

Cultural Vehicles in Education
Assisting the Needs of Vulnerable Social Groups

Multilateral Grundtvig Project
October 2007 – September 2009

Evaluation Report

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I. Introduction

The CVE project is an innovative initiative which seeks to develop motivating mechanisms to encourage and attract adult disadvantaged learners to education with the use of artistic and cultural means, referred to as "cultural vehicles in education". Social vulnerability is understood here in broad terms and includes *inter alia* mentally or physically disabled learners, migrants, minorities and senior citizens. A special emphasis is placed on creating and testing mobilising mechanisms to increase the level of participation in lifelong learning of these students. In order to achieve this end the project proposes to develop an arts-based teaching methodology in the course of a pilot workshop programme run in four different national and cultural settings and communicate it to adult educators through a set of complementary means: publishing a practical handbook, organising an international conference on the CVE methodology and offering training opportunities to teachers through the provision of Grundtvig courses. The main theme of these activities is to explore the roles of arts and culture in education with a view to supporting integration of vulnerable groups into society.

The CVE consortium consists of 5 partners from 4 European countries with complementary expertise in the fields of education, arts and creative work with vulnerable students:

- Teatr Grodzki – the coordinating organisation, Poland
- Youth Centre Babilonas, Lithuania
- Life Together, Czech Republic
- Die Wille gGmbH, Germany
- EST Education Centre, Poland

The project evaluation report is based on the procedure defined in the evaluation plan presented to the CVE consortium at the first partner meeting in November 2007. The plan pointed out seven main objectives against which to measure the distance travelled by the project. The objectives, derived from the approved proposal, are the following:

- to set up the project management structure for prompt delivery of all work packages
- to organise pilot workshops exploring the efficiency of cultural vehicles in education of adult learners
- to develop new arts-based teaching methodology focused on assisting the needs of socially disadvantaged adults
- to organise an international conference for the discussion and improvement of the CVE methodology
- to publish a handbook presenting the developed teaching methodology
- to organise Grundtvig courses on the CVE concept
- to set up the project website – the main communication and dissemination tool
- to sustain the project results in the long term

The structure of the evaluation report corresponds to the above objectives and seeks to find out to what extent each of them has been attained.

II. Project Management

The CVE project management is best assessed through the degree to which its results have been attained. Thus the following chapters of the evaluation report which cover specific deliverables provide the main evidence for the efficiency of the project management. The purpose of this chapter is only to present the management methods employed to coordinate the project activities and outline deviances from the approved work plan.

The main means of transnational coordination were the following: partner meetings, division of tasks and online communication/ internal reporting.

Partner meetings

The partner meetings played a crucial role in the project management. Four main meetings were organised coinciding with the milestones of the project implementation; each of them focused on specific aspects coming to the fore at these key points:

- Bielsko-Biala, Poland, November 2007. The kick-off meeting had an introductory nature and let the partners get to know each other as most of them were meeting face to face for the first time. Contractual details in all the project work packages were agreed and specific tasks were assigned. Formal issues did not overshadow the content factors. Sufficient space was given to open discussion and socialising. As a result not only agreement on all the key deliverables was reached but also personal relationships were established, essential for a long-term transnational cooperation.
- Berlin, Germany, June 2008. The meeting was organised to discuss the pilot workshops preliminary results and their implications for the CVE methodology development. In particular the partners considered the content of the forthcoming publication and the programme of three major events planned to disseminate the innovative training methodology: an international conference and two Grundtvig courses. The meeting was organised well in advance of the proposed dates of these deliverables and made the partners aware of the forthcoming challenges, especially with regard to the recruitment of participants for the international events.
- Vilnius, Lithuania, November, 2008. Similar objectives were proposed for the third meeting as compared with the previous one. The meeting took place straight after the conference and let the partners discuss feedback from the participants on the validity of the CVE methodology in the context of adult education. The provisional conclusions formulated at this stage were discussed with a view to drafting the content of the CVE handbook and planning the training modules of the Grundtvig courses. The meeting minutes present a picture of a consolidated team working efficiently on a set of well defined tasks.
- Ostrava, Czech Republic, April, 2009. The fourth consortium meeting concentrated on the Grundtvig courses management and possible solutions in view of an insufficient number of prospective participants approved by LLP National Agencies. The dissemination/exploitation measures were also discussed; it was agreed to use an integrated database of contacts in the field of adult education to manage the CVE promotional campaign efficiently. The partners left the last meeting with a clear agenda for further activities and with a conviction that it is worth looking for new ways to continue the CVE initiative.

- Vilnius, Lithuania, August 2009. Dissemination meeting of two partners, EST – the lead partner of the dissemination workpackage and Babilonas, facilitated coordination of the CVE handbook launches in Poland and Lithuania as well as opened up a way for a new initiative to exploit the “cultural vehicles” in music education of adult students; an outline of a new project in this field was discussed and a framework of an enlarged partnership proposed.

In addition to the five main partner meetings there were monitoring visits organised to deal with specific problems or tasks arising in the course of the project implementation:

- Five coordinator’s visits at Life Together in Ostrava (January 2008, March 2008, May 2008, May 2009 and June 2009). The visits were necessary to clarify organisational issues of running the CVE pilot workshops and the Grundtvig course in Ostravice as well as to sort out the partner’s confusion over their project finances.
- Four evaluator’s visits at all the workshops (April 2008 - Bielsko-Biala; May 2008 - Ostrava; June 2008 - Vilnius; July 2008 – Berlin). The relevant part of the evaluation report shows how these visits enabled the evaluator to get an insight into the pilot workshops’ implementation and assess their progress, essential for all the other main deliverables.

Although all the meetings had a specific task/deliverable in focus their main value should not be overlooked: the project partners managed to create the bonds of mutual understanding and friendship across the cultural, national and professional borders which will certainly result in further cooperation.

The project resources were managed adequately to cover all the travel expenses and were divided among the partners properly to allow them for the participation in all the meetings. Still there are substantial savings in this budget category which could have been spent on more frequent meetings if the busy schedule of work at all the partner institutions had not prevented them from travelling more often.

Division of tasks

The CVE proposal was written on the assumption that the project is a shared initiative of partners contributing their complementary experiences and skills to a common goal. Accordingly the leadership of specific work packages was delegated to the partners whose expertise best fitted the assigned tasks. The table below shows the project management structure in terms of the work package leadership.

Partner organisation	Work package leadership
P1 Teatr Grodzki, Poland	WP1 Management WP3 CVE Website WP8 CVE Publication WP9 Practical use of CVE outcomes
P2 Babilonas, Lithuania	WP6 CVE conference
P3 Life Together, Czech Republic	WP5 Testing CVE concept
P4 Die Wille gGmbH, Germany	WP4 Pilot workshops
P5 EST, Poland	WP2 Evaluation strategy WP7 Dissemination campaign

It is clear from this division that the coordinating organisation has taken responsibility for the main project tasks in relation to the overall management, content development (CVE methodological publication), project promotion (website) and exploitation of results (practical use of outcomes). Still there are important tasks over which the responsibility has been delegated to the other partners: these tasks relate not only to the didactic content (pilot workshops, testing CVE concept) but also dissemination/ promotion activities (CVE conference, dissemination campaign) and project evaluation. Such a division testifies to a willingness to ensure a genuine partnership character of the CVE initiative.

The division of tasks facilitated the cooperation among the partners and the organisation of work on specific assignments. The efficiency of the management structure is best assessed through the deviances of the relevant work package deliverables from the approved work plan and the scope of their realisation. The first aspect is shown in the following table.

Work package	Outcome	Planned date of delivery	Actual date of delivery/ delays in red
WP 1	1 st Partner meeting	X 2007	XI 2007
	2 nd Partner meeting	VI/ VII 2008	VI 2008
	3 rd Partner meeting	X 2008	XI 2008
	4 th Partner meeting	IV/ V 2009	IV 2009
WP 2	Evaluation plan	X – XII 2007	XII 2007 (draft)
	Evaluation report	IX 2009	IX 2009
WP 3	Website	X 2007	X 2007
WP 4	Pilot workshops	XI 2007 – VI 2008	XI 2007 – XI 2008
WP 5	Reports from workshops	XI 2007 – X 2008	XI 2007 – X 2008
WP 6	Conference	X 2008	XI 2008
WP 7	Dissemination plan	VI 2008	VI 2008
	Dissemination poster and leaflet	VI 2008	VI 2008
WP 8	CVE handbook	V 2009	V 2009
WP 9	1 st Grundtvig course	VII/VIII 2009	VII 2009
	2 nd Grundtvig course	VIII/IX 2009	Two courses - same venue and time

Except for one case the deviances are only minor and refer to the later dates of the project meetings and conference or a longer time spent on the workshop programme implementation as compared with the approved work plan. These changes are reasonable adjustments and resulted from a need to take into account the busy schedules of the partners taking part in the meetings, a feasible timetable agreed with the pilot workshop participants and the availability of the conference speakers. However one serious difficulty has arisen in connection with organising the Grundtvig courses. Although a sufficient number of participants were recruited for both the courses (47 registered applicants), only a small number of them were awarded grants by their National Agencies (8 in total). The coordinator had taken steps to resolve the problem long before the planned dates of these events and proposed a solution approved by the EACEA: instead of two different venues and dates only one course was organised with all

the modules taught in two rounds to train the planned number of participants reducing the costs at the same time (travel and subsistence costs of staff, rent, etc); the participants who had not received grants from their National Agencies were refunded from the project money.

The scope of the realisation of specific deliverables which testifies to the efficiency of the project management is analysed in the relevant sections of the report (chapters III – VIII).

Online communication/ internal reporting

The CVE website operating from the beginning of the project served not only as a promotional portal but also as a communication tool. The partners used it throughout the project to publish detailed reports on the progress of the methodology development in each of the countries. Two sections in particular, Pilot workshops and Reports, provided space for the description of specific modules, observations of the trainers and proposed input to the CVE handbook. The advantage of this form of communication resulted from a necessity to formulate emerging ideas and experiences in an ordered and well-thought-out way, suitable for presenting to a wider audience. On the other hand the partners could gain an insight into the developments at the other sites and self-evaluate their own work against a broader picture of the whole partnership. The benefits of such a motivating mechanism for the efficiency of the management is clear from the assessment of the material contributed by the partners.

Parallel to the website publishing the partners communicated regularly on all the aspects of the project by e-mail. E-mailing was mainly used as a way of informal communication needed to establish friendly working climate within the consortium as well as to handle all the emerging issues quickly and efficiently. The very nature of the correspondence makes it difficult to assess its content as it was not meant to be a public matter. Still the value of the informal communication is evident from the relationships formed among the people taking part in the project: most of them met as strangers at the kick-off meeting in Bielsko-Biala and parted as friends or close collaborators at the meeting in Ostrava, hoping to find new ways to continue their cooperation. The partnership, consolidated through such informal communication, delivered all the main project outcomes as planned in the approved proposal.

At the kick-off meeting the partners considered setting-up a virtual communication platform for collaborative work on the project tasks through publishing internal documents and exchanging views on specific assignments through dedicated forums. However the majority of participants voted against this solution stressing the preference for direct e-mailing as the most convenient form of on-line communication. In addition it was argued that there is no need to create and run two different sites, the project website open to the public and a restricted internal communication platform, as all the key project documents and deliverables should be available in one place accessible both to the members of the consortium as well as external visitors. It can be surmised from the discussion of this issue that the final decision was influenced by some bad previous experiences in using virtual communication environments. Informal e-mailing seems acceptable to everybody but once informal communication becomes a public matter through forum publishing it tends to deteriorate into a disorderly discourse or even gibberish. The evaluator was spared the trouble to analyse such exchanges in the case of the CVE partners' debate.

III. CVE pilot workshops

The CVE pilot workshops run by partner organisations in four different locations of Bielsko-Biała, Berlin, Ostrava and Vilnius from November 2007 to November 2008 have been evaluated on the following basis:

- course enrolment forms and entry questionnaires specifying the beneficiaries' initial attitudes towards learning, previous experiences and level of formal education
- evaluation questionnaires completed by the workshop participants and instructors at the end of the course
- bimonthly reports submitted by the workshop monitoring experts
- evaluation visits to the workshops at each site

All the above sources of information are given equal importance, still the report verifies the workshop documentation through a direct observation of the beneficiaries' involvement in the course during evaluation visits. The organisers of the courses also provided an opportunity for extensive interviews with the participants of the workshops, instructors and the managing team which let the evaluator clarify issues which were not evident in the regular reports sent to the coordinator during the whole course.

The Bielsko-Biała workshop

The recruitment procedure in Bielsko-Biała started in October 2007 as planned and was finished in January 2008 with the establishment of the final group of 12 students. The organisers invited more participants to the initial classes taking into account difficulties arising from the nature of the group, the challenges of participation in the course taught over a long period of time and the necessity of attaining a certain balance of interests and abilities. Out of the 21 prospective students introduced to the concept of the course through direct participation in initial classes, 12 committed themselves to take part in the full course. All of them met the programme requirements. Their disadvantages documented in the enrolment forms, interviews run by recruiters and entry evaluation questionnaires are the following:

- mental disabilities - 4 students
- physical disabilities - 2 students
- low level of education - 6 students
- unemployment or social employment - 12 students
- old age - 7 students

Most of the students were classified as socially and educationally disadvantaged for more than one of the above reasons. In addition, only half of the group had participated in lifelong learning courses before and even those who had already gained such an experience mainly valued social benefits with little regard for educational ones. Thus the new group was viewed by the instructors as a real challenge in terms of their motivation to learn, ability to acquire knowledge and continue an educational effort over a long period of time. Concerns were also raised over expectations of the students expressed in the entry evaluation questionnaires: most of them expected to benefit from the course socially (meeting new people, spending free time in a company of others) with a certain

disregard for educational benefits. A questionnaire comment by one of the students is an adequate description of the predominant mood at the outset of the course: "I wish to make friends".

The workshop programme

A detailed programme of the course was developed in November 2007 and subsequently updated and modified in January 2008 on the basis of initial feedback from the workshops. Two documents were presented on the project website which have to be read together as the workshops programme: key competences to be developed during the CVE pilot workshops and the workshops curriculum.

The first document outlines a structure of the educational objectives to be achieved during the workshops which is based on the key Lisbon competences. Out of the 8 key competences 6 have been chosen as relevant for the CVE course: communication in the mother tongue, mathematical competence, digital competence, learning to learn, social and civic competences and cultural awareness and expression. These competences are then translated into hard and soft skills to be trained. The result is a long list of 29 concrete practical skills with associated new attitudes. In view of the nature of the group, the initial expectations of the participants and the time scale (7 months) a number of questions come up:

- Is the programme realistic in its attempt to achieve so much in such short time?
- Is it coherent covering a wide range of diverse topics, e.g. science as a foundation of technology along with influences of European national cultures on each other?
- Is it practical in its formalistic approach - does it translate into concrete educational scenarios?

The workshop curriculum, the other document published on the website, does not answer the above questions. It briefly outlines the main thematic domains to be covered in the course: arts, science and philosophy, morality and tradition and religion. The specific topics listed partly correspond to the proposed key competences. In fact the thematic programme presentation raises the same concerns in reference to the feasibility, coherence and practicality of the designed syllabus. However further information which helps to answer these queries has been provided in the regular reports from the actual implementation of the syllabus in the workshops. In particular, scenarios of sample workshops have been published on the website which include a description of the interaction of the different thematic fields.

The workshop implementation

The workshops in Bielsko-Biala started in November 2007 and finished in June 2008. The instructors had to find a path which would introduce the students to the various fields outlined in the curriculum. The team worked on the following assumptions:

- the set of competences and thematic fields cannot be viewed as a stiff framework with no possibilities for adjustments on the basis of the students' abilities and interests
- there is a need for a uniting theme which would make the course syllabus coherent and meaningful
- cultural and artistic means should be used to facilitate knowledge acquisition in case of more abstract concepts

The above input to the original curriculum helped to choose one predominant theme for the whole course: a legend on the foundation of the capital of Lithuania, Vilnius.

The theme surfaced in February and the group started preparing a theatrical performance on the legend to be presented to the public of the International Puppet Theatre in Bielsko-Biala in May. This task involved the students in a number of assignments, both artistic and educational, taught in two separate blocks by two instructors.

The theatrical workshops required the students to work collaboratively on the play entitled *Gediminas Dream* which included writing the script, making costumes as well as stage scenery and rehearsing for the play. Most of the students eagerly participated in the group work motivated by the prospect of a public performance. The performance was observed by the evaluator on 26 May 2008 and the visit validated the detailed progress reports from the arts workshops. While working on the play the students practiced a comprehensive range of interconnected skills which clearly correspond to the proposed syllabus:

- how to communicate a message both in speech and writing; preparing the play script required the students to discuss different versions of the legend and write specific roles for the actors
- how to design and make a stage decoration; in particular making a large puppet of the aurochs which could be animated on stage was a technical feat
- how to acquire knowledge of the past through reading literary sources; the choice of legends and facts from history books helped the students to distinguish reality from fiction but also to see the artistic value of the literature
- how to interact in a group; making the play involved negotiating different perspectives and interpretations as well as being able to enact different roles
- how to express ideas and emotions creatively; this was the most visible competence trained shown by the students on stage

The artistic challenges of writing the script, making the stage design and rehearsing for the play were a driving force behind the students' involvement in educational tasks. The educational block of classes included not only the assignments closely related to the legend, like searching for information on the origins of Lithuania, reading and discussing literary works, learning the history and geography of the region but also topics which at first sight have no connection with the theme. In order to illustrate such an interconnection of seemingly incompatible topics we have chosen a workshop visited and observed by the evaluator on 13 June 2008.

The workshop was entitled "What can save us from gibbering?" The students were presented with a set of basic logical rules explained in concrete examples of correct and confused reasoning. The presentation was followed by the task of discovering correct and fallacious statements in a set of amusing examples. At the next step the students were introduced to some eristic tricks. They had to use some of them in making convincing defences of a set of humorous claims. The group could easily see the fallacious patterns of such arguments to great amusement and satisfaction of all the participants. Now, how does this topic interconnect with other themes of the syllabus?

- The class is a follow-up to the theatrical performance at the puppet theatre festival. The students needed to be able to present their own views on the play and discuss further perspectives (possible trip to Vilnius to perform at the conference). The workshop certainly helped them to be aware of some of the pitfalls of disputes and showed how to make and defend one's own position.

- The trainer managed to introduce some knowledge of logic and history of European thought (Plato and the Sophists, Aristotle, Shopenhauer) in a way which makes it relevant for the students' interests and present tasks.
- The handouts were designed in such a way as to enable the students to memorise the basic rules of reasoning which will certainly help them to engage in discussions on other topics in the curriculum.

The workshop documentation written by the monitoring team provides detailed descriptions of all the classes and there is no need to repeat the scenarios here. The reports do not stress the interconnection of modules concentrating on the flow of activities in each class. Still in the light of the observations presented above we can surmise that the instructors made a substantial effort to link various tasks and assignments into a coherent course structure spanning the diverse competences and fields of the syllabus.

The workshop results

The course was completed by 11 participants out of 12 which is a high score of 91% of learners. The whole course consisted of 256 hours as planned in the syllabus. Both the participants and the instructors were surveyed for their views on the workshop achievements and failures at the end of the course. In addition 6 students and 1 trainer took part in a recorded interview run by the project managing team. This feedback along with the gathered observations from the classes allow of the following conclusions:

- The workshop programme was highly valued by the participants with the overall score 4 + (scale 1 – 5). The students perceived its educational objectives as clear and confirmed that the methods and techniques used helped them to learn new things. They also found both the pedagogical methods and the pace of the workshops appropriate.
- The students were pleased with the instructors (the overall score approaching 5). They appreciated the fact that the trainers were well prepared for the workshops, helpful in classes and their way of teaching motivated the students to participate and interact in the group.
- In terms of the concrete benefits derived from the workshops, the majority of the students pointed out the social aspect of the classes: a new opportunity for meeting people and making friends (the overall score approaching 5). Still the students appreciated the educational benefits of the course: most of them found the workshop topics interesting and stimulating; the knowledge and skills taught were valued as useful in life. The lowest score was assigned to the relevance of the competences gained for the participants' professional career (average score 4). This is partly explained by the fact that some of the students, the elderly and the disabled, do not perceive themselves as fit for employment.
- The suggestions by the participants for further course improvements include both increasing the content and difficulty level of the workshops as well as the opposite, reducing the content and the difficulty level. This discloses a certain problem visible from the very beginning of the workshops. The participants formed a group of people with various disabilities and dysfunctions and their level of education and intellectual abilities were rather divergent. This raises a dilemma of integrated approach in education and a choice of values to be targeted in educational programmes. The CVE team certainly counted on the value of creating learning opportunities for all in an open inclusive environment.

The interviews with the course trainers and the questionnaires completed by them helped to clarify the issue of the consistency of the syllabus. Two arguments were presented to justify a broad range of themes covered by the course: first the instructors found it appropriate to engage the students in a number of topics raising their interest and curiosity and taking into account various abilities and disabilities of the participants at the same time; secondly an overall purpose of the programme was to gather observations for the CVE methodology development. To this end it was necessary to experiment with different educational domains and approaches in work with disadvantaged adult learners. All the workshops were observed and described by a monitoring expert with a view to providing material for this task. The workshops generated a wealth of observations and concrete lesson scenarios on which to base the project publication.

The Berlin workshop

The CVE course run by Die Wille was divided into separate modules and the evaluation of the whole programme is primarily based on one of the workshops visited by the evaluator. Still the information provided by the Berlin team helped to extend the conclusions derived from one workshop to the whole course. The participants of the workshops were recruited from beneficiaries of other projects run by Die Wille which assist the needs of unemployed people. The CVE workshops were presented as an additional separate programme focusing on pedagogic knowledge (creative and active learning) and more general "soft" skills as compared with the job creation measures in which the students had been enrolled. This procedure facilitated the recruitment but at the same time caused a certain difficulty: the students could not commit themselves to participation in a course taught over a long period of time because of prospects of employment for which they were being prepared in the other projects. The solution was found in creating a programme consisting of separate modules which could be attended independently. The recruitment started in November 2007 and was continued throughout the project. The total number of students who participated in the workshops was 43 with the average number of participants at a workshop 8 – 15.

At the time of joining the CVE workshops all of the project beneficiaries were unemployed, mostly long time unemployed. In addition, other disadvantages were documented in the enrolment forms, entry evaluation questionnaires and interviews run by the recruiters:

- migration background – 13 students
- physical disabilities – 9 students
- low or inadequate level of education – 23 students
- old age – 4 students

Although more than half of the group had already participated in lifelong learning courses (the participants had not participated in Grundtvig courses before the CVE project, they attended computer courses, communication and conflict trainings, courses in German language etc.), the programme which proposed to combine cultural, artistic and educational activities was a new experience to the majority of the participants. Another challenge for the CVE team was to approach the intercultural issues in work with a group of mixed national origins. The beneficiaries were recruited mainly from two districts of Berlin Neukölln and Kreuzberg inhabited by a large proportion of the population with a migration background, mainly Turkish and Arabic. This mixture of nationalities and cultures was represented in the CVE workshop group. The interesting fact documented in

the entry evaluation questionnaires is that the students coming from different national and cultural backgrounds did not expect to benefit from the course socially (meeting new people, spending free time in company of others); only 1 respondent mentioned this factor while the majority of the participants enrolled for the course as an additional measure to raise their prospects of finding a job. Thus these expectations were just the opposite to those of the students in the Bielsko-Biała workshop. All the above factors were taken into account in drafting the syllabus of the course.

The workshop programme

The CVE syllabus was drafted in November 2007 and revised in February 2008 after the initial feedback from the first modules of the course. It was published on the website as the workshops curriculum. The Die Wille team did not develop a detailed list of competences to be taught along the lines proposed by the coordinator. Instead of targeting a long list of skills the team concentrated on 4 Lisbon competences viewed as forming a coherent whole and relevant for the beneficiaries' needs and expectations: communication in the mother tongue, learning to learn, social competence and cultural awareness and expression. In order to document how these competences were to be trained only sample workshops were described on the website.

The programme, last amended in August 2008, consists of 14 separate modules to be taught in intensive sessions of different lengths (1 day to 1 week each). The outline raised the following questions in reference to the proposed course of action:

- The syllabus takes into account the declared commitment of prospective participants and divides the whole course into independent modules. Still a question arises as to whether sufficient effort was made to secure the whole course participation, which is always a challenge in case of this type of training.
- The course is a clear follow-up to the job creation measures in which the students were involved. It certainly proposes to train soft skills necessary in all positions, e.g. dealing with emotions, conflicts, stress and communicative problems. Nevertheless, some topics seem relevant only for certain jobs (those connected with child education in kindergartens and day care centres) and might be of little interest to participants not planning to take up such a specific job.
- Most of the topics seem to be excellent themes for training intercultural competence, a need identified at the outset of the workshops. Still the syllabus says little on how this will be done; a general goal of a module is followed by rather concise information on the methodology proposed.

Regular communication of the Berlin team with the project coordinator, detailed bimonthly reports published on the website and the evaluation visit at one of the workshops helped to resolve the above issues. First, the syllabus was defended as adjusted to the real needs and constraints of the beneficiaries: the main value of the CVE workshops was seen in training key competences of people preparing to start work, usually for the first time or after a long break, or to do their work, mostly in kindergartens. Accordingly, a choice of short training modules with different themes and objectives which could be attended separately and would not stand in the way of the prospective job schedule was found appropriate. Secondly, the themes of the modules were adjusted to the interests of the participants and in each workshop a specific topic provided a starting point for training key competences in lifelong learning. Thirdly, the ambiguity of the syllabus in terms of the training methodology was clarified in the regular reports which give an insight into the actual methods of combining artistic and educational means in the course programme.

The workshop implementation

The course in Berlin started in December 2007 and finished in November 2008. The team chose to follow a programme in which the arts and education were closely combined in each workshop instead of teaching two different blocks of classes. This is partly explained by the logic of the module-based curriculum. Another reason was the conviction of the CVE trainers that the artistic means – “cultural vehicles” – are best used if directly applied in educational tasks of teaching basic skills. The reports from the workshops give a number of examples of how this was done. Each of the targeted competences was given at least one example illustrating the pedagogical approach:

- Communication in the mother tongue: the students were taken on an excursion to an exhibition of a German writer, musician, actor and a film director Karl Valentin. The works of art and documentary material were a starting point of a workshop “Solving communication problems using irony, comic and absurd behaviour” and provided a motivating background for practising communication skills.
- Learning to learn competence: the course was inaugurated with a module of particular relevance for the group of mixed nationalities: “Who am I – as a German, Turkish, Polish woman or a man living in Berlin, Germany?”. The students learned how to see through stereotypes and clichés to discover the real content of other cultures and traditions. Images of “the alien” visualized in art and customs opened a way to self-reflection and discovery of other identities.
- Social competences: excerpts from poetry and prose dealing with children (intercultural choice spanning Rainer Maria Rilke and Kahlil Gibran) let the trainers introduce the topic of communication with children in kindergartens and day care centres. The topic had a broader personal and interpersonal relevance covering the issue of the “inner child” in ourselves as well as a direct connection with the job creation measure in which most of the participants were involved. In this case poetry was used as a “cultural vehicle” on the way to personal development.
- Cultural awareness and expression: In the workshop „Storytelling” the participants used puppets and paper masks (among other things) as means to express messages, like poems, myths, fables, fairy tales and little scenes they had developed by themselves. In the workshop “Painting and sculpting as a tool in education” the learners were brought close to visual arts by interpreting pictures from art (posters and postcards from different eras and styles, like impressionism, expressionism, abstract painting etc). The participants were also acquainted with painting/sculpting as a tool for individual expression by exercising free painting and sculpting in clay. These were topics particularly suited to practise the two interconnected competences. The trainers managed to combine a broader issue of self-expression and interpersonal communication with a specific need of the participants to learn how to engage kindergarten children in educational tasks.

In addition to the above workshops “Painting” and “Storytelling” the curriculum included two theatre modules using drama techniques as “cultural vehicles”. Thus the Berlin team, working independently in a very different institutional, social and cultural context from those of Bielsko-Biała and Ostrava, chose similar artistic means to approach educational tasks. The tasks were not exactly the same as the different teams had to take into account the nature of the groups they were working with as well as their different needs. This is an interesting factor to be taken into account in drafting the CVE methodology which will propose a set of possible applications of arts and culture in various lifelong learning programmes throughout Europe.

The above need to find a valid pedagogical approach in various European contexts was the main reason for the choice of the workshop to be directly observed. The Berlin team planned a whole week of intensive theatrical workshops for 14 – 18 July 2008 and the final session was visited by the evaluator. Another reason for this choice was the need to define a common platform to compare the work done in different locations: theatre sessions had already been observed in Bielsko-Biala and Ostrava while the observed Vilnius workshop had a connection with performing arts.

The final workshop consisted of two parts: a performance at a local kindergarten and an extensive self-evaluation session summarising the whole module. The play was performed by an international group of German, Turkish, Kurdish and Polish participants to the audience of children of mixed nationalities. Thus the organisers created a true intercultural setting representing the actual make-up of the local communities of Neukoelln and Kreuzberg. The common theme of the two short plays was connected with conflict resolution between different national and cultural groups based on the actual contentious issues of nationally mixed relationships (first play) and tensions between football supporters of different national teams (second play). Both the plays were partly an interactive performance involving the audience of children in predicting the course of action, answering questions or proposing solutions to the conflict situations visualized on stage. The educational value of the whole workshop which concluded with the performances should be seen in many aspects; the participants certainly learned:

- how to convey a complex message using various artistic means (making stage design, writing script, playing roles on stage)
- how to approach difficult issues in their communities through discussion and enacting problem situations on stage; some of the techniques used in the workshop clearly refer to well tested psychodrama methods and have not only educational but also therapeutic value
- how to communicate with and teach children, including their own children; the workshops had a clear intergenerational side to it which provides an added value to the programme primarily addressed to adults
- how to develop their personal and interpersonal competences valuable in prospective employment; the module curriculum was in line with the job creation measure in which the participants were involved (training of assistants in kindergartens and day care centres)

The self-evaluation session which directly followed the performance was an opportunity for the students to discuss the results of the workshop. In addition to the above skills practiced the participants gained an opportunity to argue their views in front of the whole group. For some of the students the workshops provided the first occasion ever to speak in public and certainly enhanced their verbal communication competence. The session was also a chance for the participants to socialize in a friendly environment (they prepared and served national dishes in the breaks). The social aspect of the team building, which the trainers viewed as one of the key tasks in the project, fully came to light here. This was particularly visible in the case of the students who had attended previous modules of the course and it provides another argument for the relevance of long term participation in lifelong learning courses. The students also argued that the skills acquired during previous workshops made it easier for them to take a new challenge of performing. This certainly testifies to the coherence of the syllabus which can be viewed as a whole course structure built of autonomous units.

The workshop results

The course was divided into 14 independent modules and the average percentage of completion of each workshop was 90 – 95%. Each participant received certificates for each of the modules attended. The total number of the course hours was 256. The Berlin team summarised each workshop with a self-evaluation session (verbal feedback and multiple choice questionnaires) and the results are documented in the project archives. The findings below are primarily based on the evaluation questionnaires completed by 13 participants and 2 trainers who prepared the performance in the kindergarten. In addition 7 students and 2 trainers were interviewed by the evaluator during the workshop. The following conclusions have been derived from the questionnaires, interviews and direct observations:

- The programme was assessed by the participants with the overall score 4 (scale 1 – 5). The group included respondents who found the programme highly relevant (5 students) as well as those who failed to see much value in it (2 students). While the workshop objectives, methods, and the difficulty level was seen on average as appropriate, the biggest problem surfaced in case of the pace of work. This certainly resulted from the time constraints of the one week programme.
- The students were pleased with the instructors (the overall score approaching 4 +) except for the 2 students mentioned above. The participants appreciated the trainers' ability to organise team work and their pedagogical competence.
- In terms of the concrete benefits derived from the workshops most of the participants were cautious about the relevance of the programme for their career (only 3 gave this aspect the highest score with 6 responses below 4). This perhaps suggests a certain difficulty in adjusting the CVE course to the job creation measures. On the other hand the students appreciated the social benefits of the course which was valued at least as much as the career aspect.
- The students did not say much to disclose their views on possible improvements of the course. 3 stressed the need to clarify the workshop objectives which is in line with the above doubt concerning the usefulness of the skills practiced for future career. Some pointed out the value of more lively, arts-based activities like acting on stage or teamwork on preparing the plays as compared with more theoretical approach surfaced in lectures and discussions. Certainly the students took the workshop mainly as an excellent occasion to develop their personal and interpersonal competences.

The feedback from the trainers shows substantial progress in all aspects of the programme from the first theatrical workshop in May to the final one in July. The instructors found the first group particularly difficult in terms of their motivation to learn, diversity of social/ educational skills and age. Doubts were raised on the educational, personal and social benefits of the workshops for their participants. However, the second theatrical module brought a very different picture: the instructors declared that they managed to attain all the objectives of the curriculum and the students benefited from the course in terms of their learning skills, professional competences as well as their social and personal development. Certainly this resulted from a different make-up of the second workshop group which let the trainers (same instructors in both modules) use their techniques more efficiently. Flexibility of the module-based syllabus which allows for changes in the composition of workshop groups proves its relevance in this case. Lifelong learning courses teaching basic competences are easier to adjust to real needs and abilities of their participants if they are planned as an open choice of training sessions instead of a fixed syllabus of classes requiring a long-term commitment.

The Ostrava workshop

The CVE workshops in Ostrava were organised in particularly difficult and demanding conditions. First, the partner organisation Life Together had not run lifelong learning courses before although it had provided advisory and social services to adult beneficiaries. Still the requirements of a training course were different from the experiences gathered so far. Secondly, Life Together primarily works with the Roma minority in the Czech Republic whose social and educational situation is rather acute. The first CVE group of Roma participants was set up in December 2007 and disintegrated in March 2008 after a couple of workshops. Another group was organised in April 2008 and the course was resumed after a short break. With the experiences from the first round of workshops the organisers managed to run the course and complete it in September 2008. The reports from the two rounds of workshops published on the website as well as interviews with the managing team and the instructors running the course give an insight into both the failures and successes of the course in Ostrava.

All the participants of the CVE workshops were recruited from the Roma minority in Ostrava and its surroundings. There is a large community of Roma people in this region of the Czech Republic who mostly live in deprived areas: on the outskirts of cities, in desperate housing conditions, with few educational opportunities open to adult members of the community. Life Together is the main non-governmental organisation in Ostrava which provides services to the Roma. The organisation's mission is defined in its name: the team of social workers, advisors and educators are actually there in the enclaves, among the people whom they serve, being friends with them and working together on improving living conditions of the communities. Previous educational programmes run by Life Together were provided for Roma children and youth only. Thus the CVE project came as a new initiative with its objective to address educational needs of adult students as well. Two attempts were made to create a workshop group of adult students. The first group of 16 participants, mainly women, was recruited from beneficiaries living in different local Roma communities particularly disadvantaged in the society:

- victims of coercive sterilisation during the communist era under the policy to reduce the birth rate among the socially excluded and after the downfall of communism as a result of distorted medical practice: 10
- mothers and fathers deprived by the state of their right to live with and look after their children for the reason of having inadequate housing conditions or financial resources: 6
- unemployed people: 13
- people with low level of education and qualifications: 16

Most of the participants were qualified as disadvantaged for more than one reason. In particular they all shared the same experience of being deprived of having children as a result of the ill-treatment by the mainstream society. The course organisers planned a syllabus of workshops which would help the participants overcome the distress and find a way to communicate with the society. However, after 4 workshops of an introductory nature the group disintegrated. Possible reasons for this failure were the following: requirements of a course planned to be taught over a long period of time in the light of the fact that none of the prospective students had participated in lifelong learning courses previously; different ages of the students which made it difficult to address the issues interesting to all; inadequacy of the measures proposed to meet the real needs of the participants.

The managing team recruited a new group of Roma students in March/April 2008. The recruitment strategy for the new course took into account the lessons learnt from the first attempt: all the students came from one Roma enclave in Zelezná Street (a couple of old tenements falling apart, inhabited by the Roma only) who felt comfortable working in a group of acquaintances from the same community; the course was organised near the place where they lived which facilitated regular participation over a relatively long period of time; a new syllabus was drafted and included more concrete activities directly addressing the interests and abilities of the participants. The new group of 12 Roma participants all met the requirements of the programme and included:

- unemployed people, mainly long-term unemployed: 11
- people with primary education only and no qualifications: 12
- disabled people: 2
- living at poverty level: 12

The entry evaluation questionnaires documented the expectations of the participants who mainly expected to benefit from the course socially. Although the recruiters stressed the other aspects of the course which aimed at raising general knowledge and competences useful in life and employment, the students took the workshops as a way to spend their free time in an interesting and entertaining way in the company of others. This certainly resulted from the fact that most of the participants did not expect to find a job in the foreseeable future or move out of their enclave. Thus the main challenge in drafting the syllabus was to find a way to make the participation in the course not only a way of socializing and playing but also to prove that raising one's knowledge and competences can be an interesting and valuable pursuit. This was particularly important in view of the fact that the desperate condition of the Roma population in the Czech society is usually explained as resulting from the supposed mental and personal deficiencies of the beneficiaries themselves: their laziness, unreliability, lack of motivation to make an effort, inability to take on and meet one's commitments and preoccupation with free time enjoyments. Life Together was set up in protest against these clichés and the CVE project was welcomed as a new opportunity to prove the case against the predominant stereotypes.

The workshop programme

The course planning approach chosen by Life Together was different from all the other partners. The team did not develop a specific syllabus of classes in advance. Instead they decided to set up a group of prospective students first, define their needs and develop the curriculum on the basis of feedback from the introductory classes in accordance with the overall CVE objectives. Thus at the beginning of the workshops in December 2007 only a very general draft of the syllabus was presented to the coordinator. It proposed to target the three key Lisbon competences of communication in the mother tongue, social competences and cultural awareness and expression. These skills were viewed as particularly relevant for the students' need to learn how to live in and communicate with the society perceived by them as hostile or alien. In addition, the draft proposed to teach some basic knowledge of the Roma history and tradition as the knowledge of one's roots is a precondition of self-understanding and self-esteem. However, the syllabus was not developed much further as the introductory classes with the first group did not help to elicit the expected positive feedback from the participants and the group shrank from 16 students to only 2 willing to continue the course. This initial failure of the CVE workshops in Ostrava was a matter discussed during two meetings with the project coordinator which helped to develop a more specific and detailed course of action. The Life Together

team proposed a more concrete curriculum for the new group which started the course in April 2008.

The syllabus divided the course in three different assignments based on a careful analysis of the interests and abilities of the new group of students. The main part of the workshops was to concentrate on dramatization of a love story about a relationship between a Roma girl and a Czech boy set in the past when the Roma were still travellers moving in caravans from one village to another, usually greeted with aversion or hostility. The workshops had the purpose of fostering creativity and self-expression through artistic means as well as helping the students to acquire knowledge of the past while working on the scenario. Another assignment involved those students who did not feel comfortable to perform on stage in technical and artistic tasks of making props and costumes for the play. Finally, it was planned to prepare a Roma cookbook and serve traditional dishes to the public at the performances. The three parts of the syllabus were interconnected and allowed of a choice of activities in a group of students of diverse talents, abilities and interests.

The whole course planning procedure raises the following questions:

- Can a complex course be planned "on the way", with only a general outline of teaching ideas at the beginning? Although the team certainly learned its lesson from the first failed round of workshops, the curriculum for the second round is still a rather general draft with little information on the proposed training methodology and content of the course modules.
- Can a presumed low level of motivation of Roma students to take up educational tasks and their low sense of responsibility be taken as an excuse for the lack of a concrete workshop curriculum? The reports published on the website suggest that there is some truth in the clichés fiercely rejected by Life Together elsewhere: "many people do not realize when they enter such a course that it involves some deal of responsibility on their side as well", "it might be difficult for them to get used to the regime of coming to their class on regularly basis". Does an answer to this lie in the "flexibility" of the syllabus or rather in a well defined training programme which teaches things valuable in the eyes of the beneficiaries?

The reports sent to the coordinator and the sample workshop presentations published on the website do not answer these questions. The communication with the Ostrava team was rather difficult, which might have been caused by language problems and a very busy schedule of work in the organisation. Still the problems were solved through regular visits of the coordinator in Ostrava and an evaluation visit at one of the workshop sessions. All the information gathered gave a direct insight into the actual implementation of the CVE concept and helped to dispel the above doubts.

The workshop implementation

The evaluator had two opportunities to observe the students' performance and interview both them and their instructors. First, the whole workshop group came to Bielsko-Biała to perform at the Festival of the Big and Small on 26 May 2008. Then workshops in Ostrava were visited on 29 – 30 May 2008. At that time the new group of students were in the middle of the course which started in April and was expected to finish in September. Still the results of the workshops were already visible: the students presented a part of the dramatic performance on which they were working which was a lively dancing scene welcomed with applause by the Bielsko-Biała audience. The choreography, the costumes

and the music played by the participants provided a setting for the love story between a young Roma girl and a Czech boy. The workshop which followed the performance was devoted to the discussion of further parts of the play, practising roles of the following scene, playing music and dancing. Some of the participants brought their children to the workshop which created a lively informal atmosphere in the classroom. The activities in which the students were taking part certainly had a clear educational value and let them learn:

- how to stay focused on a subject of discussion; preparing the script for the play required to reach a consensus in the group as different students came up with different plots and scenarios of the love story
- how to express their ideas and emotions creatively on stage; for all the students performing was a new experience although it seemed that dancing and playing music came to them naturally and brought satisfaction and enjoyment
- how to interact with others on a common task; the roles in the group were divided between musicians, actors, dancers and craftsmen who made the costumes and stage props. This required cooperation and coordination of different assignments as well as regular attendance at the workshops by at least the key participants.

All the above skills are clearly in line with the key communicative, social and cultural competences. However a broader issue arises here: the framework of key competences for lifelong learning is drafted on the basis of the requirements of the knowledge-based economy and its growth in Europe. Certainly what is valued in education is seen in the light of the competitive society and its predominant work culture. Still the work values are only a part of the European culture and their elevation to the highest rank is relatively new. They used to be subordinate to other values, e.g. values of knowledge understood as insight into the nature of things with no practical connotations or arts as a pure pursuit of beauty. This should help to understand the fact that when we approach a minority group of different societal and cultural fabric with a set of predefined educational priorities derived from the work-driven culture we might find the definitions irrelevant or inappropriate. Certainly the first impression from the CVE workshops for the Roma students raises this query. It seems that the students find it difficult to grasp the whole idea of learning so called key competences useful in society and at work while, on the other hand, they eagerly take part in music and dancing classes which they value for themselves with a clear disregard for their "usefulness". When the workshops are perceived as an arts project which brings satisfaction and enjoyment the value of the participation is obvious and no questions are asked. However when the course is to be taken as raising one's "competences" or qualifications a number of objections come up: what for? will I get a job then? how much will you pay? These are hard questions which require concrete answers; a general usefulness of the proposed competences in life or at work is by no means motivating enough for prospective Roma students.

Neither of the above issues can be investigated in more detail here. Still it is worth remembering that when planning an educational initiative in an intercultural environment a substantial effort has to be made in defining the values of the community with which we plan to work and reflect upon our own set of values. We should not mask a question which is very likely to arise: what if the two ranks of values are incompatible?

The workshop results

The course was completed by 16 participants, and all the 12 Roma students who started it, finished the workshops, which is a high score of 100% of learners. The whole course consisted of 256 hours as planned in the syllabus.

- The workshop programme was valued by the participants with the overall score of 4 (scale 1 – 5). The students perceived its educational objectives as clear and confirmed that the methods and techniques used helped them to learn new things. They also found both the pedagogical methods and the pace of the workshops appropriate.
- The students were pleased with the instructors (the overall score 4,5).
- In terms of the concrete benefits derived from the workshops, the majority of the students pointed out that they learned many new things – typing on the computer, information about their culture as well as other European cultures and they developed ability to express themselves in the Czech language more efficiently. As a result of the knowledge and abilities acquired they felt more confident and valued in their community (the overall score 4).
- The students appreciated the educational benefits of the course: most of them found the workshop very interesting, educative and entertaining.

Some of the participants would rather have less difficult subjects and the content of the workshop reduced. Also, some of them, especially mothers found it difficult to participate regularly due to their daily chores with household and children.

The final tests contained 10 simple multiple choice questions (a, b ,c answer style). The questions were, for example, What is the capital of Lithuania? or What is the name of a traditional German dance? Due to the illiteracy of some participants, instructors needed to give some support to them during the test by reading the questions and answers out. All the 10 questions were answered correctly by all the participants.

The Vilnius workshop

The recruitment for the CVE course started in December 2007. The organisers issued a leaflet describing the educational opportunities offered by the project and distributed it through a range of channels: directly to potential beneficiaries known personally to the Babilonas team, women's clubs, day centres, social enterprises and local community centres. This approach helped to raise interest in the project among people coming from various backgrounds. As a result the workshop group which was set up could not be easily characterised with a predominant feature common to all or most of the participants like in the other CVE workshops (Bielsko-Biała – beneficiaries of the rehabilitation unit; Berlin – trainees in job creation measures; Ostrava – the Roma students). There were 18 people in the initial group which started the course in February 2008. The age of the participants was 24 – 62. Their disadvantages which qualified them for the course included:

- unemployment: 5 participants
- drug addiction problems: 2 participants
- diagnosed depression: 4 participants

- low level of income and limited possibilities to upgrade their qualifications and skills in paid courses: 7 participants
- national minority background (Russian, Polish, Byelorussian): 4 participants

In view of a great interest in the workshops the organisers continued enrolling new students throughout the course and the final number of participants reached 31. In addition to the above disadvantages the new students included also old age pensioners; consequently the workshops had an intergenerational dimension with young adults participating in the course as well.

The diversity of profiles of the beneficiaries was expressed in their expectations of the course. They pointed out personal development (e.g. to know myself better, to learn how to love myself, to figure out positive parts of myself and to improve them, to trust that I can), social benefits (to spend free time in an interesting way in the company of others, to make friends, to be part of a group and learn how to collaborate in it, to meet an extraordinary personality) and skills needed in employment (e.g. to find a new job or keep the present one, to be more flexible at work, to improve presentation skills). In addition some participants were interested in exploring possibilities offered by art with a certain disregard for practical benefits of the course (e.g. to create something beautiful). The majority of the students had already participated in lifelong learning courses and had a positive view of extracurricular classes. In view of the results of the initial survey outlined above the organisers were faced with a challenging task to live up to the students' expectations and design a syllabus which would encompass all the various needs and interests.

The workshop programme

The syllabus proposed by Babilonas at the outset of the course in January 2008 added a new approach to those already described above. It included 10 different modules on different subjects all related to arts but otherwise unconnected. In this respect the syllabus was similar to the module-based curriculum developed by the Berlin team but the students in Vilnius were expected to take part in the whole course instead of choosing from a selection of workshops. As compared with the curriculum proposed by Teatr Grodzki the Babilonas team did not make an attempt to connect the modules with a leading theme. It was believed that the different expectations of the students would be best met if they were introduced to different areas and dimensions of art. The modules were of different lengths and they all had a component of thematic knowledge acquisition (e.g. learning about ornamental symbols in European cultures) followed by practising related skills (e.g. drawing ornaments). It seems that the organisers first concentrated on choosing subjects which could attract interest from the participants. Another factor taken into account was the availability of trainers who would be able to run the course. The result was a well developed set of modules with their content and pedagogy defined by the subject to be taught and not by the competences to be trained. Obviously the students were expected to learn useful skills (e.g. how to decorate an interior) but the main objective was to show importance and meaning of art as such in various domains of architecture, film, dance, painting and poetry. This is the reason why the Babilonas team did not begin with the development of the list of key competences along the lines proposed by Teatr Grodzki although the reports published on the website documented how the arts workshops helped to train some basic skills. The detailed description of the Easter Tradition workshop is a good example in this respect; the students practiced:

- communication in the mother tongue while sharing different Easter traditions; the discussion of various customs was an important part at each stage of the workshops.
- how to organise their own learning; mind maps were introduced to help the students grasp a complex picture of European Easter traditions.
- social and intercultural skills. Five different nationalities were represented in the group: Byelorussian, Hungarian (the trainer's nationality), Lithuanian, Polish and Russian. This provided a true intercultural context for discussions and interactions in the group.
- how to express their own cultural tradition through the creation of Easter Palms in different ornamental styles.

The Vilnius syllabus shows the validity of the pedagogical approach in which a training module is defined by its subject relevant for the students interests and the nature of the group (e.g. multicultural, multinational). What follows is a specific training methodology relevant for the subject taught. As a result the participants acquire specific thematic knowledge and related competences (e.g. ability to create ornaments in a given style). If a need arises these competences can be aligned in a table of the key Lisbon competences. This procedure substantially differs from an approach which proposes an abstract scheme of competences first and then seeks appropriate ways to train them. The lessons learnt from the Ostrava workshop proved that the proper definition of relevant competences is a difficult task in itself which is perhaps best dealt with "on the way", during the course.

The workshop implementation

The CVE workshops began in February 2008 and finished in November 2008. The course was taught twice a week in evening sessions which secured regular participations from the students who worked during the day or had other obligations. A team of 10 artists and 7 educators was engaged in running the workshops covering various domains and themes specified in the syllabus. The organisers managed to involve in the course some personalities of high standing in their areas of expertise; e.g. painter Arune Tornau, philosopher Liutauras Degesys, an artist and popular TV programme presenter Nomeda Marcenaite or break-dancer Audrius Jokubauskas. It was possible only with the module-based approach: the artists and educators would not have committed themselves to teaching regular classes over a long period of time because of the nature of their work or other assignments. This is an important practical issue in managing lifelong learning courses and the solution proposed by Babilonas is certainly reasonable in this respect.

The workshop visited by the evaluator on 6 June 2008 gives an excellent opportunity to investigate the chosen methodological approach in relation to the project objectives outlined in the CVE proposal. The module introduced the students to the art of break-dancing and graffiti and a question which comes to mind first is the following: what does a course in break-dancing have to do with teaching key competences in lifelong learning?

There is a number of steps to be taken to grasp the workshop idea. Break-dancing and graffiti are related arts predominant in certain subcultures in Europe and America. In multicultural cities like Vilnius various underground trends surface and are usually met with disregard or even contempt. Appreciation of modern art and subculture art in particular requires a certain degree of knowledge and understanding; this refers equally to Saber (famous American graffiti painter) and Bacon. Knowledge of the subculture arts is non-existent in the mainstream society. Consequently, it is worth introducing the

students who declare an interest in art into the history and styles of subculture arts. This is a logical reasoning taking into account both the subject related issues (interrelation of break-dancing and graffiti), the students' interests and the availability of trainers to run the course (the module author and teacher is a renowned break-dancer himself, a writer on subculture issues and a founder of a dancing school in Vilnius).

The workshop began with a short lecture on subculture arts followed by a vivid presentation of different styles of break-dancing shown on the projector. The sample performances were really impressive and created a lively response from the students puzzled by the technique of robot dancing. The instructor explained the basics of the technique and performed some short etudes. Then the students were invited to dance in the circle with each one coming to the middle in turns. The accompanying music created a dynamic environment and facilitated involvement of all the group members. After a short break, when the students could relax over a cup of tea or coffee, a graffiti session followed. The class had a similar structure to the dancing part: a lecture, visual presentation and practice. The students could recognise similar patterns in both the fields (broken movement in dancing *versus* broken lines in painting), reflect on the messages communicated by the artists and try to express their own messages in graffiti painting. The evening class continued beyond the planned time because of the students' enthusiastic participation.

The module was planned with a clear concentration on the appropriate and effective ways to introduce the students to the subculture arts. This challenging task was certainly the main focus: to enable the students to appreciate the art of robot dancing and graffiti. It was only during the course of the workshops that both the arts proved to be efficient vehicles in training competences not necessarily specified as the teaching objectives. It is worth listing them here to confirm the initial conclusions drawn on the basis of the reports published on the website. The workshops provided the students with an opportunity to:

- discuss contentious issues of subcultures; the lectures introduced some knowledge and vocabulary necessary to go beyond simple statements of likes and dislikes in the matter of art and make some finer distinctions.
- raise their curiosity in a subject not well known and offer possibilities to develop it further through the internet links, magazines and participation in cultural events.
- gain a broader view on the fabric of multicultural societies with social clusters identified through a particular type of artistic expression.
- practice dancing not as a party-style enjoyment but as an expressive art which gives a unique channel to visualize an emotional identity.

The above educational benefits have been listed in such an order as their relevance for the key competences in lifelong learning can be easily recognised. They followed directly from the participation in the workshop and their value is confirmed by the students. The students' assessment of the programme is presented in more detail in the next chapter.

The workshop results

The whole course was completed by 23 participants; 12 of them were following the course from the beginning. It is exactly the expected number of students in the pilot workshop programme. 23 students received certificates of the CVE workshops attendance. The total number of the hours taught was 256 hours in accordance with the approved schedule. Each of the modules was concluded with a self-evaluation session in

which the students could present their views on the workshops and discuss possible course improvements with the trainers. This feedback was summarised and sent to the evaluator. 14 students were also surveyed for their views on the whole programme at the end of the course in June 2008 through the final evaluation questionnaires. In addition the evaluator had the opportunity to interview the group of participants of the break-dancing module. 3 trainers who taught the modules on ornaments, Easter tradition and subcultures were also interviewed. The following conclusions have been drawn from the gathered material:

- The programme was assessed by the participants with a great deal of enthusiasm, the overall score approaching 5 (scale 1 – 5). Only some of the students were puzzled by the workshop objectives and the lower score given for this aspect (4+ on average) perhaps discloses an uncertainty on the main goals of the training.
- The students gave an equal applause to the instructors and appreciated the opportunity to have worked with people of outstanding personality. It is especially visible from the additional comments made by the students: they said that some of the instructors, both the educators (e.g. the philosopher) and the artists (e.g. the painter) had made a powerful impression on them and influenced their way of thinking.
- In terms of the concrete results the programme was also highly valued by the students who ticked the highest score in cases of its educational aspects (interesting content, stimulation for further learning), relevance for their career, general usefulness in life and social benefits (new friends, relationships). However this should be read in the light of further specific comments provided by the students in the open sections of the questionnaire and the interviews. The value of working in a group, the value of discoveries of one's hidden self ("diving deep into myself") and the world outside ("everything I met here opened a new point of view for me") were stressed as the key benefits.
- The participants suggested possible improvements for the workshop programme. Two aspects of the course came to the fore in this respect: its content, which could be increased, and an international dimension to the CVE course. The need to increase the content of the training should be understood as a willingness on the part of the students to participate in a more intensive course which would cover the module topics in more depth. This certainly testifies to a genuine interest in the fields to which the students were introduced during the course. The other factor mentioned arises from the participants' awareness that parallel courses were run in other European countries. They wished to confront their own learning with the workshops in other locations. In addition they wanted to meet both the students and the trainers from other countries. The organisers decided to resume the course before the CVE conference in Vilnius in November 2008 in order to prepare an exchange event (performance by the students and meeting with conference participants from other countries). The plan was welcomed with enthusiasm.

The instructors who reflected on the course in the interviews and final evaluation questionnaires were astonished by the excellent atmosphere in the group. Before the course they expressed some reservations about the plan to teach a heterogeneous group of adults (different ages, abilities, professions, education). There was concern about making the course interesting and comprehensible for everyone. In fact the teambuilding aspect of the course proved very successful which is also clear from the students' comments. The arts-based activities provided an excellent way to create a spirit of friendship and cooperation. This is a success in itself according to the Lisbon division of competences (specific number assigned – 6).

Conclusions

The CVE workshops have given a unique opportunity to investigate the ways of using art in lifelong learning courses: they were run in four different national, cultural and institutional settings which let the organisers draw conclusions valid trans-nationally beyond their own area of expertise. The observations and material gathered during the workshop programme were used to develop arts-based teaching methodology for adult trainers of such courses across Europe. This pedagogy is further assessed in the next chapter; at this stage it is worth pointing out a number of issues which directly refer to the CVE pilot workshop programme:

- The workshops were preceded by a planning phase in which the coordinator proposed a set of key competences to be trained and invited the other partners to define their own targets accordingly. In fact the formal list of skills based on the Recommendation of the European Parliament and of the Council on key competences for lifelong learning should have been concretised. In particular the Ostrava course has shown a need to reflect on the values represented in the recommendation in the light of the actual social and cultural make-up of the group of participants. Without such a reflection at first, at the stage of drafting the syllabus, the targets proposed might seem too abstract or even irrelevant in face of the real people who come to the course from different backgrounds and with different expectations.
- Lifelong learning courses for adult disadvantaged students need to be organised in such a way as to allow of flexibility of approach. There are no other incentives for participation except for the genuine interest and satisfaction of the students. These courses differ from programmes which have something "hard" to offer: social security benefit conditioned by the course participation or concrete qualifications and skills needed for work. Accordingly it seems reasonable to base the training on a module-based approach if the workshops are planned over a long period of time. Setting high attendance and completion targets for a course requiring a long-term commitment from disadvantaged students might seem unrealistic, particularly in case of the participants who are already classified as "reluctant learners". The Vilnius course in particular proves its validity in this respect: separate modules are easier to develop methodologically and organisationally and their resulting quality is an encouragement in itself for the students to participate in the following workshops.
- The issue of interdependence of arts and education was dealt with in two different ways. The best example of the first approach is the Berlin workshop. The course was not divided in two different blocks of classes according to the division of the two domains and their relevant methodology. Instead, the "cultural vehicles" were directly applied in educational tasks and facilitated the acquisition of skills and competences which go beyond the field of art (e.g. how to communicate with a younger generation, how to approach contentious issues in multicultural societies). This is certainly a valid procedure, which is also confirmed by the Vilnius course, founded on the belief that the very appreciation of art brings about educational benefits.
- The approach chosen by Teatr Grodzki also proved its validity. The artistic and educational workshops were taught as two parallel courses, interdependent but still organisationally and methodologically different. The underlying belief here was that working on a purely artistic project (a theatrical play) raises the students' interest in a number of related subjects which can be dealt with

separately once the participants are motivated to investigate these issues. Indeed the student's long-term participation in both the workshops has proven the value of the motivating mechanisms which "cultural vehicles" afford. The group of disadvantaged learners was led far beyond the domain of art and studied subjects related to history, geography, philosophy, even touched on science and technology. This however was a very demanding task both for the course organisers and trainers. Is the approach applicable in other settings? This is a difficult question to answer as the success here mainly depended on a factor not easily measurable or transferable: the passionate involvement and dedication of individuals.

This part of the evaluation report did not investigate in detail the concrete methods used in the workshops. An important part of the CVE project is the development of the arts-based training methodology and publishing a book with teaching guidelines. These two work packages are evaluated in the following chapters.

IV. Arts-based teaching methodology

The CVE pilot workshops had the purpose of testing various methods and techniques of using art and culture as "vehicles" of education and developing concrete educational scenarios of broader applicability. Arts-based teaching methodology was understood from the very beginning in practical terms, as a set of such modules validated in the workshops. Hence the previous chapter of the evaluation report investigated some examples of these modules and its findings are also relevant here. There are also two other sources of information which should be taken into account in assessing the value of the developed methodology: the reports from the workshops published on the project website and the CVE handbook which not only describes a number of exemplary modules but also outlines a broader methodological context of using arts in education. The evaluation of this material also takes into account the feedback from prospective users of the methodology. The participants of the CVE Grundtvig course were asked to share their views on the value of the presented methods in their own work with adult students: 21 questionnaires have been completed and 8 interviews with trainees conducted. The other source of feedback has come from the readers of the CVE handbook: the process of collecting questionnaires is still in progress as the distribution of the publication started in the final phase of the project and we have received only few responses based on an evaluation questionnaire sent along with the book. Still the information gathered is sufficient to formulate an overall assessment of the CVE approach to teaching and training.

The handbook proposes a brief definition of the CVE methodology: cultural vehicles in education means combining artistic, creative elements with knowledge, competences and skills. The nature of this "combination" is difficult to describe in purely theoretical terms (hence the writer of the handbook would prefer the reader to join her in dancing, singing or drawing as more efficient ways to understanding). Still the handbook formulates some key points which can be taken as the cornerstones of the CVE approach. It is interesting to see how they directly refer to the specific context of adult education.

Referring to the student's experience

Courses for adult students should first relate to their interests, talents and needs and proceed to the challenge of teaching new knowledge, skills and competences only when a safe, friendly learning environment has been established. Cultural vehicles are particularly appropriate in this respect. The value of the CVE approach lies in an attempt to illustrate the meaning of general methodological statements with concrete workshop examples. The best illustration of the above statement comes from the Czech workshops for Roma students.

- Interest and involvement: the main theme of a series of workshops was a theatrical play set in the past when the Roma were still travellers moving from one village to another, usually facing hostile welcome from the local communities. The theme deeply involved most of the participants as they could reflect on their own roots and see their present difficulties (frequent acts of violence against the Roma in Ostrava) in the light of former troubles.
- Talents: the play was a lively performance with music, singing and dancing coming to the fore. Certainly these are the strongest points of the Roma culture and the students engaged in the rehearsals naturally, with enthusiasm and joyfulness.
- Needs: artists need an audience for their performances and this was ensured from the very beginning. The students had an opportunity to show parts of their play not only to the local public (town festival in Ostrava) but also to an international audience during their visits at the partner cities, Bielsko-Biala in Poland and Vilnius in Lithuania.
- New knowledge, skills and competences: the above created a proper motivating environment for the learning. Working on the play required the students to study some history of their culture as well as to learn how to write a script and design the stage scenery. In terms of the key Lisbon competences the workshops raised their ability to work in a team and relate to an external audience (social competence). The main benefit was certainly the improvement of their artistic skills (closely connected with the competence of cultural awareness and expression).

Socially inclusive, integrative education

Educational programmes for socially vulnerable adult students should face the challenge of social exclusion in the very process of training. This is best done through the creation of integration groups of rich and poor, young and old, able and disabled. Arts workshop provide the best opportunity for such inclusive education. This proposition has been validated on many occasions during the CVE workshops. The Polish course in particular can serve as an example of good practice in this respect:

- The course was attended by learners with physical and mental disabilities as well as students whose disadvantage in the society was conditioned by other factors, like unemployment or old age. Each participant brought different life experiences, perspectives and skills into the workshops.
- The main theme of the course was a theatrical play on a Lithuanian legend which let all the students contribute to the final performance. Some of them were more creative as script writers or scenery designers, others more confident as stage performers. The observed workshop in Bielsko-Biala testified to the value of such an integrated, cooperative work.

- The benefits for individual students taking part in the course are best illustrated by an example. One of the actors was an old lady in a wheelchair. She would not have been able to take part in any of the performances, including public shows, had she not been helped by the other students. On the other hand, the play would not have been such an amusing, entertaining show, had it not included some of her humorous verses. The success of the performance, which inspired the participants for further creative work, was only possible due to the cooperation of students of different abilities. As the CVE handbook author puts it, keeping people in separate “capsules” according to their disadvantages (mental, physical, behavioural, etc) can only deepen their dysfunctions.
- As in the previous case, the educational results of this approach have a direct relevance for the acquisition of both social and creative competences. CVE arts projects create a socially inclusive environment integrating students of various abilities and disabilities.

Qualitative and Quantitative Learning

Adult education programmes should include procedures for measuring the level of acquisition of both soft and hard skills. Even if the courses focus on self-development, feedback rounds can provide clear indicators for assessing their impact on the participants; when more concrete competences are trained, tests are a good way to measure the results achieved. The measuring should however be adjusted to the level of the group and the subject taught. Appropriate ways should be chosen not to discourage learners whose abilities are not sufficient to pass standard tests. The CVE approach shows that both quantitative and qualitative measuring are feasible ways to enhance students’ motivation in every field of training. A Lithuanian workshop is a particularly interesting example in this respect:

- The module entitled *Art as a chance in the perspective of intercultural misunderstanding* had the aim to develop the attitude of openness towards other people and cultures, to develop ability to communicate constructively in different social situations and to see and understand different viewpoints through the reflection on and interpretation of works of art. Interpersonal, intercultural and social competences in focus of the workshop are by their very nature difficult to measure and one of the values of the training lies in its assessment procedures.
- The students working in pairs were given a piece of art representing different cultures (a painting, a fragment of literature or movie) for interpretation. They were asked to tell a story interpreting the same situation in the light of the right and wrong of the actions involved. They worked on the basis of a scheme helping them to understand how different cultural mentalities can influence the perception of what is right and what is wrong in a complex structure of an act consisting of an intention, an action and a result. The scheme, which might have looked at first an artificial construction in view of the delicate nature of moral acts, proved to be a way for the participants to realise how our judgements are influenced by our mind-sets, substantially different in different cultural settings.
- The main goal of the workshop was to show the participants that each person’s point of view becomes richer and more comprehensive when it is seen in the context of many points of view. In the process of dialogue the students were asked not to accuse, justify or forgive but to tell stories and analyse them, seeing the reasons behind different perspectives of different identities. Such an understanding certainly enhances the communicative, social and intercultural competences. Usually a judgement on the acquisition of such competences is left

to the students themselves but in the case of this workshop the whole group could evaluate the results of the training objectively through the number of different interpretative stories told and their coherence. A scenario for such measurement is provided in the report from the workshops published on the CVE website.

European heritage and intercultural learning

Adult educators face the challenge of teaching in multicultural Europe hence their programmes are most effective and relevant to the students' needs and interests if they directly take up the issue of interactions between various traditions and outlooks represented by the learners. Arts and culture are particularly suitable "vehicles" in this respect as they not only effectuate a better understanding of the others through their cultural expression but also help in resolving tensions and conflicts present in multinational and multicultural communities. It is worth considering one of the German workshops as a good example of bringing communities closer together through an arts project:

- The workshop was run for learners from the Berlin districts of Neukoelln and Kreuzberg inhabited by a large percentage of population with immigrant backgrounds, mainly Turkish and Arabic. A high ratio of socially disadvantaged groups in this area is another factor which increases tensions between the communities. The CVE workshops in Berlin involved students representing the complex ethnic and cultural structure of the two districts.
- One way to explore this cultural diversity was to engage the students in storytelling through which they could share and compare their "oral history". The workshop began with reading of some famous literature texts and fables representing different cultures but soon involved the participants in a lively exchange of their own stories. As the students were referring to their roots set in different cultural, geographical and historic contexts, the storytelling became a way to bring the people together, both through a better understanding of their past and emotional reaction to the content of their narratives.
- Being on better terms with one another as a result of the communication of authentic stories was visible in other classes as well, in particular in the theatre workshops presented in more detail in the previous chapter. The evidence from the German course well illustrates a pattern also visible in all the other CVE workshops: the acquisition or practising of communicative competences (telling stories in this case) helps the students to express their cultural identities (e.g. of a young Turkish immigrant leaving in Berlin) and brings about social benefits (better understanding of other communities which is a basis for resolving conflicts and tensions).

Education – process and product

Education should not only aim at students' self-development and acquisition of soft skills. Training programs for the disadvantaged should also include some hard, measurable targets in order to make them meaningful to the participants. Creative or social competences are best developed if the workshop group has something else in focus, a concrete product to make or a specific skill to master. The Czech workshops illustrate this point in a convincing way:

- A series of classes for the Roma students had the objective of writing a traditional Roma cookbook. Roma culinary traditions have been passed on from generation to generation only in an oral form, thus the students found it useful to write down some of the best recipes in order to share them with the larger public.
- The classes were run in a computer lab and the students had to practise reading skills and writing skills on the computer. Also the basics of graphic design were taught to make the cookbook attractive not only in content but also in form. All these tasks required the participants to learn new skills; word processing and graphic design were new to most of them.
- As in the case of the CVE workshops with more artistic focus, the project involved all the students through its multi-faceted nature. Reading, writing and designing mentioned above were only a part of the classes: the students also had to make the actual dishes themselves, photograph them, agree on the proper version of the recipes and translate them into the Roma language. These various tasks let the instructors accommodate each student's interests and abilities. The results of this workshop unit is a solid product, the Roma cookbook, and more competent reading, writing, translating, designing on the part of the students. These are all useful skills which should be developed in the framework of lifelong learning programmes (communicative and digital competences).

Individualistic approach and team work

Working with groups of students with different abilities, skills and knowledge requires the trainer to be able to focus on individual needs without losing his/her grip on the group dynamics. This requirement was already pointed out above in reference to the integrative approach to teaching. Indeed it was visible in most of the workshops observed by the evaluator and there is also evidence of the importance of this factor in the reports from the workshops. A Lithuanian module on Easter traditions is an interesting example of how to maintain a balance between individual and team work in an adult education setting:

- Easter traditions vary in multicultural Vilnius and hence a forum for comparing various ways of celebrations involved all the participants. They shared information gathered from different sources and personal experiences. Artistic activities like painting ornaments or making palms led the group to the consideration of cultural and religious differences and similarities. The main theme had an integrative value as all the contributions were welcomed making the overall picture represent the fabric of the Lithuanian society (with strong representation of different ethnic, national, cultural and religious minorities).
- However intercultural learning was only one of the workshop objectives. What makes the module particularly interesting is the way in which the material was introduced. The instructor chose "mind-mapping" as an effective learning strategy to accommodate all the individual perspectives: the whole group worked with the same set of concepts and ideas but they were visualised in different "maps" by different sub-groups. Visual expression led to a deeper understanding of one's own attitudes and emotions against a background of the overall group picture.
- The need to take into account both the collective and individual issues was thus facilitated by a syllabus which extended the list of basic skills to train in the CVE workshops: the module went further beyond communicative, social, intercultural and creative competences to include the learning to learn competence as an important factor in self-development. Individual mind-mapping was shown as an appropriate learning strategy, valid also in a group work.

Informal and active learning

Arts-based courses are best run in an informal learning environment, as workshops rather than classes. This principle is based on an observation that a traditional formal setting, with participants sitting at desks with a teacher in front of them, is a discouragement for an active involvement of adult students in learning. With this in mind, the CVE trainers chose an approach which let them create a friendly space, seating the students on the floor or sofas, allowing for a free movement in the room or taking them outside to cultural events. This approach directly involves the participants in what is happening and makes them more interested and focused. Also the boundary between the educator and the learners is abolished as he/she becomes a facilitator or a partner rather than a teacher. The German team put special emphasis on this aspect of their workshops as documented in the reports from the CVE course:

- The workshop group in Germany was a heterogeneous one in many respects, in terms of their education level, age, cultural background and disabilities. Hence the first need was to integrate the group into a team able to engage in the forthcoming activities. Physical exercises, rounds, interactive games and plays helped to create a friendly atmosphere and overcome initial resistances: scepticism, apathy and criticism towards the trainer and the proposed content of the course. The warm-up phase opened up a way to a very productive workshop for the students' self-development.
- The warm-up phase also led to a negotiation of a "learning agreement" with the students, put in concrete terms as a set of rules of the workshop participation. The rules stressed the freedom of all the learners to say openly what they think, the responsibility in deciding their level of involvement and the need to be able to express one's own opinion. The suggested rules were meant as a help for encouraging people in their entirety, for taking into account their thoughts and feelings in reference to their place and role in the group.
- The result of these efforts could be seen in an improved group dynamics which facilitated the involvement of all the participants in the workshops. An attitude of reserve predominant at the beginning soon evolved in the direction of joyful, spontaneous engagement in the theatrical activities. This aspect is worth stressing: courses for adults students usually fail (high drop-out rate, poor results in terms of the acquisition of knowledge and skills) if the very participation in them does not bring about satisfaction and joy. Certainly in the case of the CVE workshops in Berlin, the communicative, social, cultural and expressive competences of the students were fostered through the creation of a proper "space" for playfulness, humour, imagination and human encounter. This is certainly what the CVE authors mean when they use a rather formal label "informal learning environment".

Conclusions

The belief in the value of creative, artistic activities as leading to the self-development of those who actively engage in them lies in the heart of the CVE methodology. This conviction has been communicated convincingly to the project direct target group of adult educators through the main project deliverables: the pilot workshops, the international conference, the handbook for educators and the Grundtvig course. In particular, the following points of focal importance for the CVE approach in adult education have been validated sufficiently:

- Arts workshops are an excellent way to involve adult learners in training, especially the students who have been deprived of proper education and have to take up new educational or vocational challenges. The workshops run in all the sites resulted in the development of specific modules (published on the project website and in the handbook) which can be applied in other contexts as motivational mechanisms for reluctant learners.
- The educational objectives of the training where the CVE methodology can be applied have also been defined clearly. Education is understood here in terms of the key Lisbon competences: arts-based approach is particularly suited for the training of the communication in the mother tongue (competence no 1), the learning to learn competence (competence no 5), social and civic competences (competence no 6), and cultural awareness and expression (competence no 8). All the project publications, especially the website and the handbook, provide clear indications on how to implement the CVE goals in the frame of the key competences for lifelong learning.
- In order to achieve the above aims the workshops have to create a proper environment for learning. In particular the learner–educator relationship has to be redefined to become a more personal relationship of partners in a joint effort. With this in mind, the CVE authors provided many opportunities for prospective users of the CVE approach to get an insight into how such informal environment can be created. Lessons plans have been accompanied with descriptions of the workshop settings and interviews with both the trainers and participants, all this with a view to facilitating a recreation of the CVE curriculum by other trainers.

The questionnaire respondents underlined the practical value of the CVE methodology: they appreciated the presentation of concrete arts-based workshop scenarios, the possibility of using the modules in different educational contexts, the way the methodology was presented in the handbook and at the Grundtvig course as well as the opportunity for further exchange of good practice through the CVE website and the contact lists (created and distributed during the Vilnius conference and the Grundtvig course). These comments confirm the evaluator's findings outlined above. The organisers commissioned an external review of the developed methodology which also gives a positive assessment of its content and the way of presentation, although it investigates the matter from a different angle. The external report is attached to this paper.

V. CVE international conference

The conference was organised by Youth Centre Babilonas in cooperation with other project partners under coordination of Teatr Grodzki and took place on 10th – 12th November 2008 in Vilnius, Lithuania. The conference attracted a large number of educators involved or interested in the concept of lifelong learning. The organisers managed to ensure an intercultural dimension of the conference which was attended not only by participants from Lithuania, about 92 participants representing 30 different institutions, but also from other European countries (33 participants). A unique character of the event was due to the participation of adult learners brought to the conference by Lithuanian, German, Czech and Polish partners (17 participants). The panel of experts who presented papers at the conference represented 6 European countries and covered various areas of expertise: arts (music, theatre, puppetry, dance, storytelling), education (philosophy, psychology, adult education) as well as funding opportunities for educational

programmes in Europe focused on the Lifelong Learning Programme. In particular, the conference organisers had the pleasure to host Mr Brian Holmes, the Head of the Grundtvig Unit at EACEA in Brussels, as one of the guests and a speaker on the key conference issue of creativity and innovation in lifelong learning.

The evaluation of the event is based on two sources:

- direct observations and interviews with the speakers and participants
- conference evaluation questionnaires completed by the participants

The evaluator partially had an opportunity for carrying out the evaluation as participatory observation. This helped to gain a deeper insight into some of the issues presented, however the subjective character of this kind of direct observation should be taken into account. The direct observations focused on the following aspects of the conference:

- the level of achieving the agenda points set in the conference program
- the level of the participants' involvement and the atmosphere at various conference events
- the organizational standards at the venue

The CVE conference evaluation questionnaire was meant as an objective tool for assessing the various aspects of the event and was completed by the participants at the end of the conference. The participants were asked to express their views on the following issues:

- organisation and management of the conference
- relevance of the conference to their interests
- opportunities to make new contacts for national and international cooperation in the field of creative lifelong learning
- opportunities to learn new techniques to motivate adult learners to participate in lifelong learning courses
- usefulness of the presented methods in educational programmes for socially vulnerable groups
- possible practical implementation of these techniques in future courses led by the participants
- clarity and adequacy of the presented idea of arts-based lifelong learning
- motivational value of papers and discussion to stimulate participants' interest in the concept of cultural vehicles in education
- opportunities to learn about new developments in creative adult education in other EU countries
- presentations by the CVE learners as a good illustration of how to develop new skills in arts-based adult education
- the value of the presentations in transferring the CVE concept to participants' educational practice

The following part of the report is an outline of the conclusions drawn on the basis of these two sources of information in a sequence which corresponds to the three day conference agenda.

Monday, 10th November

The main purpose of the conference was to present an idea of creative learning methods and tools, especially relevant for facilitating education of socially disadvantaged groups (adults with disabilities, migrants, travellers, the unemployed, victims of addictions). Strong emphasis on the cultural and artistic aspect of the project was evident from the very beginning in the exhibition of works of art produced during the workshops as well as the conference opening by the Lithuanian workshop group.

The first day of the conference introduced the idea of cultural vehicles in education to participants and reviewed the project outcomes achieved so far, in particular the CVE workshop programme results and the outline of the training methodology. The introductory papers by the project coordinator (Maria Schejbal, Poland) and the conference organiser (Rolanda Sliaziene, Lithuania) were followed by presentations focused mainly on the national CVE workshops:

- *Introduction to Cultural vehicles in education – a new methodology* (Agnieszka Ginko-Humphries, Teatr Grodzki, Poland). The paper was an overview of the whole workshop programme with particular focus on the Polish group. It was illustrated by a film presentation of chosen training sessions and photographs taken during the workshops.
- *Creative Ways of Intercultural Learning* (Hanna Blößer and Barbara Kuhn, Die Wille gGmbH, Germany). The presentation was made by the workshop instructresses who ran the CVE programme in Berlin and was also illustrated by a film giving an insight into some of the training techniques used by them.
- *Facilitating education of Roma adult learners* (Kumar Vishwanathan, Life Together, Czech Republic). The paper went even further beyond the mere presentation of the workshop sessions and showed a complex situation of the Roma minority in the Czech Republic in view of educational challenges of modern society. In the evening a group of Roma students, participants of the Czech workshops, closed the first day of the conference with a lively performance.
- *Training abroad - applying for funding for attending European training courses for adult educators* (Grundtvig National Agency representative, Vilnius, Lithuania). The conference was attended mainly by Lithuanian educators hence the organisers chose not only to present the results of their own workshop programme (introductory speech, welcome from the participants of the Lithuanian workshop group, a film presentation at the end of the first day of the conference) but also funding opportunities for educators offered by the LLP, in particular the mobility measures.

The papers as well as the visual presentations drew the audience's attention, which was evident from the questions asked and the following discussions. The participants enquired not only about the CVE project but also were interested in the funding opportunities offered by the Grundtvig programme. This was an unexpected development as the organisers had not been aware of the lack of knowledge of EU educational programmes among the local trainers, teachers and students. In order to stick to the time schedule some of the participants were asked to postpone their questions until the concluding part of the conference; this caused disappointment in some cases as the participants reacted in a spontaneous way to the issues raised and wanted to discuss them directly. However, this seemed necessary to keep the proper timing of the conference agenda. The visual presentations as well as warm up and relaxation activities helped to keep the participants' attention fresh and focused but also to create friendly atmosphere during the event. The interpreting assistance was assessed by both the

speakers and participants as excellent, which is a great success in view of the challenge (majority of the participants not knowing English, majority of the speakers not knowing Lithuanian).

The first day of the conference certainly achieved its goals. The speakers managed to raise awareness among the participants of the key conference questions: can art be a motivating mechanism in education? Can we combine artistic and educational activities in order to activate adult learners? Secondly, the participants gained an insight into various ways of dealing with the above challenges by trainers working with adult learners of different dysfunctions and disabilities in different national and cultural contexts. Thirdly, they were engaged in a discussion on how to apply these ideas in their own settings, also taking up an important issue of funding for educational programmes in Europe (LLP partnership and multilateral projects, Grundtvig courses, mobility grants as an opportunity to upgrade one's qualifications and experience).

The speakers also ventured to propose methods and techniques for teaching key competences and skills with different arts as "cultural vehicles". It was clear from the papers and visual presentations accompanying them that "methodology" was understood here in practical terms, as an exemplary set of workshop scenarios focused on fostering creativity, self-expression, self-development and team work in an inclusive learner-centered environment. It was shown convincingly that this approach is valid in case of educational programmes for adult learners from socially vulnerable groups. The originality and innovative character of the symposium can be seen not so much in a presentation of an elaborated new pedagogy, but rather in a wealth of individual contributions to the idea of creative lifelong learning coming from diverse cultural and social contexts. It is worth remembering that the conference audience was made up of teachers, trainers, instructors and students who came to the event to learn new techniques which would enrich their own teaching repository. The conference lived up to these expectations, particularly in view of the fact that on its second day the participants were invited to take part in practical workshops in creative education.

Tuesday, 11th November

The second day of the conference presented the outcomes of the CVE project in more detail, focusing on the educational techniques that the partners had used in their workshop programmes. Four workshops were organized for the participants who were invited to take part in them according to their professional needs and interests. The workshops were run simultaneously in four different locations at the conference centre:

- The first workshop was entitled *Subcultures: Am I Hip Hop* and was run by Youth Centre Babilonas. It was an example of how to familiarize learners with some aspects of subcultures with the use of dancing activities and visual arts (graffiti).
- The second one entitled *Borders, Limits, Boundaries and How to Deal With Them* was run by Die Wille and was meant to show how to address the problem of intercultural communication and intercultural conflicts through theatrical activities.
- The workshop entitled *Wedding ceremonies in different EU countries* run by Life Together was an example of how to create learning environment for facilitating education of Roma adult learners. The techniques used included drama/ role plays, singing and dancing.
- The workshop *From an object to the puppet* run by Teatr Grodzki experimented with objects and puppets as the main "vehicles" fostering creativity and self-expression.

The average number of participants in the workshops was 15, being too large in some cases in view of the space provided and the nature of the techniques presented. Still the teachers and trainers participating in the conference had an opportunity to acquaint themselves with a style of work and methods used by trainers from different countries. Personal involvement and a chance to test educational scenarios in practice was highly valued by the participants. Even in the case of a workshop which was rather chaotic involving representatives of the CVE target group (Roma learners from the Czech Republic), their trainers as well as the conference participants at the same time, the instructors managed to create an authentic platform of communication. It was interesting to see how the language and cultural barriers were overcome in a discourse facilitated by artistic means.

All the workshop groups presented their work at the end of the day. The presentations were met with warm reception, in particular those involving adult learners from vulnerable social groups. A play performed by the Roma workshop group was a clear example of the effectiveness of the CVE educational approach. As one of the facilitators put it:

"(...) working with the group of Roma learners, it is important to think of their background and interests. Most of them have never joined educational process since leaving primary education. Therefore, they are very tentative and distrustful when it gets to education. Furthermore, Roma are very sensitive and it is hard for them to stay focused so it is necessary to make an education entertaining as well. This is of course common feature in educational process in general but with this target group it gets even harder to find the right way. The instructor working with such a group definitely needs to get acquainted with the Roma and be careful about the way he or she approaches the group (...) the instructor in order to use CVE methodology with this group correctly has to be able to imply into the educational field the element of Roma traditions, culture and take advantage of the skills Roma naturally possess." (Kumar Vishwanathan, Life together, Czech Republic).

This willingness and actual effort on part of the trainers and facilitators to take into account both the learners' limitations and creative potential was also visible in the case of all the other workshops.

The techniques learnt during the workshops will certainly be useful in training key competences and skills in the courses run by their participants. This conclusion follows directly from the overwhelming enthusiastic comments by the participants after the completion of the workshops which is confirmed through the questionnaire feedback. Comments expressing reserve or criticism were rare. On the contrary, the majority of the participants came to the following, third day of the conference and took part in a lively discussion with a panel of experts which testifies to an authentic interest in the practical value of the CVE methodology presented in the workshops.

Wednesday, 12th November

The last day of the conference consisted of two interrelated parts. The first part included papers on various issues related to creative education in Europe (speakers from 6 countries). The second part was devoted to discussing the topics surfaced during the conference in a panel of experts with an active involvement of the conference participants. In contrast to the first day of the conference, which concentrated on the presentation of the CVE project, the speakers of the third day did not refer directly to the

CVE workshop programme but surveyed a broad spectrum of issues all connected with the value of art and creativity in the context of lifelong learning:

- *The use of Theatre of the Oppressed method for empowering adult learners and enhancing their intercultural competence: theatrical and pedagogical tools.* (Christina Zoniou, Greece)
- *The Knowledge Society – the role of creativity and innovation* (Brian Holmes, Belgium)
- *Creative learning in Portugal* (Catarina Pydzinska, Portugal)
- *Storytelling* (Inno Sorsy, Great Britain)
- *Exploring the ways how music practice can be made more inclusive, creative, social and developmental* (Robert Wells, Great Britain)
- *Art as a chance in the perspective of intercultural misunderstanding* (Liutauras Degėsys, Lithuania)
- *The subjective conditions in the process of learning with the use of artistic and cultural means* (Jacek Bielas, Poland)

Although the topics covered by the speakers referred to various contexts of education and various aspects of arts and culture the organisers managed to maintain a clear line connecting all the papers. The speakers had been asked in advance to take up the key issues of importance for the CVE initiative. These are the three key questions with an outline of the answers provided by the conference speakers:

- Lifelong learning – what does it mean? There is a danger of confused understanding of this term caused by inconsistencies of national educational strategies and the European policy (e.g. classification of non-formal training organisations according to the age of their beneficiaries in Poland which stands in the way of implementing the idea of learning as an activity undertaken throughout life). All the papers referred to various applications of the lifelong learning concept and opened a way to the comparison of national practices in this field. The direct and straightforward explication of the term by the EACEA officer was of particular relevance for the issue raised.
- Is self-development the key success factor in adult education? This was a provocative question in a way since the speakers were challenged to substantiate their unanimous positive answer to the question. Yes, but why is this the case? It was pointed out that self-development is the main motivation factor in any kind of learning as it builds self-confidence, increases self-esteem and reinforces one's place in society. A convincing example was presented to advocate the value of artistic self-development in the acquisition of a range of employability-related skills: a music teacher from London outlined social and developmental aspects of music education.
- What function do arts have in connection with increasing social participation in life long learning? The third question referred specifically to the main project goal: how to motivate adult reluctant learners to take up education. It was agreed that arts can be used as efficient "vehicles" of education particularly in the context of social exclusion, intercultural conflicts or lack of communication caused by cultural barriers. Concrete examples of successful European projects in this field (Brian Holmes), widespread applications of the Theatre of the Oppressed (Cristina Zoniou) and a vision of art combating intercultural misunderstandings (Liutauras Degėsys) all showed different perspectives on the same issue.

The broad spectrum of themes, examples of good practice and approaches presented or referred to had two objectives: on the one hand they put the CVE project in a larger European context of lifelong learning, on the other they strengthened the awareness of the potential of creativity and innovation among the members of the conference audience. The latter goal was certainly achieved as the participants engaged in a lively discussion which followed the speakers' papers and proved their authentic willingness to further explore the conference themes. However some questions disclosed a certain misunderstanding of the main theme of the discussion, e.g. an enquiry into the efficiency of the forest protection in Greece.

Since the three day conference presented a broad scope of educational concepts, approaches and tools, it was proposed to focus the closing discussion on a leading theme chosen in such a way as to survey all the key aspects. The chairman of the panel discussion (Jacek Bielas, Poland) proposed the theme of "learning through experience" or "experience to learn" as the denominator of all the CVE conference presentations; the proposal was already put forward in his paper preceding the panel discussion - *The subjective conditions in the process of learning with the use of artistic and cultural means*:

"This could be treated on two levels: more common one and more technical, psychological one. I thought, we would talk mostly on this first level. Just to discuss issues on cultural vehicles in life-long education, taking into our consideration, first of all, the learner's perspective. Since education is for learners, isn't it? They are the subjects of it. Your expertise, your experiences and your papers fit perfectly in this idea as an empirical material for more psychological analysis."

The conference panel discussion was led mostly on this "more common" level which helped all the participants to take part in it and to share their experiences. The discussion was vivid, engaging both the experts and the members of the audience and moved far beyond the proposed theme. The participants asked questions referring directly to the specific issues surfaced in the papers, workshops and presentations. They also investigated prospects of implementing new training initiatives in Lithuania and enquired about concrete steps to be taken.

CVE conference evaluation questionnaire for participants

The questionnaires completed by the participants at the end of the conference confirmed the evaluator's direct observations presented above. The organizers managed to collect 52 questionnaires. The majority of the questions have been constructed to evaluate essential aspects of the conference with the use of five points score scale. The average score concerning all closed questions is about 4 (with low standard deviation, in other words with only single lower scores like 2 or 1 that are at odd), which proves positive assessment of the measured aspects of the conference by and large.

The questionnaire includes also two opened questions: "Which workshop did you attend? Please comment on the workshop - what did you like about it and what would you change" and "Please make any comments which will help us to assess the relevance of the conference for the needs and interests of adult educators." Here again the majority of comments shows the participants' positive assessments of both the workshops and the conference by and large.

As far as the workshops are concerned, a sample of the participants' comments well describes the overall mood:

- "I was feeling very well in a warm atmosphere, which helped me to open myself and to cooperate with others. I was impressed by all the talents of the leader as a teacher, an artist, psychologist. Participants who did not know each other before, became very close. I experienced a great feeling of a team work, creativity and a kind of inner healing." (a comment on the workshop *From an object to the puppet* led by Teatr Grodzki)
- "I liked it very much. It was clear. Maximum information in short time. Excellent teacher. Nobody would have fallen asleep even without a coffee break. I would not change anything." (a comment on the workshop *Subcultures: Am I Hip Hop*, Youth Centre Babilonas)
- "I liked the job done by the group leaders and the working atmosphere." (a comment on the workshop *From an object to the puppet* led by Teatr Grodzki)

There are also comments that, while expressing satisfaction, also point out some suggestions concerning the organizational issues:

- "Workshop was super, it could have been better though if it had lasted for 3-4 days." (a comment on the workshop *Borders, Limits, Boundaries and How to Deal With Them*, Die Wille)
- "I learned what forum theatre is. I liked the job done by the leaders the most. I wish we would continue with more intensive and creative activities." (a comment on the workshop *Borders, Limits, Boundaries and How to Deal With Them*, Die Wille)

And comments that refer to the conference as a whole but clearly concern the workshop session:

- "I would need more printed materials and would like to have an opportunity to participate in all workshops."

The same tendency is revealed by the second open question which asks about the conference as a way to sum up the CVE project:

- "I think it met the needs. The project was very valuable for adult learners. I received a lot and want to thank the organisers for that."
- "I hoped to make new contacts and this has happened. Now I have got new ideas, thoughts. I will be able to put everything in practise for sure."
- "It would be good if CVE could continue and spread in the world."

Here too, there were comments suggesting the need for a longer event or for the continuation of the project:

- "It was interesting. I liked sharing the intercultural experience. I established contacts with national NGO's. I would like the longer event."

Comments expressing some extent of criticism due to the feeling of confusion or disappointment happened to be rare and odd:

- "It was not clear enough. Was the conference to teach adult educators or to help them to avoid misunderstandings in dialogue? It was not clear if art is a space or a vehicle for intercultural cooperation."
- "The timing was not optimal. Some presentations were too long. They repeated themselves. But it is just a little suggestion for improving. It would be better to answer the questions right after the presentations."

Conclusions

There were few organisational problems during the conference. The venue was well equipped with all the necessary technical devices, spacious and air-conditioned. It could however be used only within strictly set and limited timetable which caused some problems in organising partners' meetings after the conference sessions. It also had an impact on the number of visitors at the CVE exhibition (paintings, drawings, photos made during the workshops) which could not be displayed for the whole three days of the conference.

The conference was a successful event in the following respects:

- It presented new and valuable educational ideas that the project had come up with.
- It has done so in a comprehensive and clear way, which was due to the conference coherent structure and arrangements of the venue but first of all due to the commitment of all the people involved: the organisers, the partners and facilitators, the participants and the conference speakers.
- The conference did not only draw attention to the idea of cultural vehicles in education, but it also opened new perspectives and new ways in the process of European integration.
- In particular the workshop day was of particular importance for the above as it gave all the participant an opportunity for direct contact with their peers, the trainers and speakers as well as a chance for interactive practice of the CVE techniques.

The organisers commissioned an external expert to evaluate the conference as it was considered to be a very important part of the whole project. Hence this chapter of the evaluation report has a mainly descriptive character and provides a background for the more complex and in-depth assessment of the Vilnius conference. The external report is included in the attachments.

VI. CVE handbook

The CVE handbook is one of the final products of the project which focuses on exploring alternative methods of teaching and learning which are appropriate for work with socially disadvantaged groups. The book has been translated and published in six languages (English, French, German, Polish, Lithuanian and Czech), which makes it easier to disseminate the idea of arts-based education. Additionally, an e-version of the book is available on the project website: www.cve.com.pl to reach more adult educators and trainers.

The first thing that strikes the reader about the CVE book is its cover. It is well-designed, colourful and promises a good adventure. As the author explains in the foreword, the book is divided into four national chapters: Lithuanian, Czech, German and Polish, "each of them depicting the educational and artistic journey of a specific group of participants" (CVE 2009: 5). Those practical chapters are preceded by a short methodological part in which the assumptions of CVE methodology are accessibly explained. At the end of the book the reader can find supplementary materials, for example a list of Lisbon key competencies translated into practical skills developed by beneficiaries during the CVE pilot workshops or the addresses of all the organizations involved in the CVE project, including key contact persons.

The CVE book has no ambition to be driven by research on arts-based teaching/learning of the vulnerable learner, but puts it straightforwardly: CVE = arts + education. The book shows the author's understanding of the CVE concept by explaining how the arts, adult education and the educator's role are perceived when CVE methods and techniques are applied.

The national chapters attempt to present the application of the CVE methodology in four different educational contexts. In other words, those parts are presentations of the selection of workshops done by means of listing daily activities often with their descriptions or instruction. This is accompanied by the introduction of learning objectives called here 'didactic aims', and the methods, techniques and materials used (see tables in the book). As comments the reader is provided with interviews with the instructors and opinions of the workshops participants. This important evidence of hard and demanding but eventually successful work might have been better presented if some selection of the texts (interviews) had been done. This would possibly have made them more dynamic, shorter and thus more interesting to follow. The national chapters appear to have been constructed in such a way so as to provide the reader with a report on the events (workshops) as exemplary modules valid for the CVE method manual.

The book offers a broad selection of exercises and techniques. However, they seem to be addressed to experienced adult educators. At times, the instructions are laconically worded: "Qigong and other exercises for the body" (p.89) assuming that every adult educator knows what exercise is hidden behind the name 'qigong'.

Nevertheless, the book shows the large volume of work that was done during the workshops, how much preparation they had required and how rewarding the results were both for the participants and facilitators. The national workshops naturally cannot be repeated in the same format and contexts, but definitely they can serve as a pattern and most importantly as inspiration for AE teachers. And if that were to happen, it would be the best reward for the author's book and the CVE project team.

The presentation of the book is appealing with numerous photographs from the workshops depicting both participants in action and the products of their creativity. All this give a light-hearted touch to the book and together with an eye-catching cover significantly enhances the visual appeal.

Overall, this book highlights three important ideas. Firstly, that it is time to accept alternative ways of learning/teaching (arts-based in that case) and that they should have their stable place in the mainstream adult education, not only "on the fringes of the educational landscape", as most project-based methods of learning tend to be placed. Secondly, the book raises the significance of individual variability and learner attitude, the factors, which in the case of vulnerable students, seem to be of vital importance. It shows that taking a learner for granted assuming that he will behave in a positive, rational way may be, in the case of such a student, a false assumption (see the description of the first workshop with Roma people).

Thirdly, a clear point is made that when appropriate learning conditions are created by placing a student with special needs in the central part of the teaching/learning process and referring to his background knowledge and competences, his self-esteem and motivation tend to increase. This also means that such a student is given control over his own learning and the right to negotiate goals, processes and products, which narrows the gap between learning and teaching.

The book "Cultural Vehicles in Education" emphasizes how essential art and culture are to developing key human competencies which make lifelong learning possible. It should be of interest to adult teachers and trainers and all educators focused on holistic, student-centred ways of teaching, providing them with a large amount of food for thought.

Two external evaluation reviews of the CVE handbook are provided in attachment and supplement the above notes.

VII. Grundtvig course

This part of the report has been accomplished on the basis of the following:

- an analysis of the course documents (list of participants, the course program, handouts for the particular sessions, etc.)
- conversations held by the evaluator with the organizers, trainers and participants during the course
- observation of the presentation of the CVE methodology session
- observations of three out of five workshops
- feedback sessions held after individual workshops
- final feedback session held on the last day of the course
- course evaluation questionnaires for the participants

On one occasion, because of the timetable it was possible for the evaluator to observe only the final phase (results presentation) of one of the two workshops which were run in parallel.

The course was organized in Ostravice by a Czech partner and was held between 6 and 11 July, 2009. There were 25 participants from 9 countries: Great Britain, Germany, Spain, Romania, Bulgaria, Lithuania, Poland, Czech Republic and Hungary, which made the make-up of the group international and culturally diversified. All the participants had adult education in their professional background and work with socially disadvantaged groups (the Roma, travellers communities, adult learners with special needs – physically and/or mentally impaired, etc.) was the experience of the majority. The participants had clearly defined expectations, which were, in fact, quite similar. Here is the list of the most frequently mentioned expectations (on the basis of the pre-course questionnaire):

- learning new techniques of teaching and engaging/activating/motivating people socially disadvantaged
- learning about CVE approach for reluctant adult learners
- networking, sharing experience
- learning theatre techniques and new, creative methods of working with adults
- learning (practically) new methods of communication and expression

The workshops were run by facilitators from four partner - countries. The final session was prepared by the Lithuanian partner. The program consisted of a get-together session, presentation of the CVE methodology session, five workshops, a feedback round and a day sightseeing trip organized on day 3 of the course. On the regular course days the activities started at 10.00 and finished at 17.00 or 17.30 including lunch breaks.

A get-together session was not only a formal “opening” of the course and the introduction of the host and trainers, but was also a presentation of a variety of short ice breaking activities, during which the participants had to get in contact with other participants by means of both verbal and nonverbal communication. This caused a lot of laughter and introduced a light and friendly atmosphere. The participants were given a chance to talk to those who they wished to without being directed or instructed. By the same token they received examples of “ice breakers” ready to be applied in their own educational contexts.

Presentation of the CVE methodology

A lively ice breaking session was followed by a lecture type event during which the participants were introduced to the CVE methodology. The presentation was delivered by Agnieszka Ginko-Humphries, one of the trainers and the author of the book “Cultural Vehicles in Education”. The lecture was accompanied by a PowerPoint presentation which outlined the main points of the CVE methodology in a clear and well-organized way.

The CVE methodology is based on the assumption that creativity is a natural basic human need and when realized in a group, it leads to self-development of the individual. Consequently, artistic activities become a motivation factor for vulnerable learners. In particular the CVE methodology focuses on the development of the 5th, 6th and 8th Lisbon key competencies.

When it comes to techniques, CVE methodology emphasizes the role of setting new challenges for learners including a surprise factor, one subject-many art forms and one art form-many subjects factor, and stresses the role of learners as volunteers who act both as performers and spectators in the learning process. The CVE educators or workshop leaders function as instructors, partners, facilitators or assistants ready to step in when there is a need (for example, substituting for a member of a performing group who happens to feel tired or ill). The theoretical part of the presentation was generously

complemented with photos from previous workshops run for vulnerable social groups. At the end of the session all the participants were given linen carry – bags, which contained a detailed course program, handouts for later sessions and the CVE handbook.

The session was well-received among the course participants, a lot of them making notes and asking clarifying questions. The evaluator noticed that a suspense factor was introduced by the presenter and the participants seemed ready to receive a hands-on experience in the form of practical applications of the CVE methodology.

After the lecture the whole group was split into two smaller groups, which worked as such until the end of the course. The division into two groups was done randomly, which later had its results; the two groups (one consisted of women only) had significantly different dynamics, which was not only noticed by the evaluator, but also emphasized by the trainers who ran the same workshops with different groups. The heterogeneous group turned out to be more lively, easier to cooperate with, and included clearly distinguished “strong” individuals. The other group, on the whole, seemed a little shy and withdrawn and additionally slightly less competent in English, which could have been one of the reasons for lower group dynamics, which consequently created a bigger challenge for the trainers.

Workshops

The main program contained 5 workshops:

- “People and Trees” prepared by Grodzki Theatre from Poland with Agnieszka Ginko-Humphries as a facilitator and Maria Schejbal as a support
- “Intercultural Communication and Conflicts” prepared by Die Wille gGmbH from Germany with Barbara Kuhn as facilitator and Hana Bloesser as a support
- “Behind a Desk and on the Stage” prepared by Grodzki Theatre with Maria Schejbal as a facilitator
- “Subcultures: Am I Hip Hop?” prepared by Youth Centre Babilonas from Lithuania with Audrius Jokubauskas as a facilitator
- “Wedding Ceremonies in Europe” prepared by Life Together from Czech Republic with Jana Zetkova as a facilitator

People and Trees workshop explored the significance of trees in European culture by presenting a series of both theatrical exercises (movements, acting), artistic exercises (drawings, creative writing), educational exercises (reading from the handout about the significance of different trees, storytelling) and relaxation exercises. All the participants were involved in accomplishing the facilitator’s instructions, spontaneously reacting to each new technique presented. It seemed that except for one activity (reading a substantial amount of text in English), all the techniques and activities were well-received. This fact is supported by the participants’ opinions quoted below. The comments come from the final feedback session where two questions were asked: one about the participants feelings after the series of exercises was presented and the other concerning the usefulness of the workshop for individual participants in their professional life. Here are some opinions which deal with the first question (original wording):

- “I am impressed how quickly such short exercises can open people up”
- “Exercisespersonally I found it is hard to do things, but I appreciate that experience”
- “I noticed I have a lot to talk about to myself”

- "I didn't like the last part (relaxation) since I am very energetic person but I tried hard"
- "I think it was fantastic to bring all those people together from different countries ..."
- "I was surprised with this writing exercises"
- "I like writing with both hands experience ... I was scared for a while because it was really the other me and my inhibits ..."

And some more opinions regarding the other issue:

- "Yes,... paper exercises-working with kids, looking for new ideas; writing exercises – working for myself"
- "Both hands writing – useful for myself, so I am going to use it with my groups, in my workshops"
- "I was surprised that 'trust exercises' will work so quickly. Surprising and with good effect!", "In my work, useful for ecology training, ...but in Roma community it would be hard to apply"
- "I've found that trees are very strong symbol ... and I am going to explore it"

Reading a handout in English containing a lot of substantial information after completing a lot of exercises (physical tiredness and lower level of concentration) might have been not the best choice since for some participants the text might have been just too long and too difficult language wise. However, it should be emphasized here that when applied with vulnerable groups such an exercise would have been done in the mother tongue of the participants, so the language barrier would not have been a problem.

To sum up, the workshop met its objectives and showed well the practical application of the CVE methodology by giving the participants a chance to try all the techniques presented. It is now for the participants to select those which would be most suitable for them as trainers and most importantly, for their vulnerable adult students. The workshop was well-received, added to the group integration, but also showed participants' individual barriers and limits which can be a valuable experience for those who work with students with special needs. Additionally, words of thanks should go to the facilitator of the workshop who ran it successfully for the first time for the international group of adult educators.

Intercultural Communication and Conflicts workshop aimed at presenting Forum Theatre means (according to Augusto Boal) to deal with the topical issues. It explored role playing techniques, which developed throughout the workshop starting with simple scenes animated by the facilitator (called Joker in Forum Theatre) and finishing up with a complex set of scenes/stories improvised by 3 groups of the participants. Well-balanced exercises were supposed to increase self-awareness of the participants and give them access to their own potential, exploring the issue of communicating feelings, which is very often conflict provoking. The assumption is that the central part of each forum scene is "the interaction between the powerful and the powerless"(from Die Wille handout) and that each scene aims at generating ideas and not necessarily solutions. The Forum Theatre stresses the role of a Joker played for the sake of the workshop by the experienced trainer Barbara Kuhn. The workshop offered a lot of opportunities to play different roles in different scenes and the participants seemed to jump at those opportunities eagerly. After a long day of work during the feedback session we all (the evaluator took active part in the whole workshop) had an impression that each of us learned something not only about our own limitations and/or assets, but also about how

careful one has to be in contact with others when communicating emotions in verbal or nonverbal way. There is no need to add that working with vulnerable groups requires not only a higher amount of empathy on the part of the educator but also the ability to analyze conflicts and to recognize when and how to say stop when conflicts develop.

The feedback session showed that the workshop met its objective which was presenting Forum Theatre techniques. During the feedback session all the participants said that they had not only become familiar with new techniques but also that the workshop was important for their own self-development. As one of the participants said: "We are tired but happy". The conversation with the trainer and the support showed that they both were very positive about the work done, the interaction of the group and the group work itself. The participants were also asked by the trainer to complete the inner evaluation questionnaires.

Behind a Desk and on the Stage was run simultaneously with the workshop "Intercultural Communication ..." so its participants were able to observe only a puppet show - a result of the other group work. We participated not only in a story telling exercise, but also saw paper, fabric and foil in action - the art of visual narration. It seemed very important for the group which prepared the show to present it to the audience (as the CVE methodology stipulates) in order to complete the exercise. This created the opportunity not only to see the results of the other group's daily work - an animated fragment of a story, but also for the two groups to integrate and to see how different means of communication and techniques (different to those used in the other group) can bring about unexpected results. The trainer of the group Maria Schejbal, a theatre expert, observed that such a theatrical activity - psychodrama - definitely functions successfully with adult educators, but should be used carefully with vulnerable groups. This remark seems to be very important in further development of CVE activities and requires further investigation.

The Subcultures: Am I Hip Hop? and **Wedding Ceremonies in Europe** workshops were run twice on two consecutive days, so each group were offered a chance to participate fully in each of them. The former workshop was delivered by a Hip Hop dancer, so the participants had a chance to learn about urban subcultures from an expert with first hand experience and verify their stereotypes concerning subcultures. Theory linked with moves and images were to help open up and overcome inner limitations of the participants. Exploring youth subculture seems to be a topic particularly useful when working with vulnerable groups; the youth subcultures create hermetic communities very difficult to enter and often perceived as aggressive, provocative and conflict generating. Knowledge about the subcultures may make the first step in creating the communication platform if such a need arises. The workshop was very well-structured and the trainer had a really good rapport with the group, which reacted spontaneously.

The latter workshop explored the customs and traditions of wedding ceremonies in different EU cultures, which in the case of a culturally heterogeneous group makes it particularly valuable. Again the theatrical techniques were explored giving course participants a chance to play and learn about Roma and Czech traditions. However, it seems that more attention should be given here to the development of workshop/presentation techniques, which would definitely make the delivery better, which, in turn, would make communicating ideas more effective.

Feedback round

The feedback session was prepared and run by Rolanda Sliaziene from Youth Centre Babilonas from Lithuania. An array of techniques, including concentration activities, lead-in activities and numerous feedback formats was presented. One of the well-to-be-remembered tasks was to assess and comment on particular components of the course, including workshops and organizational matters on a huge sheet of paper. The participants were engaged in all the activities either individually, in pairs or in groups throughout the session. In the oral feedback also trainers were included. Here are some comments from the participants of the final feedback session (original wording):

- "Maybe it was not about opening the doors, but making a few steps."
- "A lot of methods I will be able to use."
- "The best one: Hip Hop. Very clear for me. I learned a lot."
- "It was a pleasure to see a lecturer dancing!"
- "Forum Theatre was totally new to me"
- "Open market of methods. Great experience; different styles and tastes."
- "A lot of methods. I have to make my choice now."
- "It was very interesting and useful. Whatever you do, you must be open, then you will be successful."
- "... the participants are cultural vehicles in education-we are them now!"
- "Two levels of being here: workshops-definitely I am going to use some methods. I already have some ideas how to use them; end emotional level - nice people, discovering my Gypsy roots. This is very important for me."
- "I have a lot of questions!"
- "I reflect on the title of the project. This morning I understood the meaning of the title fully. I agree that we are cultural vehicles"
- "It was a real pleasure to meet and work with so many open-minded people. So I have to thank you all of you. Each of us has his own way of being creative."
- "I got interested in psychodrama!"
- "This course ... everything had huge impact on me and will help me to make other people feel better."

Results of the final course questionnaire for the participants

The formal individual questionnaire was held on the last day of the course after the less formal feedback rounds. The course questionnaire consisted of 6 questions (see the questionnaire form in the appendix); additionally, plenty of space for comments was provided, which was used by most of the respondents.

The first question focuses on the level of respondents' satisfaction. Of the 21 participants who responded 20 were satisfied with the program and realization of the course, out of whom 11 expressed their satisfaction with a very high level of assertion. The respondents eagerly commented (original wording):

- "Many, many possibilities to learn and practice"
- "I came to shop ideas and I got so many! This has been a real market place for cultural vehicles in education. I am impressed!"
- "They (program and its realization) even overcame my expectations."
- "My expectations were to try different things and ways of doing workshops and have good time with lovely people and I am happy 100%."
- "It was great course. I learnt a lot useful things and I will use it in my practice."
- "My expectation was: learn as much as it's possible and I think I did it. Program was not so full but very useful."

- "I have met inspiring people, learnt many interesting ways of working with people/techniques. Just the whole set-up of so many open people from different countries made it a great experience and a pleasure."
- "I made new friends and future colleagues (possibly), learnt new ways to engage with hard to react groups."

In the next question the respondents were asked to indicate workshops which were most and least useful in their professional life. The majority of respondents found the workshop "Intercultural Communications and Conflicts" most useful (16 indications). The respondents considered nearly equally important the workshop on subcultures "Subcultures: Am I Hip Hop" (12 indications). "The tree and people" were indicated 8 times (out of a group of 14 respondents) and "Behind a Desk..." was chosen 4 times out of a group of 12 respondents (only half of the group were given a chance to take part in that workshop; the other part participated in the other Polish workshop run in parallel).

The least popular turned out to be the workshop on wedding ceremonies, which, as least useful, was indicated by the majority of respondents, who additionally gave the reasons for their choices. They said that in their work they do not have contact with Roma people and that the workshop was aimed at a specific target group. Other respondents noticed that the workshop was not well-structured. As one of the participants put it briefly: "I was very disappointed with this workshop. I was waiting for it badly, and it became a waste of time in the end. There was no structure and no contact with the group."

The respondents were also asked to indicate workshops which were useful to their own development. It is generally felt that all the workshops were enriching in one way or another giving the participants a chance to get familiar with or revise a lot of techniques. Getting to know new ways of expression, opening up and recognizing one's emotions, "to understand a bit of myself" were emphasized by the majority.

The answers to the question concerning the Feedback Round showed that the respondents appreciate and understand well the significance of the feedback and that they found the session useful or very useful.

- "It was good to know what other people thought and it gives the opportunity to reflect on what I have gained."
- "I discovered that many people have similar feelings than me."
- "It was difficult to me to be so open (...) I am kind of shy person. But it was needed and made me thought, memorize and realize what I gained during the workshops."
- "I've found it a bit boring."
- "Very well prepared, I like that because I could give my feedback in different ways."
- "It was necessary to say the truth (...) and that huge paper on the floor was a wonderful idea."
- "I shared all I wanted to share. I had the opportunity to express myself (...)."

In the final open question the respondents were asked to indicate 3 good points and 3 points to improve about the CVE course. On the positive side it is worth mentioning the following:

- well-balanced program
- variety
- good combination of different approaches

- learning and developing oneself both personally and professionally
- very good/high quality workshops
- well-chosen trainers
- a lot of different activities and techniques
- it was good to get a book about the CVE project
- many elements in the course that I can use in day to day life
- very nice atmosphere
- networking
- sharing/expressing/reflecting

The participants emphasized a really good atmosphere, which let them open up and integrate. They pointed out that although the activities were interactive, they felt happy and at ease to participate because they felt comfortable with other group members. The respondents also mentioned a good location, accommodation and food, which added to the quality of the course. Some participants on their questionnaires put some words of thanks to the organizers and trainers: "Thank you. I had a great time.", wrote one of them.

In the light of what has been said above particularly valuable seem to be points to improve which were indicated by the respondents:

- to get informed about possibilities in AE development
- less team-building activities at the beginning
- the duration of the course – it should be longer
- the participants should have been informed about the options (there were two workshops run in parallel)
- better coordination between groups in terms of timing
- more materials for further reading or reference, more written info
- working in smaller groups for developing new ideas for future cooperation or projects
- organization of the "wedding ..." workshop (that remark repeated a few times)
- more psychodrama support is needed and useful (...) in every social process, so don't be afraid to use it!
- more practice in the field of theatre elements
- the presentation of the CVE methodology (it should have been clear from the very beginning what the project was about, how long it last, etc and then the presentation of methodology)

Generally speaking, the majority of those remarks are creative, helpful suggestions for further improvement in the organization and content of similar courses in the future, rather than critical words concerning particular elements of that CVE course. Nevertheless, all the opinions seem to be extremely valuable since the data included in this report was gathered by means of questioning the respondents whose professional life is closely linked to adult education. This may indicate that they are able to give a comprehensive assessment of the usefulness of the teaching/learning methods presented during the course.

Conclusion

To conclude, on the basis of the findings, it would seem that the course in Ostravice Cultural Vehicles in Education - assisting the needs of vulnerable social groups for adult educators was a very successful event.

The results of different feedback formats: oral feedback sessions, informal talks and a formal questionnaire are clear and consistent and they indicate that the course met its objectives and participants' expectations. They also confirm the evaluator's positive impression and knowledge about the course gained in Ostravice by participating in the event. Some drawbacks concerning particular workshops can be eliminated by previewing the session(s) or parts of it/them or providing appropriate, professional help, concerning, for example delivery techniques. To sum up, the CVE course makes a valuable contribution to the development of the culture of assisting the needs of the vulnerable by exploring European heritage and alternative ways of teaching and learning.

VIII. Project website

The CVE website www.cve.com.pl was envisaged to play two key roles in the project: to facilitate communication between partners working on the training methodology development and to disseminate the project results in wide circles of adult educators in Europe. The evaluation of the website thus refers to both these aspects and takes into account:

- feedback from the project partners gathered at partners' meetings
- comments by the website external visitors filling in an on-line evaluation questionnaire

The data from both these sources is important, although the external feedback was rather scarce – the survey run through the online questionnaire brought a large number of spam messages (more than 400 messages deleted), while the meaningful comments (24) were rather concise and expressed usually only satisfaction/dissatisfaction factors with few words on the actual content and relevance of the website.

This part of the evaluation report is based on a well established methodology which sets the following criteria which should be considered in order to determine the quality of information found on a website:

- authority: is the authorship and the credentials of the individuals and the organisations involved provided?
- objectivity: is the goal in providing the information stated clearly and the bias of the website disclosed?
- coverage: what is the breadth and depth of coverage of the information and its accuracy?
- currency: is the information current or out of date?
- workability: can a user interact with the service easily?

It is worth emphasising that although the above criteria help assess the formal accuracy of the website, the most important factor in evaluation should be the website's specific content which refers here mainly to its dissemination impact.

Authority

The website provides clear and well structured information on its authorship. The coordinating organisation is identified (Main Page) with full address data, telephone, fax and e-mail as well as a link to its main website, all clearly seen and accessible (also through the separate Contact page). In addition, there are specific pages (Partners) for the identification of all the project partners, although their contact data is accessible only through a link to their home pages. This section also includes extensive information on the organisations' scope of activity, illustrated in some cases by photographs, linked to their respective roles in the CVE project. The links to the partners' websites are provided for those looking for more detailed information.

The credentials of the authors are thus well documented. It is easy to learn about the experience of the partners in the field of creative arts education and their expected input. However, it is difficult to identify individuals involved in the project, except for the coordinating organisation's team as the names of the project coordinator and the main researcher and editor of the CVE publication are given. More information on their professional expertise can be easily learned through the link to the main organisation's website. In the case of the other partners the persons involved in the project are not directly identified, although some names are given in various parts of the website, in particular those which refer to the pilot workshop programme, international conference and Grundtvig courses.

The main webpage provides clear information on the European source of funding. It is openly stated that the CVE project is run with the support of the Lifelong Learning Programme, the Grundtvig Action and the programme logo is published not only on the main page but also on all the sub-pages. A link to the official website of the European Union is provided along with a disclaimer that the website reflects the views of the authors and the Commission cannot be held responsible for any use which may be made of the published information. However, there is no direct reference to other sources of co-funding, except for the external sponsors of the Vilnius Conference; some data can be found on the organisations' home pages, accessible through the CVE website, which list other sponsors not specifically assigned to particular projects.

Objectivity

The website does not include a statement which explains its main goal although this can be easily gleaned from the information provided on the respective web pages:

- **Main page** aims at summarising the project objectives, providing information on the European funding and securing some feedback from the visitors through an online evaluation questionnaire. This section is purely informative with no evident bias identified.
- **Partners** section describes the organisations involved in the project and gives links to their websites. The presentation is focused on these aspects of their activities which are relevant to the CVE objectives. The profile of each organisation is followed by a description of their role in the project. The coordinating organisation has the most elaborate presentation illustrated by photographs while the other partners' visual content is limited to their logos. Although this might suggest a bias, in fact it is explained by the content which the partners chose to contribute to this section.
- **Pilot Workshops** are the most extensive section of the website as the respective web pages attempt to give an overview of the courses run in 4 countries.

Curricula of the pilot workshops are provided and followed by a description of the most interesting sessions illustrated by photographs. The bias is thus clearly stated in choosing to elaborate on what worked with little information on what did not. However, the inclusion of an abbreviated evaluation report covering the pilot workshop programme and investigating not only its successes but also the failures well documents the willingness on the part of the authors to ensure objectivity of the overview.

- **Reports** give an insight into the internal communication of the partnership on the workshop programme progress. It is worth noting that the template of the report completed by each partner includes not only descriptive parts (profile of learners, description of activities, interaction of artistic and educational factors) but also questions which invite to report problems (difficulties encountered while implementing the programme, progress in the acquisition of skills and competences by participants). Problems have actually been reported by all the partners and are set in the overall context of the national workshops. This lends credence to the published reports even if they are clearly biased in their focus on successful modules.
- **Conference** section is divided in two parts: one of purely informative character with details of its programme and the application procedure and the other of promotional nature, emotive with an overt declaration: "you can't describe in words what we experienced ..." followed by a selection of photographs. The authors are clearly advocating the perceived success of the event. A selection of conference papers is published which helps to gain an insight into the content and relevance of the presentations for those who did not attend the event.
- **Grundtvig Courses** follow the above example and can be assessed accordingly. The informative section comprises both the course programme and the application procedure, the latter especially useful for those confused by the numerous documents and forms to go through. The promotional part is intentionally biased in omitting all the pitfalls and difficulties encountered in organising the courses.
- **Publication** section provides a mechanism for downloading the electronic version of the CVE handbook in all the 6 language versions. A registration procedure (country and email must be given to proceed to the download page) has been introduced to monitor the level of interest in the publication among the CVE website visitors.

Coverage

The main project deliverables are the pilot workshops which provide the background for the development of the CVE methodology to be discussed and validated at the international conference, published in the form of a handbook for educators and practically communicated to trainers and teachers through Grundtvig courses. This is the basic conceptual framework of the project and this chapter sets out to investigate how well it is reflected in the website structure and content.

This core framework is represented in the main navigation banner where the introductory or technical sections are at the wings (Main page and Partners on the left and the Coordinating organisation and Contact details on the right) while the key deliverables are well positioned in the centre. The tripartite division of the focal part also reflects the logic of the project: Pilot workshops are further illustrated by the Reports on their progress, the main international events, the Conference and Grundtvig courses, are grouped together, and finally the Publication section is followed by a Photo gallery which gives a visual illustration of some of the methodological concepts elaborated in the handbook.

Accordingly, in order to assess the coverage and accuracy of the CVE website we should concentrate on these three main sections:

- The workshops section was planned as a resource pool of curricula, observations, reports and examples of good practice from all the participating countries. Two templates, one for the competence-based syllabi and the other for reports, provided an overall structure to cover various methodologies and topics chosen by the partners. Certainly this approach helped to publish a wealth of material giving an insight into the workshop progress. There is no question on the breadth of the coverage. However, a question arises in reference to the depth of the analysis of the published material. The collection of curricula and scenarios is not followed by a deeper investigation of what worked and what did not, except for an excerpt from the evaluation report published as a way of introduction to the workshop programme. The website does not provide interactive tools which might have enhanced the partners' exchange of views and experiences as well as facilitated collaborative work on the CVE methodology. Certainly this has been done via e-mailing, SKYPE conferences and partners' meetings, still the final result on the website has a rather "static" character. Even in view of the fact that the VLEs (Virtual Learning Environments) are usually difficult to coordinate and the motivation of their participants varies, such tools open unique possibilities for cooperative work, especially while working on innovative methodologies and curricula in a transnational context.
- The sections which introduce the international events, the conference and Grundtvig courses, have primarily informative character. The scope of the information provided both on the programme of these events and the application procedure is certainly adequate. The prospective participants could learn in detail the topics to be discussed at the conference as well as the content of the proposed course modules. In addition, they had at their disposal a toolbox for registering and submitting applications for funding to their National Agencies. All these documents certainly facilitated the application procedure and ensured sufficient number of applicants. Thus the breadth of the coverage in this respect is beyond doubt. However, a similar question can be raised as above: have the partners ensured adequate space for a deeper analysis of the learning experience offered by these events? It seems that they rather chose to communicate "success stories", which is certainly valid as a promotional measure both for the project but not so much in terms of the understanding the CVE innovative methodology in the making.
- The above queries are answered by the inclusion of the section on the CVE handbook. The key project result is published in this section: PDF versions of the handbook in six languages are available for downloading. The methodology presented in the handbook covers all the aspects of the pilot workshop and outlines concrete validated arts-based motivating mechanisms for adult learners. The inclusion of assessment of these scenarios by monitoring experts adds an element which was hardly covered so far – an analysis of the CVE methodological approach in a set of practical, functional examples of the workshop modules.

Currency

The website has been regularly updated during the course of the project. In particular the focal sections referring to the main deliverables, the pilot workshops, the international events and the publication were reflecting the progress of work:

- Both the project partners and external visitors could trace the development of the CVE methodology through the updates in the Reports section. The Coordinator stressed the importance of accurate and prompt reporting on the pilot workshops and the deadlines set at the first partners' meeting were strictly monitored. All the reports were dated which made it easy to assess the currency of the information provided.
- In the case of the Vilnius Conference the prospective participants were informed about the event and its programme in due time (6 months in advance) and could download the necessary documents both for registering at the conference and applying for a grant. During the preparation to the conference some details of the programme had to be changed and the relevant section of the website was promptly updated.
- The Grundtvig courses provided a particular challenge for the organisers as the procedure for applying for a grant took several months and it was difficult to make any definite plans before the final number of participants was known. The prospective participants could learn all the course details published on the website long in advance (3 months before the deadline for applying for the grant) and relevant section of the website was kept up to date.
- The CVE handbook was planned only for the final phase of the project but the relevant section was included on the website from the very beginning. This let the organisers raise an interest in the publication among the website visitors from the very beginning of the project. A short article announced the content and planned date of the handbook and an on-line form was later added for downloading the e-version of the handbook. This mechanism not only facilitated the distribution of the handbook but also helped to establish a database of registered users of the CVE portal and contributed to the dissemination campaign.

The above efforts undertaken so far in keeping the website up to date should be continued. This is especially important in case of the planned further distribution of the CVE handbook beyond the project lifespan in view of the fact that the website promotion has already proven to be an efficient mechanism in this respect. It is clear from all the former projects coordinated by Teatr Grodzki that it is worth maintaining their websites as they keep providing feedback for a long time after the completion of the main activities and further extend the networks of contacts among lifelong learning actors both nationally and transnationally. However, in order not to achieve a counter effect, the website must be finally updated, with the actual information brought to the fore and all the outdated content removed or archived. It is recommended however to make this final updates only when the final report has been approved in order to give the evaluating experts a full insight into all the website sections active so far.

Workability

The CVE website is convenient and effective resource to use. In order to support this statement the following aspects of the service have been analysed:

- User friendliness: the interface has a clear design with the main navigation banner at the top of the website. The subpages are readable, the content is visualised in most cases by graphical elements (logos, pictures, photos) which enhance the communicative effectiveness of the website.
- Organisation and searching: as stated above, the website is logically ordered and the menu refers the user directly to the main project activities and deliverables. There is no organisational scheme provided but it is not necessary on a website of this size with a clear intuitive framework.

- Required computing environment: the website has been designed to work well with a variety of browsers, Firefox, Internet Explorer in particular as the most popular browsers. It takes into account the Internet connection speed limitations of a broad range of users. The website is not overloaded with high graphical content and a broadband connection is not required to access the information.
- Interactivity: there are two mechanisms on the website which facilitate interaction between the users and the project team. First is the user satisfaction survey which allows the visitors to comment on all the aspects of the service. The other is an on-line form for ordering the CVE handbook. Both these forms are easy to complete and provide the partnership with direct feedback from the website visitors. However, they also generate a large number of spam messages. The interactivity of the service could have been enhanced by the installation of a Web 2.0 application.

IX. Sustainability prospects

The sustainability prospects of the CVE methodology can be evaluated at this stage on the basis of the dissemination/ exploitation measures undertaken so far. The CVE consortium agreed a detailed dissemination plan long in advance of the delivery date of the main results of promotional impact (handbook, Grundtvig course). The plan specified the key overall objectives of all the dissemination activities. It is worth quoting them here as they provide a frame of reference for the assessment of the project sustainability prospects:

- The partners agreed to inform a broad community of educators of the experiences gathered in the course of the CVE pilot workshops and share the pedagogical results with them.
- They decided to go even further beyond the mere information campaign and venture to engage a larger network of actors in the use and development of the CVE concept.

This chapter investigates what has been done in order to achieve the above goals in accordance with the approved project objectives. The dissemination aims had to be translated into hard targets expressed in concrete quantitative indicators in order to see how the commitments written down in the proposal were met.

Dissemination campaign

The dissemination campaign was undertaken by the consortium as a procedure to ensure that the results of the project are appropriately communicated and their value recognised by the community of adult educators in Europe. It was preceded by an extensive promotion and awareness raising of the CVE initiative conducted from the very beginning of the project with a view to informing the AE community not so much about the results, unavailable at the initial stage, but about the ongoing activities and events as well as their aims and prospective outcomes. The partners created an electronic tool to facilitate efficient communication: CVE Dissemination Database of Contacts. The Database was created as an Access file and was continuously updated to present an overall report on all the communication of the partners with the external audience. The information campaign run by the national teams is thus well documented with details on what message was

disseminated (referring to the main deliverables: pilot workshops, Vilnius conference, Grundtvig course, CVE handbook), to whom (only names of the organisations, their country of origin and websites are given with no names or contact addresses of individuals in order not to violate the personal data protection laws), by whom (each of the partner organisations ran the campaign) and when. The database has not only a documentary value – it has a direct relevance for the project exploitation measures which will necessitate further communication with the LL actors in Europe. What follows is a brief overview of the dissemination activities run by each of the partners until the end of the project; a detailed report from the CVE Database of Contacts has been attached to the Final Report:

- **Teatr Grodzki** as an NGO specialising in arts education of the disadvantaged has used its extensive network of contacts established at the local, national and transnational level in the community of educators running arts-based courses for adult students, in particular theatre workshops. The contacts established while distributing previous publications and organising train-the-trainers courses provided a basis for the CVE promotional campaign.
Total number of organisations contacted: 143 (detailed in the CVE Database)
European scope: 30 countries
Presentations at conferences/ seminars: 8 (6 with international audience)
Articles published: 5 articles in regional newspapers/magazines and Internet portals
- **Youth Centre Babilonas** used its wide range of contacts among Lithuanian teachers and educational authorities to propagate the CVE concept nationally. On the international scale the Centre's participation in arts educational programmes coordinated by the Open Society Institute, UNESCO and Creative Co-Operations facilitated the dissemination campaign. In particular Babilonas was engaged in promoting the Vilnius conference as the main organiser of the event but it was also running information campaign on all the other major aspects of the project.
Total number of organisations contacted: 37 (detailed in the CVE Database)
European scope: 11 countries
Presentations at conferences/ seminars: 4 (all with international audience)
Articles published: 1 (local paper)
- **Life Together** used its network of contacts among organisations providing educational and human rights advisory services to the Roma minority, both nationally and on the European scale. The CVE project was taken as an opportunity to extend this network and establish communication with lifelong learning actors and cultural organisations beyond the specialised scope of the minority rights.
Total number of organisations contacted: 77 (detailed in the CVE Database)
European scope: 10 countries
Presentations at conferences/ seminars: 1 with international audience
Articles published: 1 in Internet portal
- **Die Wille** ran the dissemination campaign at the interface of the lifelong learning and vocational training sectors. The workshops organised by Die Wille have proven that some of the CVE techniques are relevant for occupational training and this was communicated to the audience of vocational trainers, particularly in Germany where Die Wille has established an extensive network of partners.
Total number of organisations contacted: 62 (detailed in the CVE Database)
European scope: 10 countries

Presentations at conferences/ seminars: 5 (all with international audience)

Articles published: 1 written, expected to be published (no specific time given)

- **EST Education Centre** coordinated the dissemination campaign which was facilitated by the creation/ regular updates of the CVE Database of Contacts. The centre focused on the promotion of the CVE project among Polish organisations involved in the European Social Fund programmes as well as networking in other European countries where it had previously established contacts in the lifelong learning sector.

Total number of organisations contacted: 75 (detailed in the CVE Database)

European scope: 20 countries

Presentations at conferences/ seminars: 12 (11 with international audience)

Articles published: 3 (+ an article referring to the CVE project accepted to be published in a university journal in November/ December 2009)

The above overview of the information and dissemination activities show that all the objectives set in the project Dissemination Plan have been met. This chapter has to be read in line with the previous sections which deal specifically with the key dissemination measures: the project website, the international conference, Grundtvig course and CVE handbook which were all planned as the means to propagate the CVE approach in the lifelong learning sector in Europe. The overall view emerging is that of an extensive communication network through which to exploit the developed arts-based teaching methodology.

Exploitation of results

Along with the dissemination measures undertaken to ensure that the project results have been appropriately demonstrated and recognised the consortium has taken steps to ensure the implementation of the developed methodology on a wide scale. The efforts in this respect involved both "mainstreaming" of the project results, understood here as transferring them to appropriate decision makers in the field of adult education, as well as their "multiplication", i.e. convincing individual trainers to adopt the tested CVE techniques and scenarios in their own educational contexts. Because of the nature of the CVE approach, which stresses the experiential value of its methodology, the exploitation measures primarily used the "multiplication" channel, targeting external educators through a series of activities. They all had the same denominator in common - the CVE publication which was designed as a practical handbook for educators, serving as a "vehicle" to convey the value of arts and culture in adult education. The handbook promotion, its use as training material in train-the-trainer courses, its distribution hand-to-hand, by mail and through an on-line mechanism all served to transfer concrete workshop scenarios to other institutions and provide support to external trainers in the implementation of the CVE approach. What follows is a brief account of the main exploitation activities undertaken by the partners during the lifespan of the project:

- **Teatr Grodzki** has led the exploitation work package which was inaugurated at the Grundtvig course in Ostravice. The participants were handed the CVE publication and trained in a number of techniques described in it with a view to their further adaptation in their own courses for adult students. The intensive workshops helped to establish a close professional relationship with the trainees which was further maintained through on-line communication. The feedback received from the participants after the course proved the actual use of the CVE methodology in external organisations represented by them. In addition, Teatr

Grodzki organised three national training sessions in two cities in Poland (Bielsko-Biała and Katowice) to promote the publication and the methodology presented in it. 60 adult trainers took part in these workshops. In terms of the mainstreaming, Teatr Grodzki communicated the value of the CVE arts-based teaching methodology to the local educational authorities (invitation to the publication promotional events, taking up the issue at the forum of NGOs).

- **Youth Centre Babilonas** organised a special two-day event at its headquarters at Seskines to promote the CVE handbook and offer its participants some hands-on experience of the arts-based methodology. This was a carefully planned occasion consisting of two parts: a presentation day (day 1) with a film about the CVE course, a poster session and an introduction of the book, and a workshop day (day 2) with theatre activities for those willing to feel the thrill of the CVE methods in action. In this way the organisers managed to attract interest both from educational authorities (representative of the Vilnius municipality took part in the presentation day) as well as adult trainers interested to see the practical value of the workshops (36 participants). If we count the previous Vilnius conference as an important means to communicate the CVE approach, it is evident that the developed methodology was given the proper coverage to ensure its sustainability in the adult education sector in Lithuania.
- **Life Together** has undertaken the task of introducing the CVE approach to the organisations providing social and community services to socially excluded groups, especially to the Roma minority in the Czech Republic. The pilot workshop programme run in Ostrava proved particularly valuable in this context (see the relevant chapter above) and the CVE handbook, also published in the Czech language, includes direct references and examples of successful modules for Roma students. The Life Together team distributed the national version of the publication through its extensive network of contacts among organisations providing assistance to Roma minorities. Out of 40 organisations which received the CVE handbook, 5 expressed a direct interest in the content of the methodology (the group includes community centres in socially excluded areas of Zárubek, Liščina and Hrušov, inhabited by the Roma) and were further instructed on the particular methods used in the workshops. This holds promise for the multiplication of the CVE results in this sector in the Czech Republic. Furthermore, the mainstreaming efforts were also made as the team used its long-term working relationship with the Ostrava Municipality and the media (including the Czech Television) to demonstrate the value of arts-based education to the regional authorities.
- **Die Wille** planned a number of multiplication events, all connected with the distribution of the CVE handbook: a national launch of the publication in September 2009, its presentation/ distribution at an international conference for educators in Berlin (5 countries represented) and seminars/meetings/ workshops organised in other projects in Germany and Austria. Die Wille works with a large number of free-lance trainers who also run adult education courses in other establishments: they were all introduced to the CVE approach through direct meetings and the distribution of the publication. This communication will most probably result in the further implementation of the methodology in these external organisations, in particular in the field of intercultural and interreligious workshops. The impact of the CVE pilot workshops organised in the Berlin districts of Neukoelln and Kreuzberg, inhabited by a large proportion of the population with a migration background, holds promise for a continuation, especially in view of the

fact that the organisers proved value of the approach in the frame of the job creation measures (cf the section on pilot workshops) and established a partnership with the Federal Job Agency.

- **EST Education Centre;** the multiplication efforts were undertaken on two levels: nationally, through the distribution of the CVE handbook through the network of organisations implementing training projects financed by the European Social Fund. EST identified 40 organisations who might benefit from the developed methodology as their field of training relates to the competences in focus of the CVE approach. The organisations were contacted at the training events for ESF actors, through e-mail information campaign and by post (CVE handbook sent to all of them). Only a small proportion of these organisations declared openly their willingness to use the CVE methods in their courses, still a close communication established with those interested (3 adult training providers) testifies to external implementations of the methods presented. The multiplication efforts on the international scale have been based on the EST's participation in two current Grundtvig partnerships in the field of intercultural communication training. All the project partners (11 in total) were introduced to the CVE methodology and received the publication (all language versions distributed).

X. Attachments

1. CVE Conference external evaluation report
2. CVE Grundtvig course external evaluation report
3. CVE Methodology external evaluation review
4. CVE Handbook external evaluation review (1)
5. CVE Handbook external evaluation review (2)