creative and Technical roles involved in film-making, and each young person was encouraged to undertake a mixture of roles from each category, working as part of a film-crew. Through this work as an informal crew, young people completed a series of 8 film-making tasks and projects, which helped to develop their competences without having to be sat in a classroom, learning in the traditional context.

The ACT Curriculum adopted a progressive pedagogical approach, incrementally building on the skills, competencies and knowledge of young people and validating their

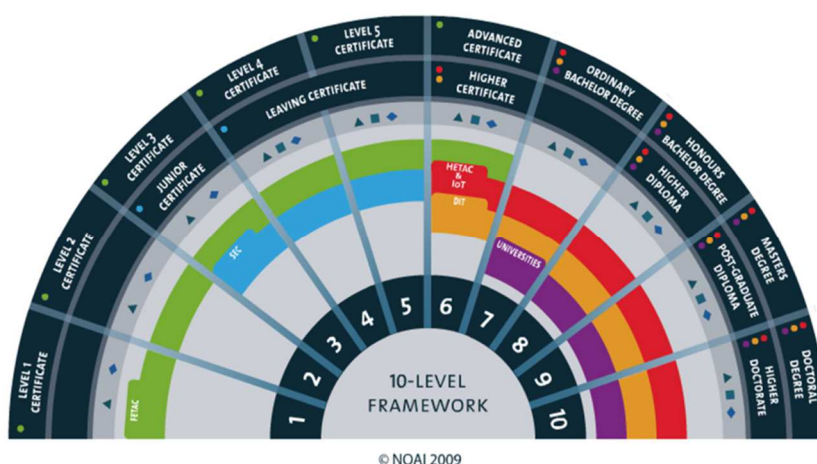


learning experiences along the way through a series of interactive and practical hands-on training sessions. Engaged as trainee film crews, the youth involved, particularly those who had a negative experience of mainstream education, were trained in the key competences of social and civic competence, and cultural awareness and expression through the use of embedded learning techniques: and in literacy, numeracy and critical thinking through the use of enquiry-based learning techniques. The ACT Curriculum is available as a downloadable handbook through the project website: [www.digital-latin-quarter.eu](http://www.digital-latin-quarter.eu).

## 2.1 Additional Information

Meath Partnership is a nationally accredited training provider, meaning that we are certified to offer an accredited Train-the-Trainer programme in Ireland, which is accredited at QQI Level 6 Minor Award.

This is represented on our National Qualification Framework as follows:



There are a variety of awards offered at this level by Quality and Qualification Ireland (QQI); these are as follows:

1. Major Awards: The principal type of award made at any level. A combination of minor awards (modules) leading to one overall award.

2. Minor Awards: Minor awards provide recognition for learners who achieve a range of learning outcomes but not the specific learning outcomes required for a major award.
3. Special Purpose Awards are made for very specific purposes. Examples include Health and Safety or Construction awards.
4. Supplemental Award: Learning which is additional to previous awards. It could relate to updating and refreshing knowledge or skills, or to continuing professional development.

To achieve the accreditation for Train the Trainer in Ireland, participants must complete two separate modules under the new QQI-model; namely: Training Needs Identification and Design and Training Delivery and Evaluation. In order to satisfy the accreditation for these modules, participants must complete the following assessments and submit them to QQI for approval before the accreditation is awarded:

1. Skills Demonstration: 40% - Completed in course contact hours. Required by all participants and for assessment purposes
2. Learner Record: 20% - Completed in course contact hours. Required by all participants and for assessment purposes
3. Project: 2000 words 40% - To be submitted 4-6 weeks after the course has been completed. Required for assessment purposes.

On the successful completion of these assignments, the QQI-accredited training provider, i.e. Meath partnership, corrects the assignments and awards a mark/score, this is then verified by an External Verifier who is appointed by QQI, and finally the mark is verified directly by QQI before the accreditation is awarded.

## 5. ITALY

Consulting the web about the “train-the-trainers” experiences in Italy, we have found the following organisations committed in the specific field of creative arts, some of them linked to religious organisations (e.g. Salesians):

- CREATiv Formazione (<http://www.creativformazione.it/Formatori.aspx>) is a certified body for the training of teachers and youth workers by the Ministry of Education and it is located in Reggio Emilia (Emilia-Romagna region), a town of the North of Italy. It was born in 1994 and its mission is to foster creative arts in pedagogy and education in general.
- Nueva Idea is composed by a group of artists, clowns, trainers and creative people engaged in the youth work, located in Collegno (Turin), they provide also train the trainers courses (<http://www.nuevaidea.it>).
- The Italian Association of toy library workers, game and training FLAIG (<http://www.flaign.it/pages/formazione.php>) is a national association based in Sezze (in the region Lazio) and it offers train the trainers courses (basic, updating and specialisation training) for teachers and youth workers engaged in toy libraries.
- Oragiovane Onlus, is cooperative located in Padua and targeted to youth work and they offer training opportunities for trainers and youth workers (<http://www.oragiovane.it/>), where the creative practices and games are included in the technical competences.

Related to the educational relationship, beyond the university pathways, some Masters targeted for working with children and adolescents are provided by universities and private organisations. Just as example:

- I.S.P.E.F. – Istituto di Scienze Psicologiche dell’Educazione e della Formazione – Owner of the Masters concept and responsible for the certification (<http://www.eceducation.it/nuovo2/form-edi.htm>), in partnership with E.C.E. (European Centre of Education).

In Italy, the professional profile of Youth Worker, in the National system of Professions is classified (in the national database of ISFOL – Ministry of Labour<sup>1</sup>) in two different fields:

- Among the technical professions (3): 3.4.1.3.0. the “cultural animator”, assimilated to the touristic workers.
- Among the qualified professions in the commercial and service sectors (5): 5.4.4.2.0. “Security officer for children and assimilated”, where we can found the youth work detailed in the different contexts (social and cultural centres, after and pre-school activities, baby sitting, summer camps etc.).

Qualification courses are organised at Regional level, as the qualification repertoire is in charge of the regional bodies. In each region there are training centres, accredited by the regions, to provide training courses for youth workers.

In the Qualifications Repertoire of the Region Lazio, there is the professional profile of the “Social Animator” (3.4.1.3), within the Social care and Health Sector.

<sup>1</sup>

[http://fabbisogni.isfol.it/professioni\\_navigazione.php?flag\\_ricerca=0&tipo\\_ricerca=1&tip\\_ricerca=3&parola=animatore&uno=5](http://fabbisogni.isfol.it/professioni_navigazione.php?flag_ricerca=0&tipo_ricerca=1&tip_ricerca=3&parola=animatore&uno=5) [consulted on 1/2/2016]

Among the knowledge we can see “techniques of animation”, and among the competences those related to the organisation of educational interventions by exploiting creative practices, like drama, body expression, music, motor and manual activities as painting, drawing, work with clay and paper-mache.

The training pathway is articulated in 4 areas of competence: (1) social animation; (2) educational animation; (3) Game and recreational animation; (4) Formulation of primary prevention.

In the Region Lazio, in order to gain a qualification, there is a standard between 500 hours and 800 hours, shared between classes (70%) and training internship in enterprises (30%). For unemployed people before a guidance process is planned, as well during and after the internship a coaching support. Any e-learning activities are NOT allowed.

For gaining the qualification, the assessment procedure is granted by proofs simulating a working situation and evaluated by a Commission composed by a public officer of the Regional Labour Department, as president of the commission committed by the Region, the director of the training centre and 2 trainers involved in the training course, 1 representative of the former province labour offices, 1 from the Ministry of Labour, 1 of the Ministry of Education, 1 of social parties, and 1 of enterprises associations. About this issue, in our Region Lazio, the related legislative norms are: Regional Law nr23 of the 25/02/1992; Act of the Regional Council nr1509 of the 21/11/2002 and Act nr126 of the 24/01/2005.

Speha Fresia direct experiences in exploring the effectiveness of creative arts application were implemented valorising the “Transcultural Biography Work”<sup>2</sup> (TBW), applied with adults with migrant background. In the TBW handbook are collected some examples of exercises implicating activities, like: drawing, listening or producing music, storytelling exploiting objects, images, flavours of spices and taste, or grids (e.g. genogramma, family tree or photo gallery etc.).

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<sup>2</sup> “REALIZE – TRANCULTURAL BIOGRAPHY WORK – MANUAL” (ISBN: 978-9944-452-62-5), implemented through a Grundtvig Multilateral Project “Realize – Transcultural Biography Work for Adult Education” (**510559-LLP-1-2010-1-IT-GRUNDTVIG-GMP**)

Exercise: Pictures of roads or doors					
Time (min./max.)	Target groups	Description	Setting	Training supporting materials	Outcomes/Achievements
30-60 minutes	Teachers, social workers, migrants, unemployed, adults	This method is suitable as the ice-breaking activity for the start of the activities. Participants are asked to choose one picture which best answers questions: What way did you take to come here? Which door did you have to open to enter this place? Participants in turn spoke of the picture they chose about the feelings they had before this situation, what they had to overcome before arriving to the seminar, and what they felt in a new group of people. At the close of this activity, all participants shared what they felt while carrying out the tasks. This should take about 30 minutes.	Big room with chairs in circle.	Pictures of doors and roads, lanes, paths and lain on the table. The number of pictures should be such that even the last participant could have a choice.	Introduction and sharing experiences through the use of an object or a photograph helps the participants to open up in front of the group and to talk to the audience. This is a good start for further activities.

Exercise: Music Workshop					
Time (min./max.)	Target groups	Description	Setting	Training supporting materials	Outcomes/Achievements
<p>From 2 to 6 hours</p> <p><b>Step 1:</b> Participants introduce themselves (15/45 minutes).</p> <p><b>Step 2:</b> Choice of instruments and talking about ourselves (45/135 minutes).</p> <p><b>Step 3:</b> Playing instruments (40/120 minutes).</p> <p><b>Step 4:</b> Final collection of emotions (20/60 minutes) .</p>	<p>Different beneficiaries: teachers/trainers, social workers and adult learners in multi-language learning environments; specially migrants and refugees.</p> <p>Suggested maximum 15 participants.</p>	<p>Each participant chooses an instrument among those available placed at the centre of the room.</p> <p>Through music, the participants will be encouraged to initiate a reflection on their own cultural identity. The aim of the discussion is to talk about reasons that have led to the choice. The participants are invited to talk about emotions and reminiscences <i>realized</i> through the instrument choice.</p> <p>On the assumption that the participants do not speak the same language, the Music will be the “common space” within which try to overcome cultural barriers and to contaminate each other, finding out similarities and new combinations.</p>	<p>A wide and soundproof space.</p>	<p>Paper</p> <p>Pens</p> <p>Lap top</p> <p>CD player</p> <p>Loudspeaker</p> <p>Microphone</p> <p>Percussion</p> <p>Music instruments (better if traditional percussions)</p> <p>Wide blackboard to collect/show participants’ contributions</p>	<p>A satisfying discussion should be promoted towards cultural inclusion. These techniques are useful in facilitating the process of effective communication of experiences and mutual understanding, emphasizing and highlighting similarities and differences in order to overcome divisions and to achieve genuine knowledge of the other. It encourages individuals’ and in group experimentation and increase competence in dealing with a codified system of rules, as music requires. The result will be a transcultural biography musical workshop, where learners and facilitators will affect each other giving rise to new reflection points through the music.</p>

**Exercise: food, spices and fruits – a bridge of taste**

<b>Time (min./max.)</b>	<b>Target groups</b>	<b>Description</b>	<b>Setting</b>	<b>Training supporting materials</b>	<b>Outcomes/Achievements</b>
60 minutes	All - particularly migrants and people coming from different regions	<p>Collecting food, spices, fruits, and other objects from different regions/countries useful in stimulating memories and start informal discussions. People can select an element as something known to them, important in their countries or in their personal life. They recount memories linked to the chosen element, why they choose it and what they remember of their life in those relations.</p> <p>This exercise does not challenge the identity but softly prepare to initiate a longer memory journey. Trainers can easily guide the participants also to see the similarities of the food.</p>	<p>Dispose the food in a very attractive way on a table, well decorated and colourful, eventually with old music instruments or other old objects. Better is in a separate room from where the session takes place</p> <p>The exhibition should be left for the entire session because it can give ideas and other stimuli to continue the discussions or to depart from difficult and tense situations.</p>	Examples of traditional food, spices fruits, and different objects (music instruments or other old objects).	Relaxed social contact and direct informal involvement. It creates a family atmosphere, opens the dialogue and easily stimulates positive memories.



## 6. PORTUGAL

### **Individual resource #1: OUR GROUP COREOGRAPHY**

#### **Aim**

- Increase their non-verbal communication level of perception
- Establish connections between proper and improper behaviours

#### **Description:**

- Gather the whole group in a circle. Then ask to a volunteer to make a proper or an improper gesture. It's up to each participant to choose his/her own gesture with complete freedom. Then, the person on the right of the participant that made the first gesture will reproduce it and add a new one. The third person will reproduce the first, the second and add a third gesture, and so on.
- The procedure is repeated until the last person (usually the trainer) adds the final gesture. Then, it's time to rehearsal all the gestures, by order of appearance, two or three times, until everyone knows the whole choreography.
- At the end, a rhythmic music is added, and everyone gets to dance the music with the choreography created.

### **Individual resource #2: ("Energizer") SHOULDER TO SHOULDER**

#### **Aim:**

- Increase their interest and willingness to continue the session;
- Increase their level of activity, interaction and motivation

#### **Description:**

- Participants will be standing in the room in a wide and free of obstacles zone. When the music starts, participants will walk and / or dance in free space, releasing their tensions, warming to the music and they can go (or not) interacting with their colleagues.
- Throughout the song the trainer will mention some parts of the body and when he/she does so, the trainees have to quickly unite, linking up these body parts (eg. The trainer says "Shoulder to shoulder" and trainees approximate to the other companions quickly, letting their shoulders touch. Then they should continue to "dance" while they are united). After the trainer says "Alone", the trainees move away and follow dancing alone in the room space until the trainer gives an indication of another body part.

### **Individual resource #3: DRAW ME TWICE**

#### **Aim:**

- To understanding the importance of feedback for effective communication
- To develop the ability to distinguish the elements that contribute to an effective feedback

- To develop the ability to give a good feedback

**Description:**

- One person will be chosen to describe a drawing for the group.
- This person will receive a sheet with a drawing and will describe it to the group.
- This description will be performed twice:

I) on the first time, the person viewing the drawing must describe it and no member of the group can ask questions (information; one-way communication) – about 8 minutes;

II) on a second time, a new drawing is given and the person viewing the drawing will describe it, but now the group members can talk / ask questions to the person who is describing the design – about 8 minutes.

- At the end, every person will compare their 2 drawings and will easily understand that the second is more similar to the original, since it existed the possibility of feedback for the second drawing: trainees clarified their doubts, they could tell whether or not they understood how the drawing was being described, etc. ... they had the chance to create a more effective communication.

**Individual resource #4: WHAT YOU SAY IS WHAT YOU MEAN?**

More important than 'what is said' is 'how it is said'. The meaning of words/speeches changes completely according to the way it is said/done. The purpose of such exercise is to stimulate the creative and interpretive skills of trainees, who will use plenty of improvisation by performing it. In order to relate the activity with the construction sector, it would be interesting to provide the trainees with an example of an incident report from a work situation.

Provide all the trainees with copies of the text and give them enough time to read it in detail at least once, so they can become familiar with the speech.

Such exercise consists in telling the same story (provided in the text) five times in a row, using five different ways, changing the inside structure, if that is the case, or using the same drama development. By performing such exercise, trainees should try as much as possible to give every time a different focus or "purpose" to the speech or, on the contrary, to keep overshadowing the moments of the story that represent the main points of plot development. If trainees choose to speak by being in the shoes of a specific character, they should play their roles by performing them in different ways as to give it a different personal "interpretation" which should be original each time.

- 1) At the end of the exercise make a round table discussion with the trainees focusing on the following issues:
  - a. How did they feel during the exercise?
  - b. What conclusions do we take from this improvisation exercise?

- c. How can we recognize the meaning of what's being said in a real situation? What do we need to focus on during a verbal communication?

In Portugal we have the “Initial Pedagogical Training of Trainers” certificate since 1991 in our national system. The goal is to assure that trainers acquire pedagogical competences for performing the training and to improve the quality of the VET system.

ISQ is one of the certified entities to provide these TtT courses. Bellow you can find some of the characteristics of this training:

### 90 hours – presential / b-learning

This training includes sessions of lectures, group discussions, individual and team work, planning, modules presentation and simulation.

The Pedagogical Training of Trainers includes the following dimensions:

- Pedagogical**, which aims at the acquisition and development of needed skills in terms of modalities, contexts and target-groups, including the use of ICT and communication in different learning situations
- Organisational**, including the techniques and methods of planning, management, organisation, monitoring and evaluation of the training
- Practical**, which consists in the application, contextualised - real or simulated - of the technical and pedagogical skills developed during the training
- Deontology and Ethics**, which includes the respect for rules and professional values as well as for gender equality and ethnic and cultural diversity

Modules	Pedagogical	Organisational	Practice	Deontology & Ethics
1. Training system and context	✓	✓		✓
2. Initial training simulation	✓		✓	✓
3. Communication and group dynamics	✓		✓	✓
4. Pedagogical methodologies and strategies	✓		✓	
5. Operationalization and action plan	✓	✓		✓
6. Didactical resources and multimedia	✓	✓	✓	

<b>7. Collaborative platforms of learning</b>	✓		✓	✓
<b>8. Training and learning assessment</b>	✓	✓	✓	✓
<b>9. Final training simulation</b>	✓		✓	✓

## 7. ROMANIA

Taking into account that most of the youth at risk have issues concerning the digital competences and the communication in foreign languages, the best practice in train –the-trainer programmes would be related to these two main competences. Thus, the trainer should provide motivational courses while teaching youth at risk. Consequently, such motivation is reached if the trainers use the adult learner's experience and knowledge as a basis from which to teach. Moreover, the trainers should show the learner how the course will help him to attain his goals. They should also make all course and text materials practical and relevant to the adult learner. In addition, the trainers must be aware of the fact that their learners have different learning styles and they should involve all the styles in order to make everyone understand the course. Thus, they should provide the information through visual, auditory and kinesthetic techniques.

As an example of good practice is the idea of a trainer to encourage people to read by providing them with books free of charge. The only condition is to pay a monthly fee of 10 lei (approximately 2 euros) as membership fee. In exchange, the members can borrow books of personal development, financial education, marketing, sales, other domains. The participants are encouraged to bring their own book to lend to others or to donate it to the club.

What are the advantages to be a member:

1. Networking
2. The opportunity to practice public speaking
3. The opportunity to become a partner of the club
4. Borrowing very good books
5. The opportunity to hear how books have changed lives.

This method of learning brings people together and makes them talk about books and the ideas that are in the books. It encourages the personal development, it encourages and develop public speaking, analytic and critical thinking.

Thus, this is an example of learning through experience, which means that the trainees are allowed to experience what they are learning. Therefore, any activity that gets the trainees involved makes the learning experiential.

The good practice presented above was used in a programme in order to encourage youngsters to read about different fields.

The individual resources to support the acquisition of key competences are available in different forms: translated materials, books and multimedia resources. Therefore, as far as the foreign languages competences are concerned there are some useful resources used for reading and spelling:

- Decodable readers are essential components of an effective structured phonics program as they allow readers to apply their skills to passages of text.
- The Moon Dog Series is a catch-up phonic reading series for older, struggling readers who would benefit from starting at the very beginning. It is aimed at older students and adults who are struggling with reading in mainstream and special needs settings.
- Computer-based programs are useful resources for students and adults to reinforce and consolidate their learning. Examples include WordShark to improve reading and spelling and Earobics to support phonological processing skills.