



# Cre8ive

## Results from IO1 Research

Second Project Meeting

Tessaloniki, Greece

30 March 2016



Funded by the  
Erasmus+ Programme  
of the European Union



# FIELD RESEARCH



**GOAL:** implementing a questionnaire to youth workers and education staff working with disadvantaged youth/youth-at-risk.

**HOW:** via a survey online, face-to-face interviews or other.

**MINIMUM:** to get at least five questionnaires answered.

**Total Number of Inputs: 75**

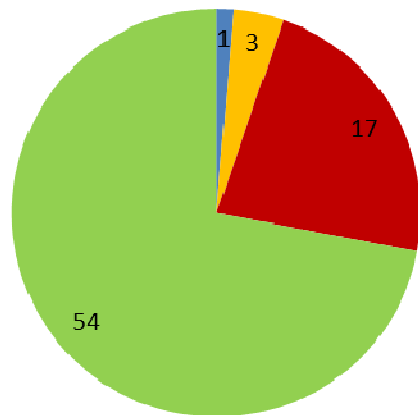
BG: 16 CY: 8 EL: 9 IT: 15 IE: 5 PT: 8 RO: 14



# FIELD RESEARCH - Profile

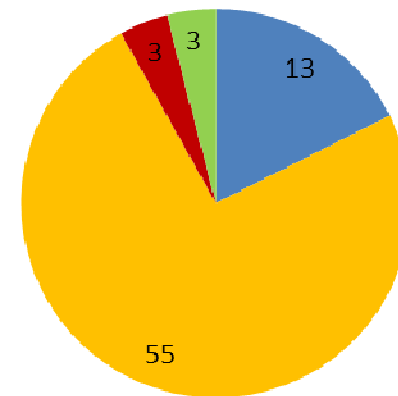


**Professional experience**



■ None ■ Less than 1 year ■ 1-5 years ■ More than 5 years

**Level of education**



■ Secondary school or equivalent ■ University degree ■ PhD ■ Other

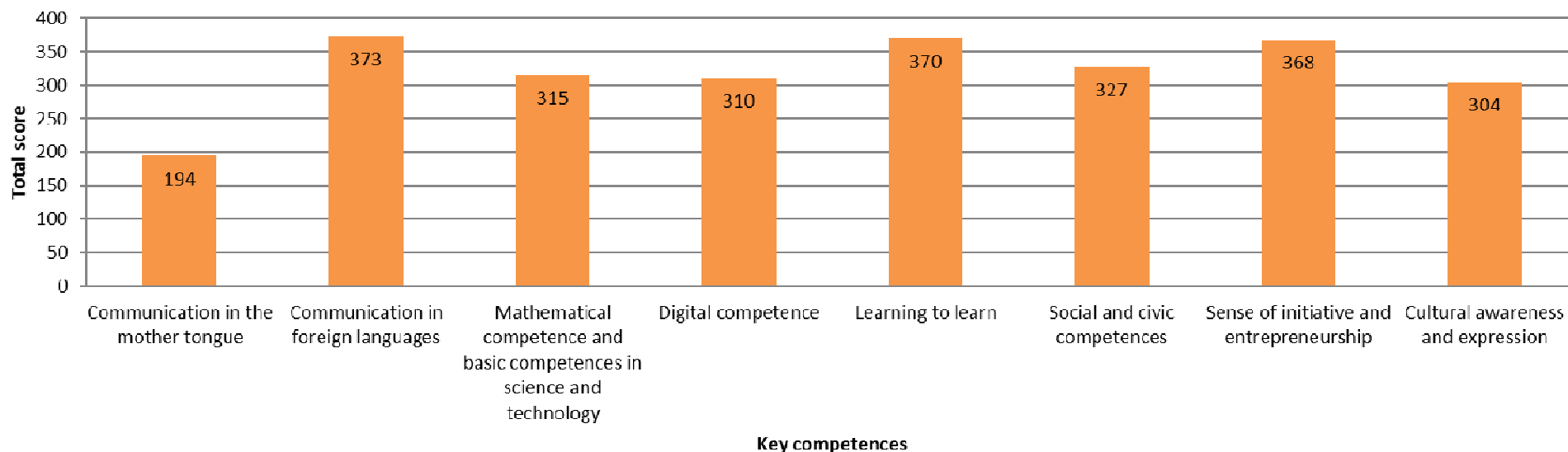


# FIELD RESEARCH - Experience



## Prioritisation of key competences to be addressed

(highest score means highest priority)



# FIELD RESEARCH – Experience



## **2. About these eight key competences, which are the most significant barriers for young people?**

“Poor coordination between the institutions responsible”, “Do without worrying that they will laugh PEER”, “Difficulties in communication - lack of interest”, “isolation of young people; their disbelief in the good; lack of skills” BG

“lack of structural support”, “Lack of cultural awareness, ethnocentrism, lack of willingness to communicate with other cultural groups.” CY

“lack of interest about any new knowledge”, “Growing in unstable environments”, “Abusive domestic environment and a culture of highly risky behaviors (drugs, alcohol, unprotected sex etc)”, “The inability to communicate due to language competence” EL

“Lack of awareness of importance of completing school etc to gain knowledge”, “lack of opportunities and information”, “They don't feel valued in their community”, “Lack of money” IE

“Being poor, homeless”, “lack of self confidence”, “the collective attitude”, “Self esteem” IT

“very complicated backgrounds and sometimes lack of support from their families”, “Lack of social and interpersonal skills”, “language difficulties”, “lack of feeling of social and cultural belonging”, “Difficulties in expressing themselves orally/in public” PT

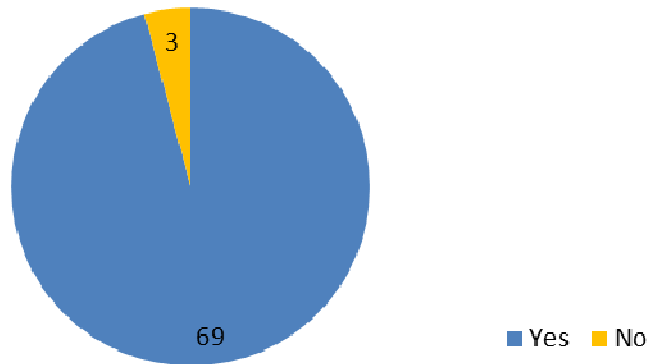
“Digital competences, sense of initiative and entrepreneurship, cultural awareness and expression, learning to learn and communication in foreign languages.” RO



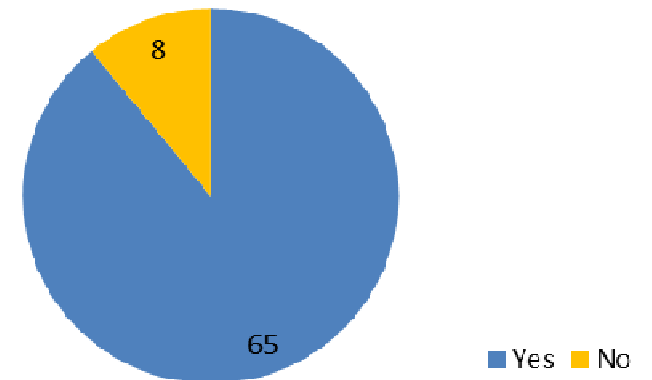
# FIELD RESEARCH - Experience



3. In your experience, have you identified cases when creative arts could assist your work as a youth worker?



4. Do you have any experience in using creative arts to develop youngsters' competences?

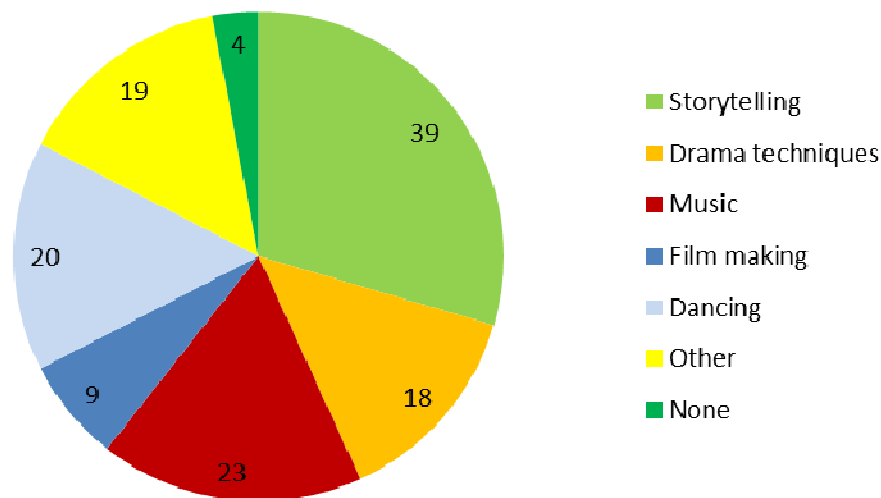


# FIELD RESEARCH - Experience



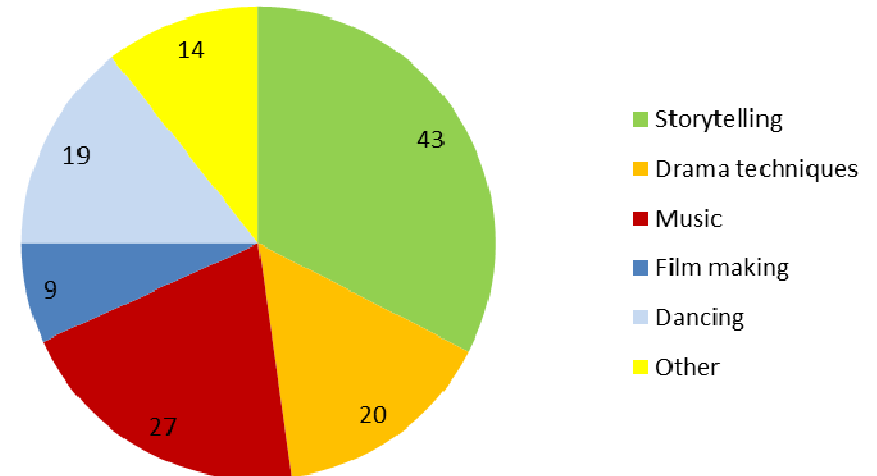
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5. What type of creative tools do you use at the moment with young people through your day to day work?



Other: graphic/visual and handcrafted arts, writting, drawing...

6. Are there any art forms with which you would feel more comfortable working with? (multiple answers are possible)



Other: drawing, photography, writing, visual arts, ...

# FIELD RESEARCH - Experience



## **7. What are the 3 core challenges you face in working with youth at risk /marginalized youth?**

“Apathy frivolous attitude to education”, “insufficient funds for the purchase of the equipment”,  
“insufficient competence” BG

“Language, hope and belief that we want to help”, “other peoples expectations, giving them a sense of initiative, finding new and creative learning methods all the time”, “ack of hope for change on their part lack of support by the state” CY

“The connection I have to built with them, the intimacy”, “The struggle not to feel sorry for them”, “The struggle to understand why many of them do not realize that they are marginalized”, “Hostility and lack of trust towards outsiders. Since society does not care for them (thus being marginalized) why they should trust you?”, “language, social and cultural barriers”, “Absence of even basic skills such as arithmetic, writing & oral expression” EL





# FIELD RESEARCH - Experience



Creative

## 7. What are the 3 core challenges you face in working with youth at risk /marginalized youth?

“Not managing in mainstream school, we need creative approaches to buy them in”, “Home environment of the youth”, “lack of resources, lack of support for young people at home in relation to completing school, not enough emphasis on building confidence in young people and giving them the skills they need to excel in terms of their personal development.” IE

“To involve them in a creative workshop”, “to give them the feeling to take part of group”, “to prove them learning can be a nice experience” IT

“Keeping them motivated and focused on their objectives; their illiteracy; their lack of social skills”, “Relationship problems (between me and them), their difficulty in accepting the rules, motivating them for the programmatic contents/subjects”, “to have an emotional and pedagogical sensitivity in the most problematic cases”, “their aggressive behaviour and their lack of a life path”, “Expectations management - theirs and mine”, “To create a trusting environment between them and their peers in the classroom”, “to make them understand their potential” PT

“Social background, lack of materials of education, lack of motivation.” RO



# FIELD RESEARCH - Experience



Creative

## 8. What could be the main obstacle to implementing creative art in your training/counselling sessions?

“Insufficient funds”, “poor motivation from students”, “The time for preparation large number of students in a group”, “The specifics of the arts which I do not know well” BG

“The existing system does not provide for such expression”, “lack of knowledge and lack of education material”, “To feel confident to use one method”, “the fact that I have curriculum to cover” CY

“the struggle to be creative when situations that you do not approve happen around you”, “To find the time for the empirical training”, “Gender based and cultural stereotypes regarding arts & artists”, “Lack of proper equipment/space”, “Given that creative art is more effective when it is applied within a group, I believe that the main obstacle could be their lack of trust and confidence to work and cooperate with others. From my previous experience I have seen that they need more time to open themselves and to actively participate in the activities.”, “lack of the proper knowledge of applying creative arts” EL

“Children not willing to engage in something new”, “Resources - funding materials – space”, Not enough time” IE



# FIELD RESEARCH - Experience



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## 8. What could be the main obstacle to implementing creative art in your training/counselling sessions?

“Lack of financial means”, “To have the capacity to manage them (to feel confident)”, “to make the link with the "official learning context”, “Lack of faith from institutional partners, difficulties to make understand how art is following other objectives in education”, “Space” IT

“Lack of technical competences (to produce films, for instance)”, “lack of time to implement creative arts keeping up, at the same time, with the mandatory programme”, “lack of physical conditions (ex: materials, spaces, etc.)”, “To make the link between these techniques and the programmatic contents”, “Probably the fact that it requires them to expose/show themselves”, “The main obstacle is the formatting of the VET system (in terms of training curricula), much oriented towards the achievement of pedagogical objectives in a certain period of time, often not allowing us to explore the teaching/learning process through creative arts and develop a greater expression of their critical, analytical and exploratory thinking.” PT

“Lack of materials of education” RO



# FIELD RESEARCH – Training Needs



Creative

## 9. What kind of training do you think you need to start using/better use creative arts in your sessions?

“Training to enable me to meet with various methods and tools when working with these young people and what kind of support they need”, “How to get to the heart and soul of the young?”, “training of specialists in different application techniques”, “Any kind would be useful”, “Online Education” BG

“self exploration, and development of inherent skills and talents”, “to built self confidence and feel free to express”, “Something specific and tailor made, for example on drama techniques” CY

“theoretical and practical training (workshops)”, “Training that involves new techniques and methodologies related to the innovative teaching”, “How to overcome the trust and good faith issues that arise with the marginalized youth, how to come closer to them without becoming like them, how to propose and implement creative arts while overcoming the cultural and gender barriers. How to explain them in their “language” theoretical concepts, aesthetics and technical tools/processes.”, “For me it would be very helpful if I had some additional information and practice about how to cope with unexpected occurrences like conflicts, denial for participating in the activities or disrespect. For example, a toolbox with cases-examples and their possible solutions could be really useful.” EL



# FIELD RESEARCH – Training Needs



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## 9. What kind of training do you think you need to start using/better use creative arts in your sessions?

“Consistent training, practical demonstrations”, “course in creative arts, proper practice with new materials supported by an expert in this field”, “We currently have none so would need anything that is relevant and available”, “A specific training course incorporating various creative art mediums as a tool for working with young people” IE

“to practice a *creative workshop* to have more experience”, “to analyse situations we can meet/ face in this kind of workshop”, “to work on pedagogy”, “Resources, tools, methodologies and evaluation” IT

“Training on how to integrate these creative arts techniques with the programmatic contents”, “Generalist training about various creative arts and related implementation methodologies for youth with problematic backgrounds.”, “Thematic workshops about several art forms” PT

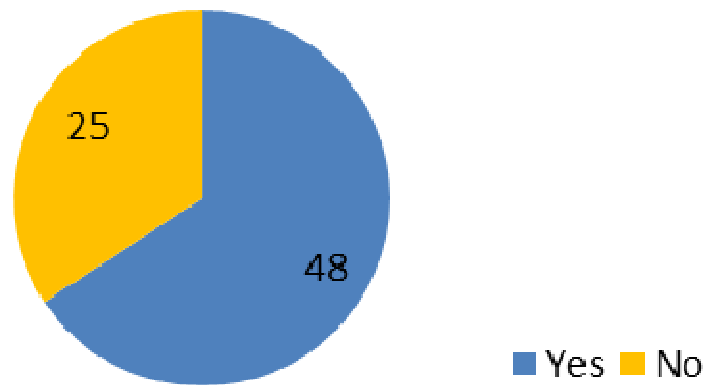
“Training courses that explore the use of dance, music, storytelling and other creative arts.” RO



# FIELD RESEARCH – Training needs



**10. Have you completed any formal training as a trainer (pedagogy, etc.)?**



# FIELD RESEARCH – Training needs



## 12. What do feel would equip you better in your work with marginalized youth?

“speakers, amplifier, microphones, stage lighting”, “working with various computer programs”, “Psychological approaches roleplaying games” BG

“Language skills of the marginalized youth, understanding of their obstacles that they have to face”, “training myself better on how to train others”, “More creative tools”, “More ideas on how to use different types of media to get their attention.” CY

“Practical tools and elements”, “Best practices on working with them, advice from more experienced youth workers, more field time and experience with the youth, adequate support and funding for activities, supervision and guidance in my work with marginalized youth.”, “First of all, my love for my job and my desire to help and inspire young people are of high importance in this field. In addition, creativity and the awareness about the tools that are the most appropriate for each case constitute major factors in my work with youth.”

EL



# FIELD RESEARCH – Training needs



## 12. What do feel would equip you better in your work with marginalized youth?

“Counselling training”, “A full suite of resources to implement with young people, as well as aids to help me to use them effectively with the group”, “increased funding and resources in the area of alternative approaches to engaging with young people” IE

“Regular meetings between trainers to share experience; tools, games, exercises on a web platform”,  
“motivational tools, dynamic” IT

“Training in this specific area”, “Getting to know better their environment and understanding their interests and motivations. Listening to them.”, “Further pedagogical methodologies and strategies”, “Innovative tools/methods” PT

“Funds, training courses, teaching materials.” RO







Creative  
Relevance

## FIELD RESEARCH – Training needs

**13. In your opinion, when working with young people which competences are most needed and how can you improve/further develop/perfect them?**

“Communication, information, professionalism”, “firstly authority”, “Leadership”, “Knowledge of their problems, desires and opportunities.”, “psychological, sociological, pedagogical”, “I would say competencies rather qualities such as patience and erudition” BG

“Empathy, humility and ability to inspire others”, “listening, encouragement, positive thinking. Could be improved with patience and continuous learning.”, “to feel free and safe from others’ criticism to creatively express themselves. understand, accept and love them.”, “empathy pedagogical skills. More training would help” CY

““Empathy, patience and guidance”, “Communication, leadership. Young people need to feel valued and empowered so it is necessary I can instill that in them”, “self-awareness and knowing the young person as they are not as you would like them to be.”, “non-judgmental and supportive” IE

“Social and civic competences, learning to learn, digital competences, sense of initiative and entrepreneurship. All of these competences can be improved providing special courses and trying to motivate them.” RO





## FIELD RESEARCH – Training needs

**13. In your opinion, when working with young people which competences are most needed and how can you improve/further develop/perfect them?**

“I think that communication and good vibes is the most important and I think I can perfect them through acting and drama techniques. I do not want external thoughts and problems to affect my work.”, “The most important I believe is to have a sense of initiative and entrepreneurship. If the young person does not have the drive or desire to take action and do something to better his life, there is not much you can do to help him. You are there to guide and support, but you cannot do the work for them. The creative arts like theater or cinema is a good example of team work and at the same time of individual responsibility. Everyone has his own role but at the same time they are part of a team.” EL

“Adaptation”, “peer to peer approach”, “empowerment philosophy”, “being involved at the same level as the youngsters”, “Mutual listening”, “Make them laugh! (to “open the doors”)” IT

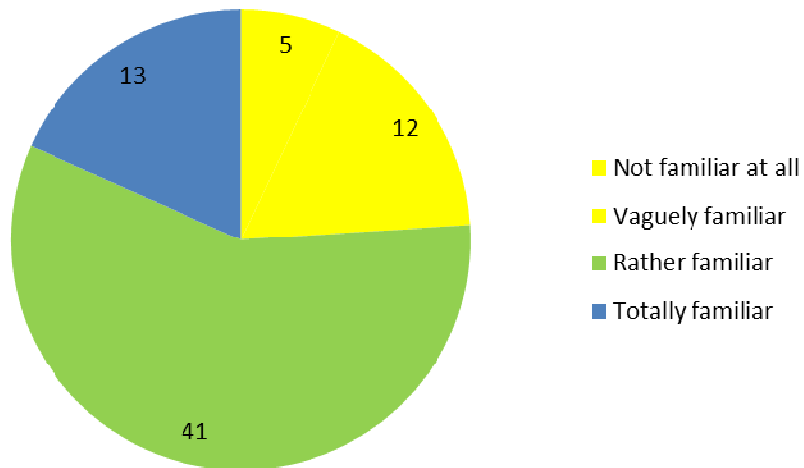
“Resilience, self-motivation, ability to improvise”, “Pedagogical and emotional sensitivity, flexibility, sociocultural knowledge (contexts), planning/doing/assessing, positive enhancing of prior learning. Continuous training is crucial to the professional development of a trainer. Besides this, it is important to practice, keep contact with other trainers, share ideas and experiences in training environments.” PT



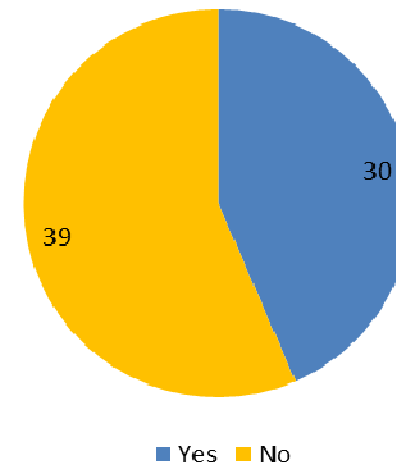
# FIELD RESEARCH – Training needs



14. Are you familiar with self-directed learning and e-learning platforms?



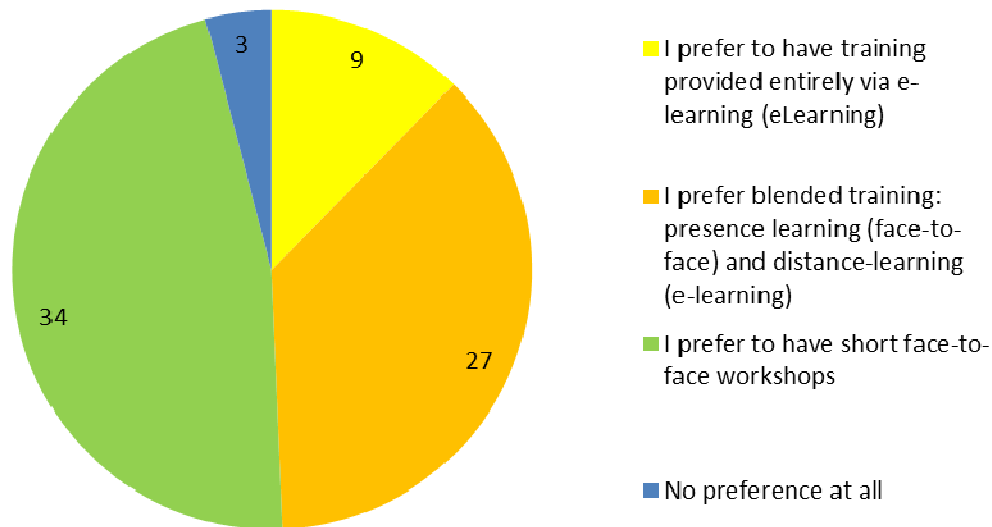
15. Have you experience of e-learning to support your continuous professional development i.e. have you completed an e-learning course through your work?



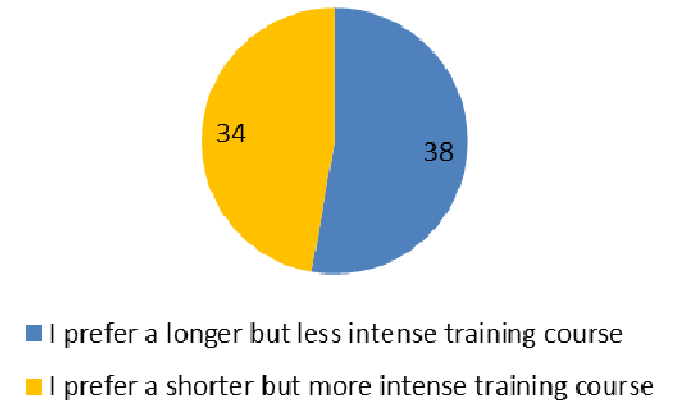
# FIELD RESEARCH – Learning preferences



16. Learning regime



17. Length (dedication in hrs) vs intensity

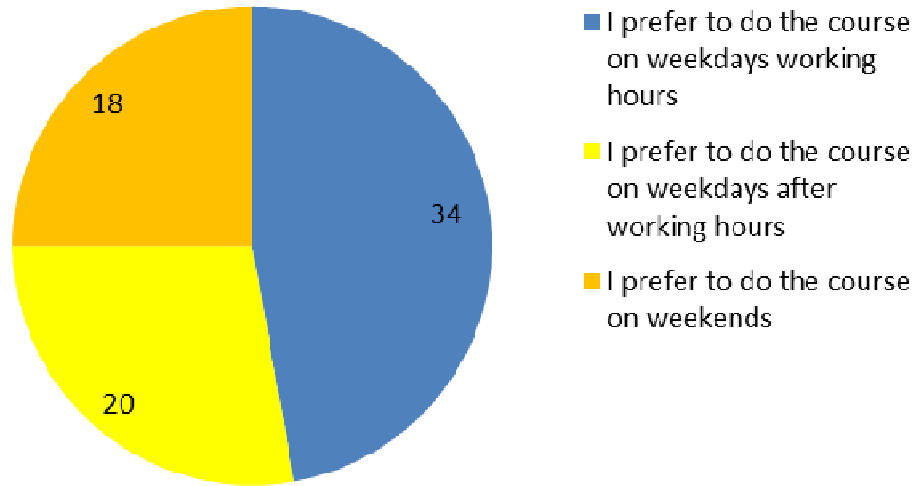


# FIELD RESEARCH – Learning preferences

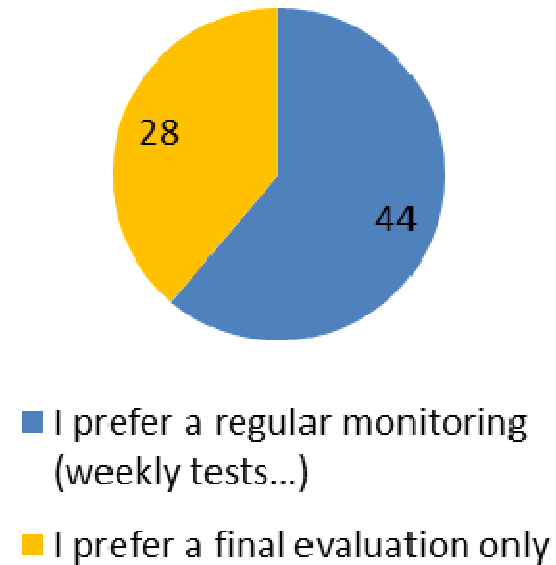


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**18. Balance with work duties**



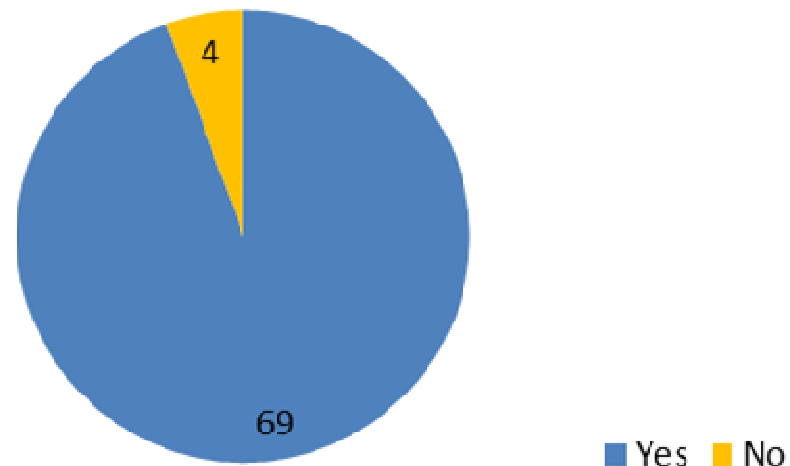
**19. Type of evaluation**



# FIELD RESEARCH – Learning preferences



20. Are you interested in participating in a (free) train-the-trainers pilot course?



# IO1 WORK PLAN



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1. Each partner will produce country research reports in EN, according to the research framework, and send them to ISQ until **January 30th 2016**. **DONE**

2. ISQ collates the individual country research reports and presents the results of the research. **BEING DONE AT THIS MOMENT**

3. Based on that, partners will agree on the curriculum modules for the train-the-trainers programme. **TO DO during this meeting**

4. For each of the modules, Learning Outcomes will be established. **TO DO during this meeting**

5. ISQ will then collate all previous inputs into a brief Summary Research Report and send it to partners until **April 30th 2016**.

6. Partners will then have to translate it and all languages versions will be available on the project website for download. Deadlines:

**May 31st 2016 for translations**

**June 15th 2016 for uploading on the website.**

