



## PILOT PROGRAMME RESEARCH REPORT WITH RECOMMENDATIONS

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The starting point of project DiARC is supporting young people to become more resilient in dealing with the negative impact of COVID-19 and similar crises in the future. In addition, the project supports especially artists who were negatively affected by the pandemic in obtaining opportunities for alternative employment, which we will achieve with the help of online training for these young people.

The first two chapters of this report outline the trainings held in Belgium and England, under the wings of project partners NMCT (BE) and the Mighty Creatives (UK) and the third chapter focuses on the trainings implemented in Slovenia and Bulgaria, organised by Celje Youth Center (SI) and National Management School (BG). All the trainings for young people were implemented by art professionals, that previously underwent DiARC training for building competence for delivering online creativity trainings for aspiring young artists: so called “Train the Trainers” webinar.

## BELGIUM - NMCT

Tulipane Design - Belgium

## DIARC PARTICIPATION

My name is Edit Lakatos, I am the Founder of Tulipane Design.

Tulipane Design is a social enterprise in Belgium that focuses on the creation of ethnic jewellery and aims to fight domestic violence. I also lead creative workshops to pass on weaving as a tool for relaxation. More info on my project can be found here: [Tulipane Design | des bijoux qui ont du sens | HOME](#)



**Overall outreach: 25 young people**

**During the online events, 20 people were reached out.**

**During the in-person event, 5 people were engaged.**

Preparation of the pilot:

In order to prepare myself for the provision of the training, I participated in the ‘Train the trainers’ webinar. I learned there some tricks on how to keep young people involved online and how to deliver/assist the group exercises.

I planned online and in person trainings with the help of the Diarc power points on the creativity and the creative cards. As it comes naturally from my project, I wanted to stress the module on creative practice to solve community challenges. I dedicated therefore a presentation to talk about my project to fight domestic violence and invited another entrepreneur Sanna Pack’Une Vie (a zero-waste concept project) to deliver a presentation as well.

About the online event preparation:



In **March**, I prepared the flyer and Facebook/Instagram announcement for the 2 weekend trainings. I prepared the two following editions (<https://www.facebook.com/events/525305072380639>):

- First edition: 30 april - 1 may 2022
- Second edition: 14 - 15 may 2022

**Expressed interest:** 80+ people

The editions had the following agenda:

9:00 - 9:20: Welcome & tour de table

9:20 - 9:30: Brief presentation of the DIARC project

9:30 - 10:00: Discover the power of creativity

10:00 - 10:30: Explore ways to develop your creative practices

Coffee break

10:45-11:15: Applying your creative practice to solve community challenges - example of Tulipane Design and Sanna Pack'Une Vie

11:15-11:30: Applying your creative practice to solve community challenges

11:30-12:00: Conclusions and feedback from participants

### Marketing and about the online trainings:

In order to reach the maximum number of people, I run a two-week promotion on Facebook and Instagram, focusing on the 16-22-year-old target group in Belgium. Two slow fashion boutiques (Lokal Concept and Orybany), which I cooperate with, also promoted the training on their platforms.

About the in-person event:

The events took place in Lokal Concept and Orybany, slow fashion concept stores with 2 and 4 participants respectively. The events (<https://www.facebook.com/events/440638780869820>) were promoted online and by the shops as well.



### Delivery of the pilot:

People reached: 5

The first edition of the online training (30 April- 1<sup>st</sup> May 2022) was a first experience and it seemed to be too long for young people. It was quite challenging to keep their interest for two days, due to lack of patience or maybe because it was organised during the weekend.

Therefore, I adapted the second edition (14 -15 may 2022) and shortened it to a 1-day training.

### Second event online

People reached: 15

The creative card game was an ice-breaker that helped the participants to share their views on creativity.

In the second part of the training, I also took the time to explain the challenge of domestic violence that I tackle with my concept. I presented the issue of domestic violence in Europe and especially in Belgium and talked about prevention (key role of associations) and art therapy for survivors.





## Appliquer votre pratique créative pour résoudre les défis de la communauté

Défi: la violence conjugale et familiale

Un traumatisme d'enfance  
mais aussi une défi sociétal



Réponse: La création des bijoux

Trouver l'équilibre et bien être

Une sorte de thérapie

Contribuer à un impact social: 1€/bijou vendu au Centre de violence conjugale en Belgique

Ateliers: sensibilisation sur la problématique



## Evénements pour sensibiliser



## Ateliers creatifs



As said, I involved another artist focused on zero waste, who made the module on tackling challenges even more interesting. She brought the environmental challenges to the table and raised awareness about the issues of fast fashion.

The screenshot shows a Zoom meeting interface. On the left, a PowerPoint presentation titled 'SPUV - le défi textile' is displayed. The current slide, 'La production textile', lists environmental impacts of fast fashion:

- Fast fashion :
  - Depuis 1996, 40% d'augmentation de vêtements achetés
  - 50 collections/an vs 2/an il y a 20 ans
  - Production lointain où les conditions de travail sont déplorables
    - 0.24 €/heure, c'est le coût d'un ouvrier textile au Bangladesh
  - 79 milliards de m3 d'eau
  - 2700 L d'eau pour un t-shirt = consommation d'eau potable d'une personne pendant 2 ans
  - 20% de la pollution mondiale d'eau potable à cause des teintures et des produits chimiques
  - 10% des émissions mondiales de CO2, plus que tous les transports vols et maritimes

Below the text is a URL: <https://www.europarl.europa.eu/news/fr/headlines/society/20201208STO93327/incidences-de-la-production-et-des-dechets-textiles-sur-l-environnement>

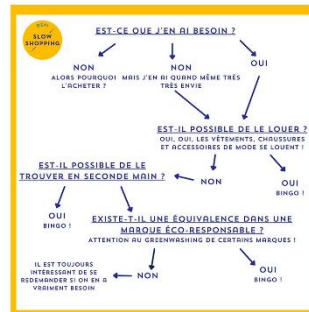
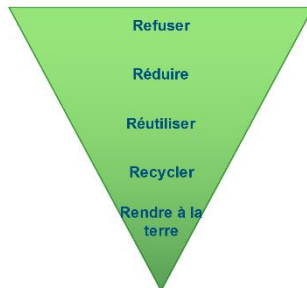
On the right, a grid of participants is visible. The names 'Bruno', 'Edit Lakatos', 'Svetoslava Stoyanova', 'Sanna', 'Audrey', and 'matilin' are shown. A 'You are screen sharing' notification is present. At the bottom, a system tray shows the date as 14/05/2022 and time as 10:53.

This screenshot shows the same Zoom meeting from a slightly different angle. The PowerPoint presentation remains the same, displaying the environmental impacts of fast fashion. The participant grid now includes 'Edit Lakatos', 'Svetoslava Stoyanova', 'Sanna', 'Audrey', 'matilin', and 'iPhone de USER'. The 'You are screen sharing' notification is still visible. The system tray at the bottom shows the date as 14/05/2022 and time as 10:54.

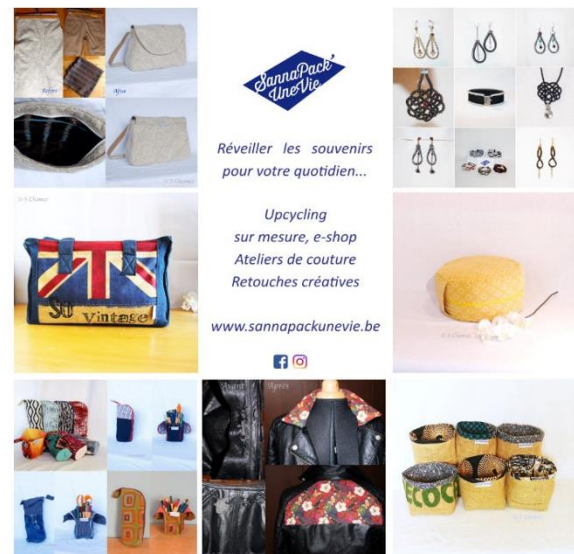


## Conclusion

### Les 5 R's

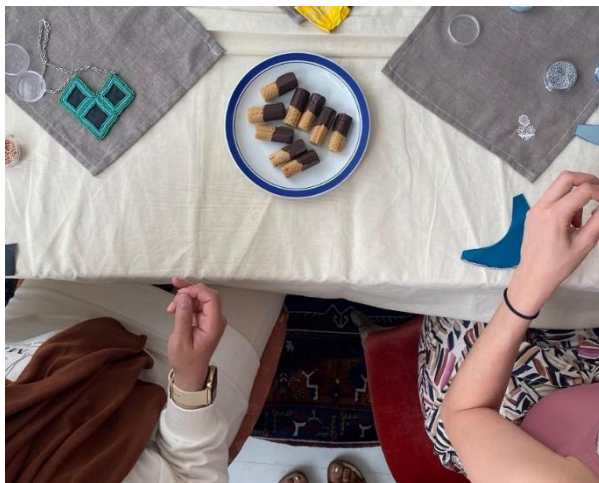


Sous-titre



The in-person event on 25<sup>th</sup> June in Lokal Concept:

The training was attended by two people and I had the opportunity to introduce the Diarc creative cards.



The in-person event on 29 July in Orybany:

People Reached: 4

Pictures from the creative cards exercise:



Overall outreach so far: 25 people

During the online events, 20 people were reached out. During the in-person event, 5 people were engaged.

### The value of DiARC to me as an artist

Diarc helped me to find a new way to communicate with young people and taught me techniques to engage an audience in general. The cards especially are such good ice-breakers for online and in-person events as well, that I will continue using them in the future.

Lessons learned for me and therefore recommended for other artists:

- Include a moderator that provides structure for the training
- Always have an ice-breaker exercise
- Overall training time should be shortened (if online): young people cannot focus for a long period of time
- Involving an external speaker is key to keep interest
- In-person events are more efficient to engage the audience

### ENGLAND: The Mighty Creatives

#### DIARC pilot programme research report; Andrew Martyn Sugars

**Aim of the pilot:** To test the 5 modules developed by the DIARC team with a group of young people, to take them through a creative training journey to arrive at ‘something’ by the end. Preparation for the pilot: Attendance at the online training day held by DIARC partners with participating artists and creative practitioners. These sessions were recorded and subsequently made available as reference. The brief for the pilot was to work with a group of at least 10 young people to take them through the DIARC modules and facilitate their creative journey. There was not any pressure in terms of having a set output required, other than to be able to show something at the end of the course.

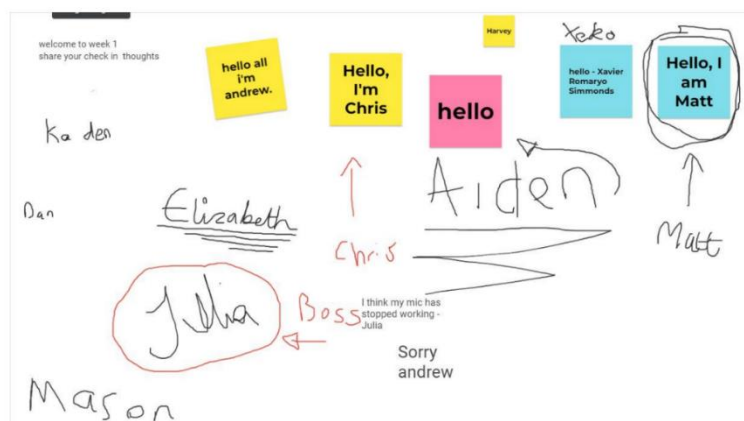
The pilot was required to be delivered online, so I began researching with a group of young people through my connections with a network in York. This proved unsuccessful.

Taking a step back I looked at other networks and connections and finally made a connection with a group of 17-year-olds at Chesterfield college. The tutor of the students was able to use their time on the project as hours towards their work experience needs. The students came into the project as a work experience project working with an external artist.



In a planning meeting held by phone, I learnt that the students were near the end of

their first year of a course in game design. By the time I contacted the college, there was a four-week period during which the project could take place, on a Thursday morning for about 2.5 hours a week. The college offered me the chance to go



into college but stayed fast on delivering via an online platform with the students and staff in a room in college, each of them on their own PC. As well as meeting the needs of the pilot delivery, it also took care of any safeguarding concerns there might have been with working with me as an external facilitator.

Once the sessions were confirmed, I took to revising what I knew about the DIARC modules and adapting the plan to the time I had available. I wanted them to be engaged with the fun creative bits of the course as much as possible.

**Delivering the project:** For week 1 I planned a session with visuals to support as required. A jamboard had been an agreed digital tool to use safely between myself and the students. As we were remote from each other I decided upon a strategy of a jamboard a week and each week to invite the learners to sign into the session. We used the DIARC cards as a means to check in and to tell me about their morning so far. This for me was an important part of grounding each session. It was successful and the students engaged with it each week we used it.

## WEEK 1 JAMBOARD: SIGN IN

In the first session I felt nervous, it was a huge step into the unknown both in terms of who I was working with but also the means with which we were connecting. Sure, I had used teams before, but not to run a session. The staff member being in the room and their established relationship with the learners helped with discipline and ongoing engagement. I found the staff member very supportive of what I was doing too. Each session we had a break - at the time the learners would normally have a break from their screens. By break time in the first week, we had worked through

all the planning. The students were working fast, with focus, and good engagement. Over the break I produced more planning and we worked through this until the end of the session.

## **WEEK 2: HOME WORK**

I learnt that for week two the students would be working from home due to the moderation process in college. We set them a self-directed task to do at home, connected with the work done during the second half of week 1 session.

## **WEEK 3: DRONFIELD**

In week three we caught up with what the students had been doing at home. After pasting their work onto the jamboard, we invited them in turn to speak about what their focus had been and ideas. We discussed what they wanted to develop further. What they were working on was an aspect of a town they either lived in or knew of. The place Dronfield appeared a lot and what emerged was a redesign of Dronfield based upon their lived experience of it or based on what they knew of the place. During week 3 I learnt that in the final week it would only be possible to work with the students for a little over an hour due to staff meetings and other lessons taking place. With the staff member present we negotiated that week 4 would be for the students to share and present their worked-up ideas from their initial sketches. I left the third session about 30 minutes early as the students were all engaged in their respective projects.

## **WEEK 4 JAMBOARD: STUDENT COMMENTS AND FEEDBACK**

Week 4 began in a level of disarray due to public transport issues delaying student journeys. I learnt this was something that the staff and students at Chesterfield College live with all year.

Once we had established who was in the room, who was online and who was unable to be in, we made a start. Two of the students had worked up projects in a 3d design package. With the second student I realised I did not know much about this process so invited them to take me through the workflow. This gave me the opportunity to talk more with the first student who had presented their 3d design project. This



helped me a lot as I felt I had not spoken very well with the first student. I hope that in explaining the workflow, the second student grew in confidence and belief because of the experience of explaining their work to another person. As a general note I had been open and honest with them as much as possible during the entire process.

The final session closed with those present being invited to fill in the DIARC evaluation and add any additional comments to the jamboard.

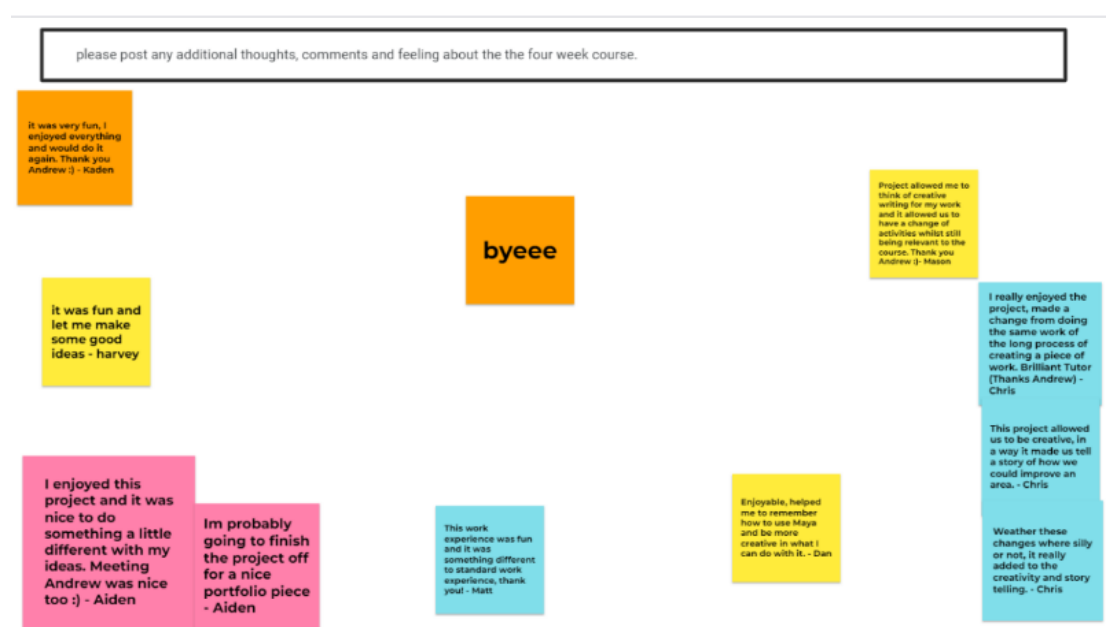
The students were all under 18, there are no permissions in place to share the work of the students publicly. See appendix 1 for examples of the student work - for internal use only.

Facilitator reflections at the end of the project.

It took some time to find a group to work with. Finally using a close contact and their trust in me to connect with a third party.

The time constraint meant I needed to concentrate on the aspects that I felt the participants would get the most out of.

The member of staff I collaborated with was really helpful and understanding, especially in the first week. There was a slight feeling on my part that the slightly chaotic way of working was a little out of their comfort zone.



My favourite week was week 3, we had a good energy around the students sharing their initial ideas and the staff member invited them to share their project on the main laptop in the room. I could see and hear them clearly. What we saw happen was a cross pollination of ideas after the sharing of ideas - this became evident in the presentations of week 4.

My favourite moment in week 4 was a student telling us a story about their image. The storytelling module had been overlooked because of the time constraint and yet we had a student sharing a story. I believe if we had had another 2 sessions, we could have got more of the cohort telling more stories about what they had created/imagined.

I went into the delivery not really knowing what to expect. Now having completed the course I have a baseline of knowledge and experience with which to build upon.

In the final week I learnt about one other work experience the group have had with an external company. Our work experience project was different from the company experience - they had designed 3d game characters and the company made these to sell, the students receiving some money in return. There was general agreement that what they had experienced with the pilot was valuable, they had benefited, learnt, and there was even talk of doing something similar next year with the next end of year 1 group.

### **ADDITIONAL THOUGHTS AND REFLECTIONS**

As an artist with prior facilitation experience, I transferred in skills to working via teams. If I were completely new to working with a group, I would have benefited from working with an artist with prior facilitation experience.

### **ADDITIONAL FEEDBACK FROM JULIA OF CHESTERFIELD COLLEGE**

One of the students is selective mute. He was offered the opportunity to share about his project and took it. Julia commented he would not normally talk to a stranger. Having the session at the end of the year was positive, it was “rather nice” that there was no pressure for the students. We both agreed that if the project were to have taken place at the beginning of the year, it would have been quite different - the students not knowing each other being a barrier to their engagement. The group

were described as bright. Getting to know students when solely interacting on line is difficult - from pandemic experience of teaching.

### RECOMMENDATIONS BASED UPON THE PILOT EXPERIENCE

The DIARC model of online creative experiences is dynamic - based on who is delivering, nature of the group they are working with, and the amount of contact time available - understood on a case by case basis. I would recommend some boundary setting to guide the model towards those who will benefit most from an online experience ie. already established groups of learners.

Witnessing the group in Chesterfield interacting, I saw how through working in the pilot there were conversations happening between staff and learners not previously experienced - the question of where people lived and what they thought about it were conversations happening for the first time. I recommend the citing of the value the time of being with each other, beyond a time of formal learning.

The benefits of having an online delivered programme to a group who already use computers in their setting - the group is in familiar surroundings without the additional logistics of traveling to the programme location. Reflect this in how the model is marketed to groups. I recommend the consideration of working with targeted groups.

The feedback from the students was that the pilot as a time of work experience in their course gave them the space and time to explore aspects of their creative journey, they were not able to do with the company-based work experience or within their everyday studies. I recommend exploring college courses who extensively use computer technology in their learning as beneficiaries of an online delivered work experience programme based on the DIARC model.

Frame the programme so it becomes learner led as quickly as possible.

Run DIARC training for artists to be able to deliver the DIARC model.

Define DIARC model in terms of how the learners engage with it.

Define DIARC model in terms of what is needed. For example, in the UK there is a need for educational institutions to facilitate work experience for 16-18 year olds.

This pilot has demonstrated how DIARC can be suitable for a work experience project for a HE college.

1. For artists

- Have an open mind. Think of the learners holistically.
- Listen to what is happening and be adaptive within the boundaries you set for the group. Be in it for the whole duration.
- Be passionate, share relevant aspects of your practice with the group. Believe in human centred design. Be willing to fail. Be open about not knowing about stuff the learners know about.
- Embrace the chaos - the more chaotic it feels - the better the session will be for those taking part.
- Let go of being in control of absolutely everything. Believe in outcome as part of the process.
- Create a space in which the learners feel safe to take risks. Let the learners take the lead. Make the young people feel heard, respected and that they belong in the group.

2. For young people.

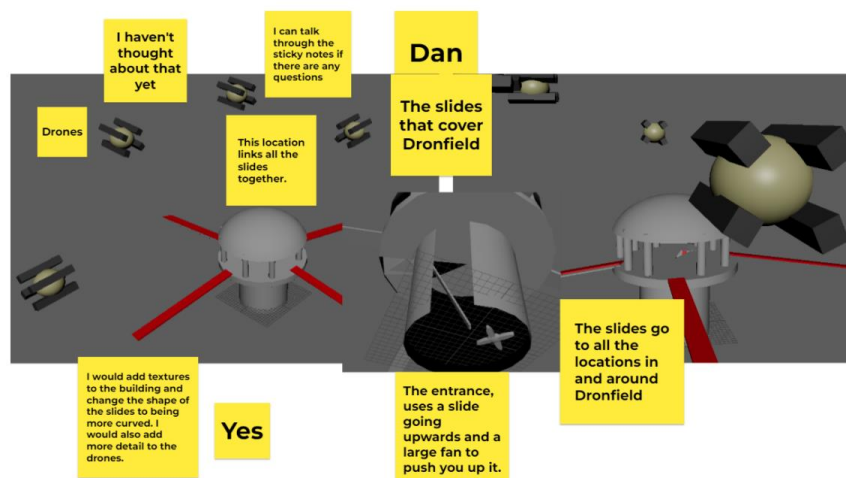
- Create space in your thinking - this model is about exploring potential and possibility because in so doing you will experience thoughts and do things that are going to be fresh to you.
- Have a 'problem' to work with and look at it fantastically. Anything is possible because this is a programme about letting your thoughts and imaginations explore the boundaries of what you set for yourselves. Dare to go beyond those.
- Use the skills you already have to explore these fantastical ideas. Develop stories to go with the images you make - tell those stories, repeatedly.
- Build in ideas from the other stories, into your own.

**Appendix 1.** Screenshots from week 4 jamboard. For internal use only due to lack of permissions to share the work of the under 18 students.





Dan. Details of the slide system connecting parts of Dronfield. The slides emanate from towers.



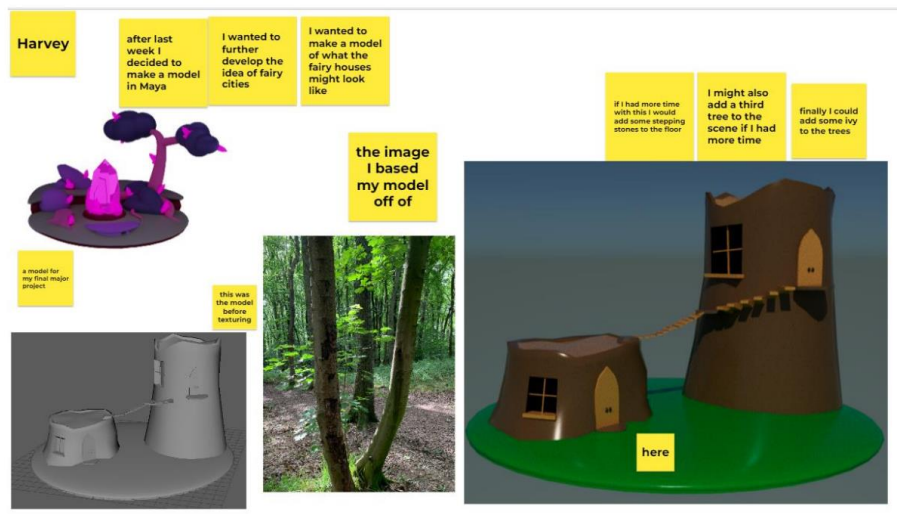
Elizabeth. Designs for a new food experience for Chesterfield.



**Elizabeth**

CHESTER'S CHEEZY CHEEZY CHEDDAR SHACK			
STARTERS			
Cheese on Toast	£5.50	Cheese Ribs	£5.50
Crouton Cheese	£5.00	Mac & Cheese Balls	£5.70
Cheese Fries	£5.00	Fried Cheese	£5.50
MAINS			
Cheeseburger	£5.50	Cheesy Golems	£5.50
Cheesy Casserole	£5.50	Mac & Cheese	£5.50
Cheese Focaccia	£5.50	Cheesy Lasagne	£5.50
Cheese Pizza	£6.50		

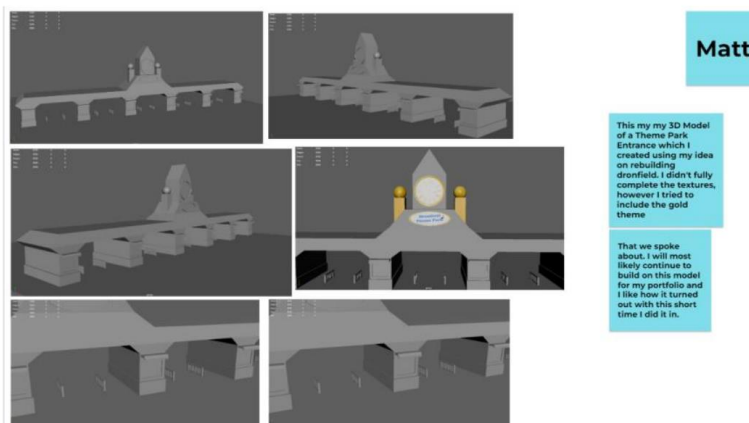
Harvey. Modelling fairy houses in maya, based on visual research of placement.



Kaden. Rebuilding Dronfield out of gold.



Matt. Visualisation for theme park entrance, proposed for Dronfield.





### 3. JOINT REPORT FOR ALL PARTNERS: CELJE YOUTH CENTER, SLOVENIA, NATIONAL MANAGEMENT SCHOOL, BULGARIA, THE MIGHTY CREATIVES, UNITED KINGDOM and NMCT, BELGIUM

#### SELF-EVALUATION QUESTIONNAIRE FOR YOUNG LEARNERS

**In the survey** we asked DiARC project participants in the DiARC trainings to share their experience in the trainings provided by art professionals. We have gathered following information:

**A representative sample of respondents was:** 73 participants

**Numerus (Country of residency):** 3 (Belgium, United Kingdom and Slovenia)

We shared the survey with all participants after the trainings. The Bulgarian participants did not respond via the form, but each group has provided a summary report of their experience and feedback of the training.

#### Group 1

*“We liked the training, especially the common music activity. The trainer was nice. We learned something new. Some of us wish to participate in similar trainings in the future. We all think it has positive effects for young people.”*

#### Group 2

*“The topics of the training were interesting, especially focusing on creative ways of problem solving. We tried to participate actively. The technics that we learnt during the training were very useful and practical. We felt inspired to continue practice and implement them in our daily lives to become more creative, aware and open-minded, and to find creative solutions for different challenges.”*

#### Group 3

*“We especially liked the creative song writing part of the training because it allowed us to express creativity the most. The training was good overall. The atmosphere was tense at times but the facilitators were encouraging. We got to practice creative solutions for everyday problems.”*

Below follows the analysis of answers from other participants, who filled-out the provided Google forms.

## DATA ANALYSIS for PART 1: SELF-EVALUATION

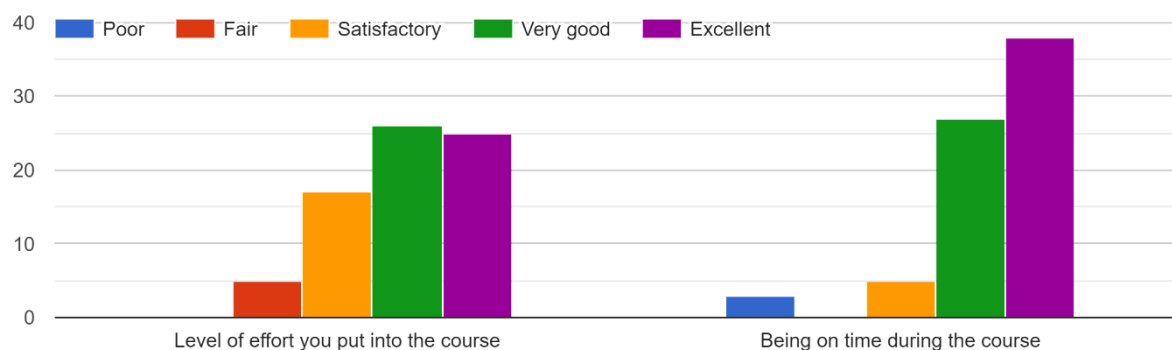


Table 1: Presentation of level of effort

**Explanation:** Participants show strong support for a good investment of effort in the activities that have been prepared.

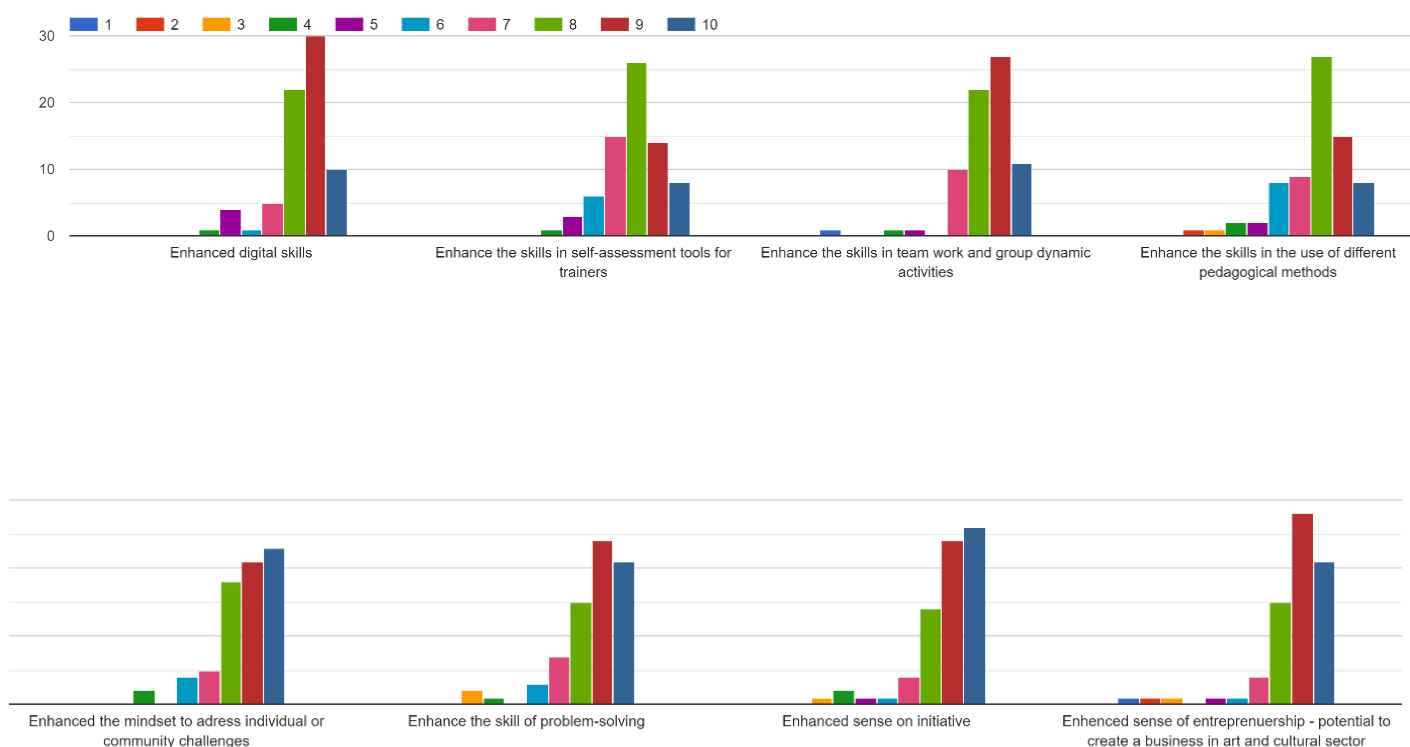


Table 2: Presentation of acquired competencies during the training course



**Explanation:** The table shows well-acquired competencies during training. The average values for acquired competencies range between 7,7 and 8,7 as follows (with 1 being the lowest and 10 the highest value):

- Digital skills: 8,4
- Self-assessment tools: 7,9
- Team work and group dynamic: 8,3
- Using different pedagogical methods: 7,7
- Addressing individual/community challenges: 8,6
- Problem-solving skills: 8,5
- Sense of initiative: 8,7
- Sense of entrepreneurship: 8,6

How much did you enhance the following competencies in the Module 1? Scale 0=none; 1-3 low, 4-6 = moderate; 7-8 = high; 9-10 = very high

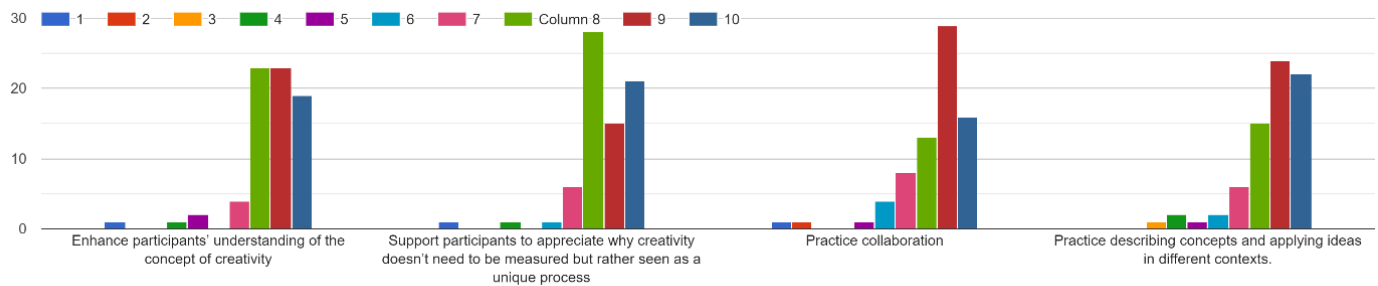


Table 3: Score on Module 1 - Discovering the power of creativity

How much did you enhance the following competencies in the Module 2 and 3? Scale 0=none; 1-3 low, 4-6 = moderate; 7-8 = high; 9-10 = very high

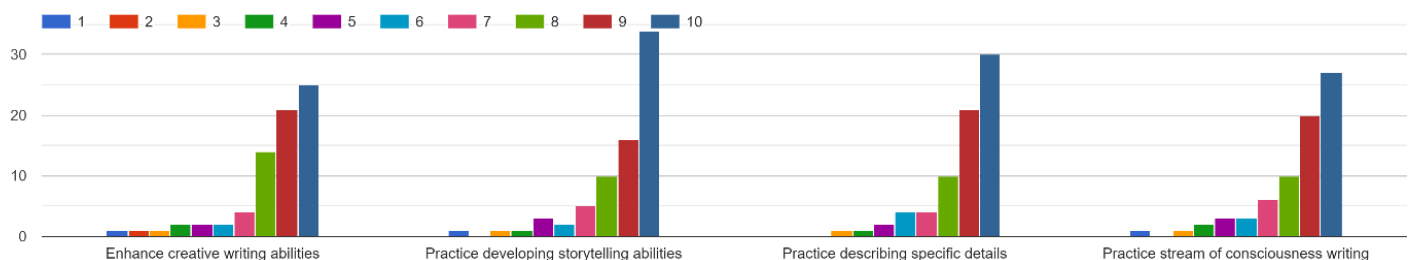
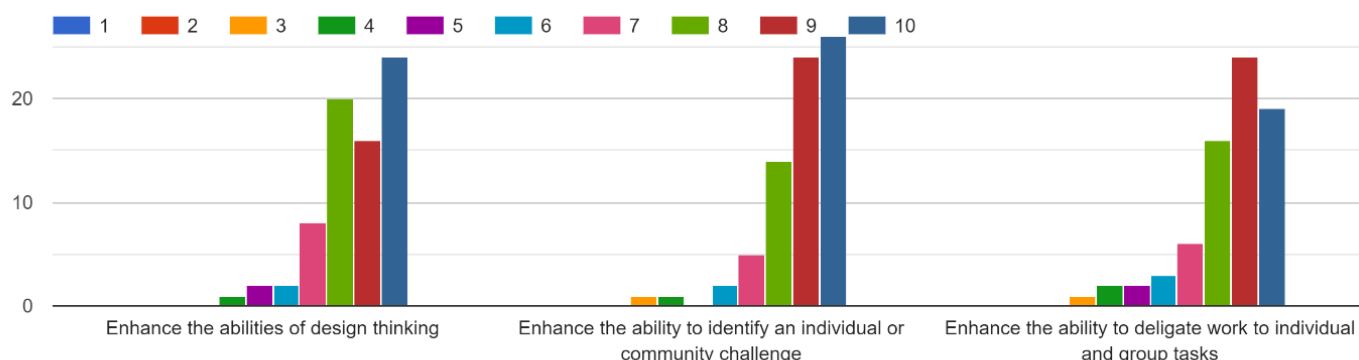


Table 4: Score on Module 2 & 3 - Exploring ways of developing your creative practice: Creative writing & Common art projects

**Table 5: Score on Module 4 & 5 - Applying creativity for solving challenges pt. 1 & 2**

How much did you enhance the following competencies in the Module 4 and 5? Scale 0=none; 1-3 low, 4-6 = moderate; 7-8 = high; 9-10 = very high

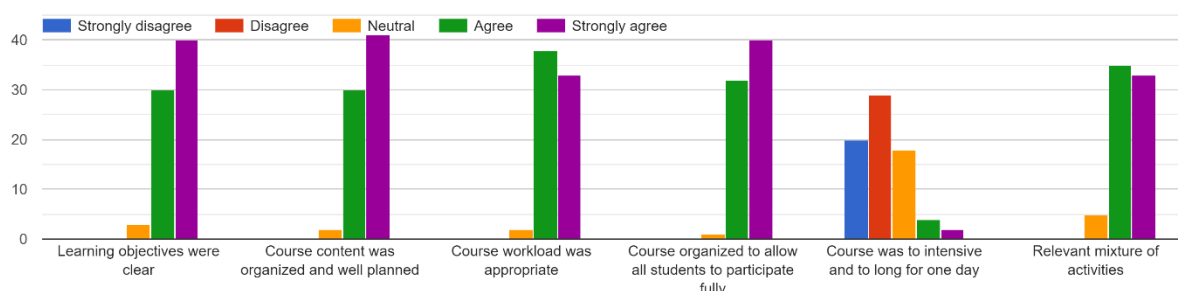


**Explanation:** The tables show a constant high score for all the competences acquired through all five modules. The average values for all acquired competencies in respective Modules (i.e. - average value for all competencies joint together in Module 1; Module 2&3 and Module 4&5 respectively) range between 8,5 and 8,6 as follows (with 1 being the lowest and 10 the highest value):

- Module 1: 8,5
- Module 2 & 3: 8,6
- Module 4 & 5: 8,6

## DATA ANALYSIS for PART 2: EVALUATION OF THE TRAINING COURSE

Course content



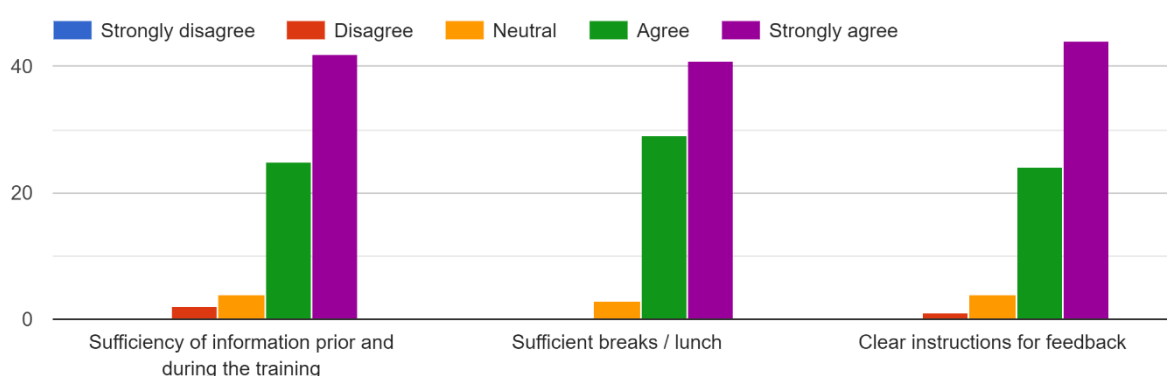
**Table 1: Presentation of course content**

**Explanation:** The table above shows that the training participants are very satisfied with the overall implementation. The answers show consistently high scores, with options Agree and Strongly agree being by far the most popular for every statement regarding the: clarity of objectives, organization of course content, the workload, the possibility for participation and the selection of

activities. Majority of participants therefore thought that the overall course content was of high quality.

The only question that got a different distribution of values was regarding the intensity and duration of the course. Here, 2 participants strongly agreed that the course was too intensive and too long for one day, 4 agreed with the statement and 18 were neutral. The majority of the participants however disagreed (29) or strongly disagreed (20) with the statement, meaning that the participants were overall satisfied with the duration and intensity of the course.

#### Organizational aspect



**Table 2:** Presentation of organizational aspect

**Explanation:** The training participants were very satisfied with the organizational aspect of the training. The majority was of opinion that the information prior and during the training was sufficient, that there was sufficient number of breaks and that the instructions for feedback were clear.

## SELF-EVALUATION QUESTIONNAIRE FOR ART PROFESSIONALS

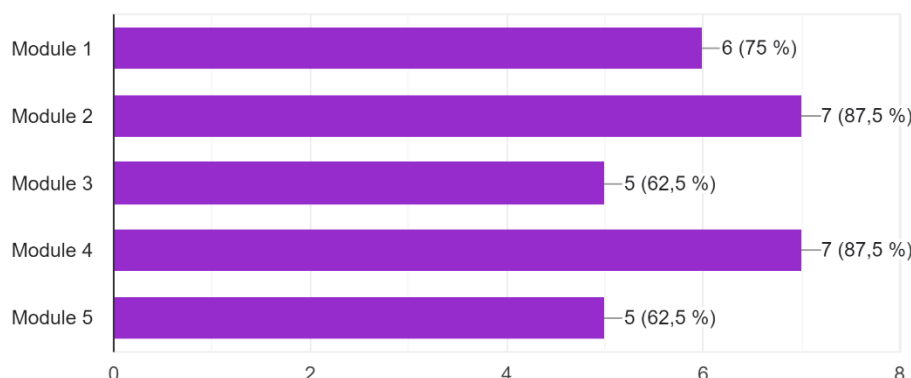
**In the survey,** we asked DiARC project art professionals and trainers about their experience in the DiARC project as a trainer.

**A representative sample of respondents was 8 participants**

**Numerus (Country of residency):** 3 (Bulgaria, United Kingdom and Slovenia)\*

\*Belgian trainer submitted a report of the experience of training that we included in this final report

## DATA ANALYSIS



**Table 1:** Presentation of modules they have used in the training

**Explanation:** The training professionals used all five modules, but most of them used module 2 and 4.

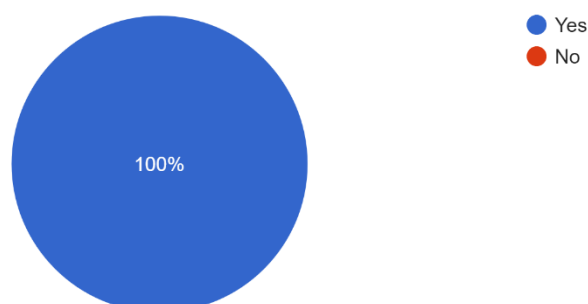
*In the table below you can see some feedback on how/if the Module 1, 7 helped them in the preparation of the training, and if the content enhanced their training competencies.*

No.	Opinion
1	<i>“We used the info we learned from modules 1 and 7 in structuring the planning for the workshop and in evaluating afterwards.”</i>
2	<i>“The content of the modules 1 and seven did enchanted my training competencies; I learned that creativity helps you overcome different obstacles. The modules also helped me with the online aspect of the course, which was new to me.”</i>
3	<i>“I was more confident in supporting young learners in an online training and I was more aware of my own capabilities - self-evaluation of my work with young people.”</i>

*In the graph, we can also see that all the participants have used their own materials, such as different videos (via. YouTube or their own videos), books, manuals etc.*

Have you used your own materials, additional resources in the implementation of training?

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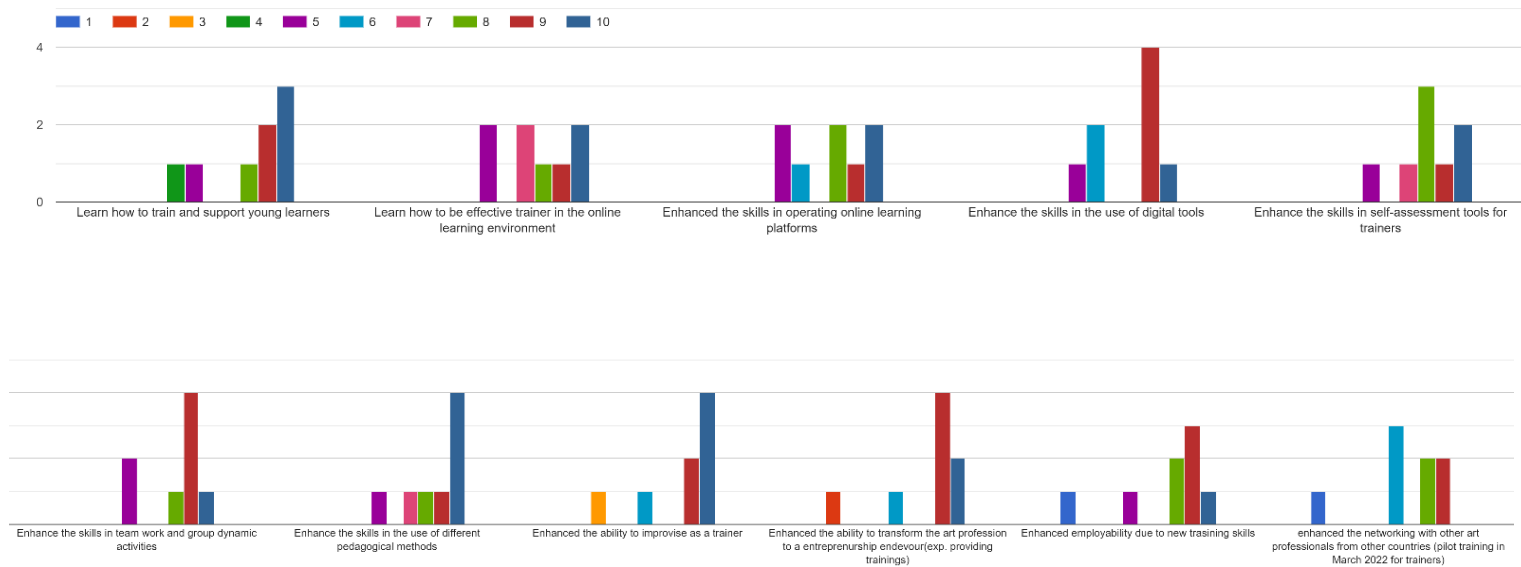


*In the table below you can see some opinions on any obstacles in delivering the content or with managing participants.*

No.	Opinion
1	<i>“The participants were involved all the time, very curious about the topic and how to use it for problem solving. There was only one participant, who at the middle of the training said that have to go, because she has unpredictable situation. I asked her how is the training so far, could be the reason of her unexpected leaving to be that she doesn't feel comfortable , but she said that she feel good about the training.”</i>
2	<i>“ The participants were young Ukrainian people who came to Bulgaria without their parents and live in a common refugee home. It took some time to reach them emotionally as they were closed and hiding the hardship, they are passing through. We managed to engage them in a common music process and encourage them to express through it.”</i>
3	<i>“Nothing in particular.”</i>
4	<i>»We tried to use the design thinking and creative song writing to search for a solution for the stress and sadness of the youth. Every time the energy was rising and the group was converting attention from the tragic of the war towards the possibilities for everyday routines concentrated to a possible positive future and dealing with stress the observing women intervened with shouting Glory to Ukraine, pulling back the kids into the trauma.«</i>
5	<i>»Participants do not have the want to engage with the course without the promise of a reward afterwards. The bigger the push towards getting a qualification or grounding to take you towards a qualification, the bigger the draw, especially in regard to young people. With regard to the practitioners that teaching staff who engaged with the course, this was a little different as they could see the benefit of the session in regard to what they could deliver in future sessions held by themselves.«</i>



Table 2: Enhancement of competencies during the training



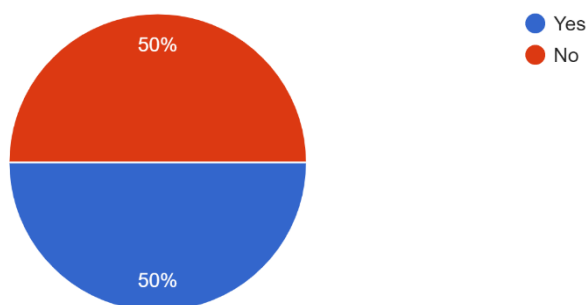
**Explanation:** It is seen, that all the trainers enhanced all competencies during the training, some competencies were more developed, then others. Among the more developed competencies were:

- Learning how to train and support young learners;
- enhancing the skills in the use of digital tools;
- enhancing the skills in team work and group dynamic activities;
- enhancing the skills in the use of different pedagogical methods;
- enhancing the ability to improvise as a trainer;
- enhancing the ability to transform the art profession to a entrepreneurship endeavour (exp. providing trainings).

*Throughout the study, half of the trainers used DiARC cards.*

Have you used DiARC cards in your training?

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*In the table below you can see descriptions of young learners engaged in training activities by the trainers.*

1	<i>»The youth learners were Ukrainian young people who came to a refugee house in Bulgaria without their parents. They were experiencing hard emotions and we had to be careful and delicate. We managed to engage them in a common music activity, in which they started to express more what they felt.«</i>
2	<i>»Ukrainian kids and teenagers living in a common home around 100 km from the capital Sofia. There were also 5 older Ukrainian women observing the process.«</i>
3	<i>»the learners were a group of college students at the end of their first year of a gaming design course, they were all 17 years of age. the college set the pilot up with the students as contributing to their work experience time, the hours done being allocated to that part of their course. we followed a human centred design ethos around considering where they lived and invited imagined or real problems and ways to solve / improve them.«</i>
4	<i>»Youth between 15 and 18 years old. 13 participants. Involved, curious, active. They gave as a feedback that the technics which they learnt were very useful and practical. They feel inspired to continue parctice and implement them in their daily life in order to become more creative, aware and open-minded, and to find creative solutions of their challenges.«</i>
5	<i>»The learners have come from three places - Derby Pride Academy alternate provision, Derby Creative Arts network, Derby Sound, Erewash sound and Tamworth community Radio projects. The project has been delivered in person to DPA learners and reiterated for the other groups online via Zoom. Some members of the teaching staff have been involved in the training as a way of spreading the creativity vibe beyond the core group.«</i>
6	<i>»there were 5 male and 5 female young learners, two were art enthusiasts, 8 were aspiring writers and poets, they were all very eager to participate and I feel they learned a lot and were satisfied with the training«</i>

*The trainers pointed out that young people between the ages of 18 and 30 mainly attended their workshops, and they gained interest from a few older people. Overall, they included around 120 participants in all their training sessions.*