

A CREATIVE METHOD

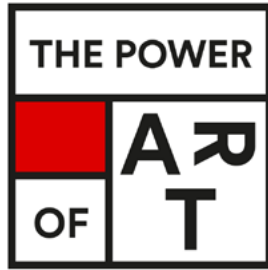
manual for trainers and coaches
working with young people



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The Power of Art Method

a creative way to help young people
develop their soft skills

manual

2019





Co-funded by the
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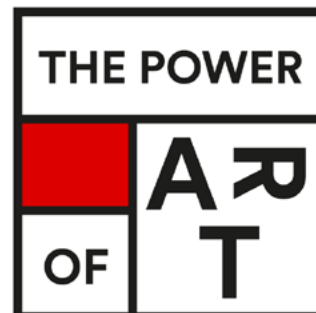
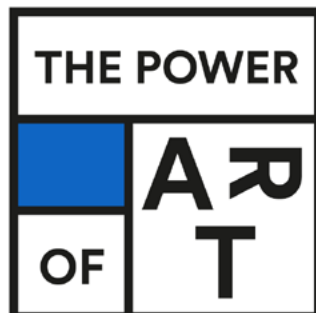
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1. About the Power of Art project

In the Power of Art project the four partners joined forces to develop new and sustainable methods for social emotional learning (SEL that will help young people (around 16 – 27 years of age) to increase and improve their social engagement and employability. To this goal we explored the opportunities and power of the creative methods and tools that each partner is familiar with: photography (Shokkin' Group Netherlands), storytelling (DW-RS), dance (Brouhaha International) and music (Sunshine International Arts). But before we started exploring the power of creative methods we interviewed young people in the neighbourhoods we are working in: Nieuw-West in Amsterdam and Toxeth in Liverpool. It is a known fact that both neighbourhoods face multiple social, economic and educational challenges. We were curious to find out if the young people living there experience barriers and obstacles between them and a job and, if so, of what kind. The answer to the first question was an almost unanimous yes; the answers to the second question were diverse, varying from governmental regulations and criteria to their own lack of creativity in searching for a job. A number of the interviewees also stated that personal/family problems, health problems, lack of confidence related to discrimination were contributing factors to their unemployment. The majority declared their desire to participate actively in society and to engage in activities that would improve their personal prospects. Fuelled by this information, we've set to work.



2. What is Social Emotional Learning?

Social emotional learning (SEL) is a learning process through which individuals learn social and emotional skills that are fundamental for life effectiveness. We may read about “soft skills”, “cognitive skills”, or “life skills”; these are similar concepts to SEL skills.

According to the Collaborative Association of Social Emotional Learning (CASEL), one of the leading organisation in the US for advancing the development of academic, social and emotional competences in all students, social and emotional learning (SEL) is “the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions”. CASEL defined SEL as the development of 5 major competences, all of which can be further broken down to more basic social/emotional skills: self-awareness, self-management, social awareness, relationship skills, responsible decision making.

3. Why SEL or soft skill learning?

Social and emotional skills have effects on behaviour and achievements, as well as acquisition of jobs and on factors affecting well-being and mental health. Some people are naturally more social and emotional competent, while others can improve these skills through SEL intervention.

Today, as the encounters between people of different cultural and social groups become more frequent, and as the social rules governing interactions become increasingly fragmented, the demands towards such skills are ever more complex. Whether it concerns interaction with others within one’s own community, in society as a whole, or work-related; one has to deal with one’s own and someone else’s social emotional skills. These skills may be particularly important for people who are in difficult situations such as being at risk of exclusion, marginalisation, or whose social network is reduced. But also, for example, taking (well-considered) decisions requires social emotional skills: do you know yourself well enough to know what is the right decision for you? Can you make a good balance between what is important for you and for others?

The importance of SEL skills in work and life are recognized by the European Commission and reflected in the report “Key Competences for Lifelong Learning” (2006/962/EC), or in the more recently developed “EntreComp: The Entrepreneurship Competence Framework” (Bacigalupo et al, 2016). Among the “key competences for lifelong learning” (2006/962/EC), social and civic competences cover a lot of skills linked to SEL, for example: ability to communicate constructively in different environments; ability to show tolerance; ability to express and understand different viewpoints; ability to feel empathy; ability to cope with stress and frustration and express them in a constructive way; ability to value diversity and respect others.

In chapter 3 of our Foundation Bricks we give a description of the soft skills that are considered important for the current labour market by various organisations.¹The reasons why people think soft skills are important might differ slightly, but in general terms it boils down to the fact that it is felt that nowadays it is not enough to be well qualified for a job. Employers expect employees to also be creative and innovative, to be able to solve a problem, to communicate and to cooperate, to be flexible and adaptable, to take initiative, to interact effectively with respect for cultural and social differences and so on. And this is not because

¹ To be found on our website: <https://thepowerofart.eu/publications.php>

employers have all gone soft, but because they have realised (often by experience) that their organisation or business thrives better when their employees possess these soft skills.

Given the importance of soft skills, although only briefly indicated above, the contemporary interest in developing these skills is not surprising. We, and many with us, are convinced that everyone benefits from soft skills learning.

4. Which soft skills are we talking about?

In this project we focus on the soft skills that nowadays are sought after by employers most. We can recognise these by, for example, contemporary job descriptions. They often mention motivation to perform, good communication skills and/or flexibility as required skills. A 2017 survey by the National Association of Colleges and Employers indicated that ‘the ability to work in a team’ was the most desirable characteristic of recent graduates. The range of soft skills considered to be important for one’s employability might differ slightly, but almost all overlap with the soft skills as defined by CASEL:

- self-awareness
- self-management
- social awareness
- relationship skills
- responsible decision making.

Since these skills are relevant to social engagement and employability, we have chosen to focus on these skills.

5. Why use ‘creativity’ as a tool to develop soft skills?

Though many of the above mentioned soft skills are formed with one’s personality, soft skills can also be learned and developed. A lot of research has been done on how to do this.² Because of the expertise of the partners in this project in various art forms, we were especially interested in research that looked into art and creativity as a means to help people develop their soft skills. Among other things, we came across the following statement from The American Art Therapy Association: “Through the act of creating art and thinking about the process and medium, people are able to develop skills that increase cognitive ability,

² For example: Schiuma G. (2011). *The Value of Arts for Business*, Cambridge University press; Lucas B., Spencer E., Guy C. (2013). *Expansive Education: Teaching Learners for the Real World*, Open University Press; Schulz B. (2008). The importance of soft skills: Education beyond academic knowledge. *Nawa Journal of Communication*, 2(1), 146-154.; Acai A., McQueen S. A., McKinnon V. & Sonnadara R. R. (2017). Using art for the development of teamwork and communication skills among health professionals: A literature review. *Arts & Health*, 9(1), 60-72.

increase awareness of self and others.”³ Our findings in general indicate that art can improve communication and concentration and can help reduce feelings of isolation. Art-based methods have also been shown to lead to increases in self-esteem, confidence, and self-awareness.

Strengthened by this knowledge, we have been committed to developing our art based methodology aimed at professionals who want to help young adults develop their soft skills in order to increase their employability.

6. Development of the methodology general information

For whom

The methodology is designed for professionals (youth workers, social workers, job mediators and the like) who work with young adults (16+). It aims to give these professionals art-based tools to help young people develop those soft skills that will make it more easy for them to partake in society and that will increase their employability and/or to keep their job.

Our working method

One could describe our working method as ‘action-research’. Through desk research (and our experience gained in other projects) we defined the soft skills we would be focusing on. We then developed a grid for a training programme for the development of those soft skills together, which was filled in by each partner in a way that best suited the discipline and the participants. We also set up an assessment plan for which all partners and trainers provided input and developed assessment forms for the trainers and the participants to the training.

After we had recruited our participants we noticed a discrepancy between the groups we were going to work with. Whereas the participants in the workshops based on storytelling and photography in the Netherlands were more or less interested in these art forms, the participants in the workshops based on dance and music in England were keen to improve their skills in these art forms in connection with their desire to find work in them. In other words: in the workshops in England music and dance were not just tools for the development of the social skills and employability of the participants. The development of music or dance skills was also a goal in itself to enhance their employability in these fields. This has had an impact on the training programmes, which will be illustrated below.

The training courses, also called ‘case studies’, gave the partners input for the further development of the methodology. Were we on the right track? What could be better or better done differently? In order to assess this, we used the evaluation forms for participants and trainers, interviews with the participants and our observations.

We then organised a 5 day-training course in Amsterdam, in which young people from both partner coun-

tries participated. Some of them had already participated in a former training, for others it was 'new'. During this training the participants participated in all the workshops and thus worked with each creative discipline to develop their social skills. This training offered the trainers the opportunity to 'test' the methodology and to get feedback from the participants by the end of each workshop and during meals et cetera.

After the evaluation of this second workshop, we started to put our methodology into words to make it transferable. The next step was to invite professionals, our primary target group, to Liverpool to a four day training course in the use of our methodology and the tools we had developed. These participants were introduced to all four creative disciplines, one per day, in intensive workshops. We evaluated this training course with the participants and with the trainers involved. The evaluation of this training was very important to us. What did the professionals for whom we had developed the methodology think of it? Did they consider her useful, user-friendly, innovative, fascinating? Did they miss information, tools, something else? By closing every day with a check out we got their feedback on the training of that day. Furthermore we ended the training course with an extensive evaluation of all the training courses and the methodology in which all participants and trainers participated. The outcome of this evaluation was very positive and gave us the confidence that the participants really understood the methodology.

The next day they were invited to bring into practice what they had learned by assisting the trainers in the workshops during the final PoA Conference, also in Liverpool. This conference was attended by some 30 Dutch professionals and about 60 professionals from the UK. And although modesty graces a man, we are happy to mention that this conference was a resounding success.

7. What will you find in this manual?

In this manual we will guide you through different aspects of the training course whether based on photography, dance, music and storytelling, such as its preparation, set-up and evaluation. We also give you examples of a training plan for each discipline, including exercises, resources and assessment methods. In the annexes you will find examples of the assessment forms we have used and some information additional to the photography training course.

In the toolbox on our website you will find various (printable) exercises for each discipline, with an indication of suitability for which part of the training (team building/ice breaking, creativity, competence development, and/or evaluation) and which group size.

On the publications page of our website you will find short video's, explaining what the methodology is about. These will also give you an idea of the experiences of participants in the training courses.

Please, feel free to use all material provided!

The manual and the exercises in the toolbox are available in English and Dutch.

8. Training preparation

In general

You will most likely be working with a group. To coach the participants of a group in the development of their soft skills, it is very important that there is an atmosphere of mutual trust. Each person in the group has to feel safe to show his or her 'self' to the others, to express thoughts and emotions. Trust between the participants and between the participants and trainer(s) is a prerequisite for these types of training courses. To build this trust we developed various activities that we call 'team builders' or 'ice breakers'. Each training session we start with one of these and sometimes, after a demanding activity, we use one to relax the atmosphere in the group.

Another aspect you should take into account when drawing up your training program is that you offer participants the opportunity to share their expectations, fears, experiences, feelings etc. with each other and the trainer(s). For this we suggest you start each training session/day with a 'check in' and close each training day with a 'check out'. In the toolbox we describe both in more detail.

In order for you as a trainer to know if, and to which extent the training course has been successful in developing the participants' soft skills you have to set up an evaluation plan beforehand. When will you use questionnaires and to assess what, on which aspects will you focus your observations? The check-out with which you close each training course day will provide useful feedback for the evaluation as well. You could also consider interviewing the participants individually before and after the training. In paragraph 14 we'll go deeper into the evaluation of the training.

In particular

As stated above we have been working with four groups of youngsters in our initial training courses (each partner with one group). As it turned out in the recruitment phase two of the groups were merely interested in enhancing their musical / dance skills in order to enhance their employability in these fields. Thus, for these groups dance or music were not just a creative tool to develop their soft skills. For the other two groups storytelling and photography respectively were merely creative tools by means of which they could develop their soft skills and hence enhance their employability. This has had an impact on the training course programmes as you will see below in the training course programmes we have used.

To summarize the above

In order to create a training program based on the PoA method there are a few aspects to take into account:

- **Ensure a positive group environment:** the training program will require a strong focus on group dynamics to build a positive team climate that creates a secure learning environment in which participants feel confident and empowered.
- **Determine the needs of the group:** Before and during the workshop it is important to diagnose the needs of the group. Expectations, language requirements, job sectors represented by experiences in the group, among other elements, will be useful to engage participants to the fullest into the learning process. Don't be afraid to change the training course contents before or during the training when you have the impression that by doing so the programme would then be better adapted to the needs of the participants. You can determine the needs of the group through questionnaires, observation, mentoring sessions, group conversations, or by simply choosing any of the activities used for this purpose.
- **Create an evaluation plan:** It is important to incorporate into the workshop evaluation components

and/or activities that can provide feedback to both participants on their learning process and to the training team on the extent to which the workshop has been useful in developing participants' skills. Y

Practicalities

Set a date and a location that suits your training course. For instance: if you're going to work with music, you will need a space in which the participants can make music without disturbing neighbours. For dance workshops, you will need a spacious room with the right floor (no carpet!). Check the facilities like toilets, canteen, music equipment, projector and screen, wifi, sockets etc.! Make an inventory of the materials and resources you will need and make sure they will be available. (Resource lists are attached to lesson plans.) Think also about the accessibility of your training course location: is it easily accessible by public transport, not too far away from where most of your participants live, etc.

Recruitment of participants

If you are a youthworker, job intermediary for young people or are working with them in another capacity it should not be too difficult, because the contact is already there. If you are interested in using our methodology, but do not have easy access to young people, you might get in contact with an organisation or person that works with them and ask to allow you to pitch your training programme. In our experience it works best to inform people face to face. Young people often are busy, even if they do not have a job. You do have to make an effort to convince them of the benefits of participating in the training course you have to offer. Just posting an announcement on facebook or your website often isn't enough. We advise you to combine social media (facebook, instagram), posts on relevant websites etc. with personal talks.

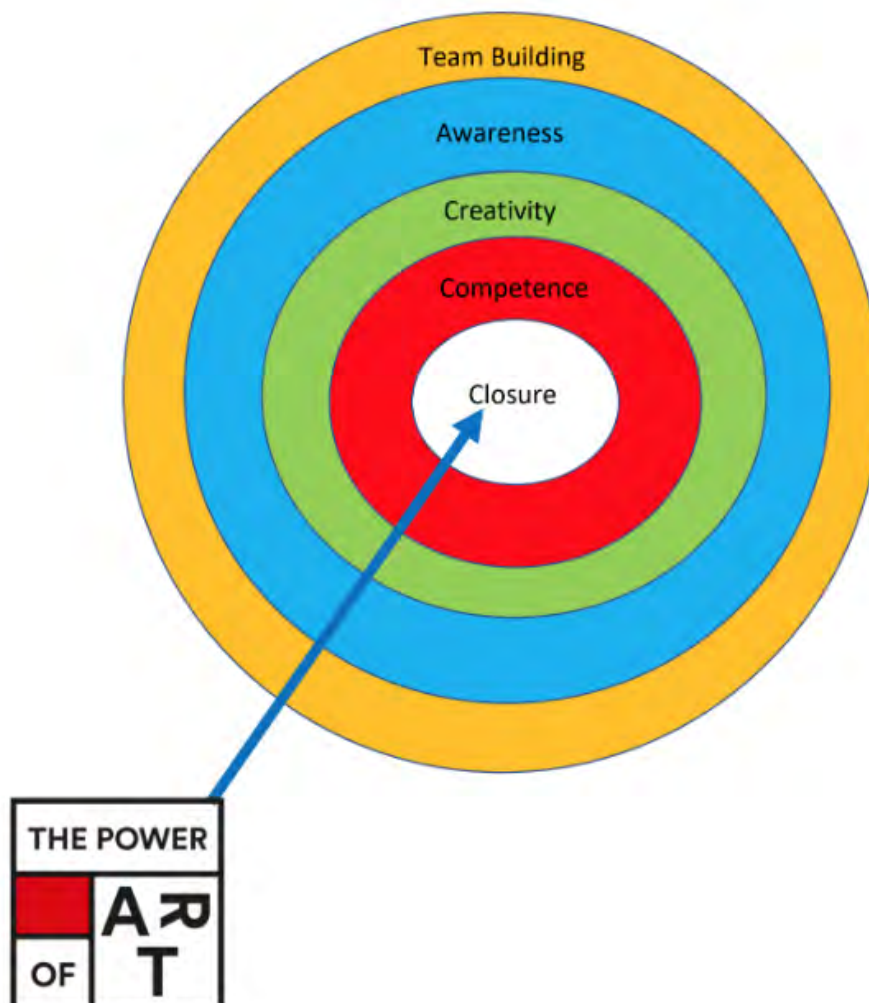
Once you have recruited your participants you can start by inventorying their wishes, needs and expectations. We developed an enquiry form to be filled in by the participants before the training and one to be completed by participants and facilitators after the training (see annexes 1 and 2). The initial questionnaire was designed to meet the needs of the participants and supported the trainers in designing a supportive, flexible and inclusive programme of activities. Moreover, the information was useful for the evaluation as it allowed us to compare the answers given before the training with those given afterwards.

9. Set-up of the training courses - examples

In the following we will provide information about the training courses we have given in the four creative disciplines: group sizes, info on the participants, rationale of each course, duration, lesson and work plans per session plus evaluations. Not all partners used the same grid and we have left it like that in this methodology. One grid is not necessarily better than the other and by showing you the different formats, you can decide which one suits you best. As you will see one format differs significantly from the others: the workshops using dance. The reason for this is that the trainer of this training course was working with young people who are all into dancing and expected to really improve their dancing skills in order to develop their chances to find work in this field. The trainer therefore decided to adjust her lesson plan according to the participants wishes.

In all training courses except for the dance training course we worked on the aspects as shown in the graphic. Team building was not necessary in the dance training course, because the trainer worked with an already existing group of dancers that knew each other well. If you work with a group of people that doesn't know each other well, we advise you to start the first 4 or 5 sessions with a team building exercise.

In the toolbox you will find the exercises that correspond to the aspects mentioned in the graphic.



10. Social emotional learning through photography

Group profile

We worked with seven participants from different cultural backgrounds. They were between 18 and 30 years old. Most of them have a higher educational background (university or university of applied sciences), or were still studying. Almost all took part in this training course, because they felt they were stuck in their personal development. All were open to the challenge of working on themselves using a creative method and most were interested in photography.

Rationale

We used the 3P's method which helps the participants to discover their POWER, PLEASURE and PURPOSE. And when they combine all the information they get during the different workshop sessions they'll find their, what we call, SWEET SPOT: the spot where their Power, Pleasure and Purpose come together. Each participant then takes a picture of something s-he thinks represents his/her Sweet spot.

In the process of finding their Sweet spot the participants develop their self-awareness, self-knowledge, presentation skills and learn to better work in teams and in a group (relationship skills and social skills). The development of these skills will enable them to (better) take decisions in a responsible manner.

Description of the training per session

The photography training is, unlike the other trainings, fully written out. Since we suspect that the description contains useful information for anyone considering giving this training course themselves, we have included it in full.

Session 1

We started the training after some chatting to make the energy less formal and to give the participants the opportunity to slowly become acquainted with each other and us. We then asked the participants to sit in a circle and started with a Check-in. After an explanation of the check-in, we asked the participants to share whatever they felt like sharing and not to make any judgments about what was being said by others. This obviously helped them to feel safe for they all dared to show their vulnerable selves, "which is not something I easily do", a participant said.

After the check-in we did the Mosquitoes exercise (see toolbox) to enhance the team building. We challenged them in the first round to talk about their favorite dish. In the next round the subject to talk about was their profession or study. In the last round each group consisted of 2 people and we asked them to share with each other a moment in which they'd felt powerful. We closed this exercise by standing in a circle and reflecting shortly on the exercise. Immediately after this exercise we moved to the Iceberg exercise (see toolbox).

We then introduced the 3 P's method, a life-coaching training to find one's POWER, PLEASURE and PURPOSE. We showed a speech by Steve Jobs in which he talks about 'Connecting the dots' in his own life and about daring to trust that disappointments can lead to something positive. After the speech we talked about how Steve Jobs used his Power, Pleasure and Purpose to achieve his success.

The question we wanted the participants to answer during this session was 'What is my power/What am I good at?'. We asked them to think about this and then to talk about this in small groups (3-4 pp). After these exchanges of thoughts and ideas we asked them to complete a personality test. When done, we asked them if they recognised themselves in the outcome of this test and whether they thought that their skills and talents match with the outcome of the test. We discussed this in the group. At the end of the Power workshop each participant put his/her skills plus the information gained during this workshop in the Power circle. We closed the session with a Check-out (see toolbox).

Session 2

This session was dedicated to Pleasure.

We first started with a Check-in and an energizer, the 'count to 21'. In this exercise the participants have to turn their back to each other and together they have to count to 21. When two participants say the same number at the same time, they have to start all over again. This exercise aims at enhancing the group feeling, but deals also with taking initiative. The energy generated within the group by this exercise is a good starting point for the next stage: the Pleasure workshop.

The aim of the Pleasure workshop is for the participants to find out what gives them pleasure. To this end we first asked them to draw a lifeline to which they had to add five of their most pleasurable moments. They were then asked to not only name these moments but to also describe what they had felt in that moment and why it gave them pleasure. Next they had to write down whatever insights they got from comparing their five moments. Did they, p.g., have something in common? When all had done this, we discussed the outcomes of these tasks with the group.

Each participant then had to write on post-its as many answers as possible to the following questions:

- What do you love to do?
- What do you spend a lot of time on?
- What gives you energy or What takes your energy?
- What are you passionate about?

After having done this they sat together in groups of three or four and were asked to each categorise one's post-its in: NOT FUN FUN REAL FUN

While one was doing this, one member of the group had the role of 'the observer' and one or two (depending on the size of the group; 3 or 4) monitored the process and asked questions to clarify why the post-its were so allocated (see for a full description of the Find your Pleasure exercise the toolbox). We ended this part of the workshop by asking them to add all information gained during this session to their Pleasure circle.

Session 3

(We did session 3 and 4 on one day, so skipped the check-out at the end of session 2 and the check in at the beginning of session 3)

In this session we focused on Purpose, a hard word to define. We therefore started by asking the participants for their definition of purpose. We then gave the participants a long list of values (see annex 3) and asked them to individually choose their top 5 values, to define these in their own words and to number them according to importance at this point in their lives.

After they had done this, they sat down in groups of 3 or 4 to talk about the chosen values, their definitions and numbering. Our reason for doing this in groups is that in this way they can learn from each other and

use each other as a mirror to reflect one's own ideas.

WHY is an important aspect of one's purpose and values. To illustrate this we showed the TED talk of Simon Sinek about the Golden Circle and about why it is important to act from your WHY. To find their 'why' we asked the participants to use the post-its from the Pleasure workshop that they had put in the 'real fun' category. In duo's they were then to ask each other six times per post-it 'WHY?' to help each other to get to their core, their essence where they would probably find their answer to the question 'why'.

To give you an example: for one of the participants snowboarding was a real fun thing. Her answer to the question why she did like snowboarding so much was: "Because I can use my body". She was then asked why she liked using his body. Her answer to that question was: "Because it feels exciting." The next question was: "Why does it feel exciting?" And so on. After six times asking 'why', it came down to the fact she doesn't like to stand still. Interestingly so her five most pleasurable moments on the lifeline all were moments in which she had felt she was moving forward and not standing still.

After this exercise all participants shared their cores with the group and then filled in their Purpose circle. They now each had three circles: their power, pleasure and purpose circle. This information would help them to find their so-called Sweet spot. We challenged each participant to think about his or her Sweet Spot in the coming days and to try to put this spot into words in a story-like way. This step they had to take in their own time and we warned them that it might take some time. We finished the session with a Check-out.

Session 4

After a couple of days we met again. We started the session with a check-in and team-building exercise and then went straight to today's subject: the story of their Sweet Spot and photography.

We first asked each one to tell the group about their Sweet Spot. After all had done this, we explained that they were going to use photography as a 2nd medium to give expression to their Sweet spot. Our reason for using photography is that this challenges participants to approach their Sweet spot from another, a visual point of view, which we think will help them fine-tune their thoughts about their Sweet spot.

We then showed them several photo's, representing different photographic styles and asked them to research which style would fit them best. We advised them to use pinterest for this and to make a collage of photo's they considered fit. Once this was done we asked them to think about composition and to decide how to visualize their Sweet spot in a picture within the borders of what was possible with regard to location and time (taking a picture of a snow white mountain p.e. would not be feasible!) We were walking around and offering support and advice.

Note: if time, knowledge and equipment allows, one could also choose to ask participants to visualize their sweet spot by using photos found on the internet and photoshop. This broadens their options, but implicates computers with a photoshop application.

When a participant knew what s-he would like to take a picture of in which style s-he could use her phone (or, if possible, a photo camera provided by you) to take that picture. We advised them to take three pictures from which they then could choose the best. We collected the chosen pictures on a usb stick in order to be able to show them to the group and asked the participants to give (respectful!) feed-back to each other.

We ended this session with a check-out in which we asked everybody to share their thoughts and feelings about the whole training course. We were the last ones to share our feelings and thoughts and to thank the whole group for their commitment.

We had in mind to print the chosen photographs and exhibit them for others outside of the group to see,

but the participants objected to this (too personal), so we waived this idea. However, we have experienced in a similar training after this one that such an exhibition gives an enormous boost to the self-confidence of participants.

Photography lesson plan per session

Session 1 – Team building & Power

240 minutes

1. Check In (*see toolbox*)
2. Teambuilding
 - a. Mosquitoes (*see toolbox*)
 - b. Iceberg (*see toolbox*)
3. Introduction of the 3p's method and shift the focus to the first P (POWER)
4. Watch 'connecting the dots': <https://www.youtube.com/watch?v=UF8uR6Z6KLc&t=29s>
 - a. Reflect on, and talk about the video
5. Discover your skills
 - a. Reflect on and talk about your skills in groups of 3/4
6. Discover your talents
 - a. Reflect on and talk about your talents in groups of 3/4
7. Discovering me (*see toolbox*)
 - a. Reflect and talk about your personality in groups of 3/4
8. Fill in your POWER cirkel
9. Check Out (*see toolbox*)

Session 2 - Pleasure

240 minutes

1. Check In
2. Count to 21 (Team building exercise, *see toolbox*)
3. Draw your life line
 - a. Write down the insights you have of things that had a positive impact on you
4. Brainstorm about things that give you pleasure
 - a. Reflect and talk about your answers of the brainstorm in groups of 3 or 4
5. Find your pleasure (*see toolbox*)
 - a. After the exercise, reflect and talk about your answers
6. Fill in your PLEASURE cirkel
7. Check-Out

Session 3 - Purpose

240 minutes

1. Check-In
2. Top 5 values (see toolbox)
 - a. Reflect on and talk about your values in duo's
3. Find your why (see toolbox)
 - a. Reflect on and talk about your WHY in the group
4. Fill in your PURPOSE cirkel
5. Homework: think about your Sweetspot
6. Check Out

Session 4 - Sweet spot & Photography

240 minutes

1. Check-in
2. Team building
 - a. Think fast (see toolbox)
3. Tell about your Sweet spot
4. Introduction Photography
 - a. Basics of photography (a.o. style and composition)
5. Finding your style and defining your composition to express your Sweet spot visually in a photo
6. Making your photo (3x)
7. Sharing the photos with the group and giving each other feed-back
8. Check-out



11. Social emotional learning through Storytelling

Group Profile

We worked with 11 participants. Most of them had a university or university of applied sciences education, a few were still studying. Some of the participants faced major challenges due to something that had happened in their past, like a burn-out. Their cultural backgrounds were diverse, their ages varied from 23 till 30. Most of them were looking for a new job, some were working as a free-lancer and looking for new assignments.

Rationale

Beforehand we had decided we would like to focus the training on the development of several competences, like self-presentation, self-confidence, self-reflection, communication and leadership skills. Based on the outcomes of the intake survey, we slightly changed our focus, as most of the participants had stated that they especially wanted to work on their presentation skills.

Storytelling lesson plan per session

Duration of each session

240 min

Session 1

General aims

- Get to know the needs of the participants by asking them to complete the intake form
- Create a safe space for the participants
- Build trust between the participants
- Introduce the participants in the art of storytelling

Learning objectives

- The participants have a basic knowledge of what (the power) of storytelling is and of the different ways of applying it
- The participants have a basic knowledge of how to make and share a story
- The participants know how to collaborate and how to trust others.

Equipment/ Resources needed

- Flip chart
- Readers: the power of storytelling (published by Storytelling Centre).

Set-up

This first session we focused on building a team and providing the participants a basic knowledge about storytelling and about how to trigger, create and present a story. This knowledge will be the foundation for the next sessions.

Evaluation

The first session we faced some problems as there was some tension between the facilitators due to an unclear division of the tasks. We were able to overcome these difficulties in the following sessions.

The set-up of the first session was as follows:

1. Intake
2. Check in
3. Name game
4. Introduction in the training
5. Team building exercises
 - a. Mosquitoes
 - b. Tic Tac
 - c. Make a story together
6. Break
7. Introduction in storytelling
8. Explanation of the Three pillars: narrative structure, using images, connection, using the following exercises:
 - a. Game of many things
 - b. Holidays story
9. Assignment for next session: Make a story about the theme 'Being here now'
10. Check out

Session 2

General aims

- Teach participants to create their own story
- Invite the participants to structure their thoughts
- Encourage critical thinking

Learning objectives

- The participants know how to create their own story
- The participants know how to structure their thoughts in order to tell a coherent story
- The participants know how to analyse the story of others and how to give feed-back

Equipment/ Resources needed

Flip chart

Evaluation

The second session went very well. We could continue working on the foundations that we had established in the first session. The participants made it clear that they were really happy with what they learned and some said that the content of this session was what they had hoped for and one of the main reasons to join the workshop.

The set-up of the second session was as follows:

1. Check in
2. Energizer – move as a group
3. Creating a story: theme: being here now
4. Break
5. Presentation of the stories in couples
6. Analysing and improving the stories

7. Sharing the stories with the entire group
 8. Analysing the stories and giving feed-back
 9. Check out
-

Session 3

General aims

- Develop the participants' self-presentation and self-expression skills
- Encourage their reflection and self-reflection skills
- Encourage their critical thinking

Learning objectives

- The participants know how to present their own story
- The participants know how to analyse the story of others, to determine strengths and weaknesses and how to discuss these
- The participants know how to apply self-reflection based on the process of creating and presenting a personal story

Equipment/ Resources needed

Notebooks and pencils

Evaluation

In the third session we got to the core of the training. We took the first steps in developing competences which are connected to self-expression in a job application context. The participants did appreciate this and were really focused. This resulted in a good and inspiring atmosphere.

The set-up of the third session was as follows:

1. Check in
 2. Energizer: Bunny bunny
 3. Introduction to presentation skills
 4. Coaching in presentation skills
 5. Break
 6. Presenting the stories to each other in couples
 7. Strengths/weaknesses analysis
 8. Assignment for next session: make a new story based on the strengths/weaknesses analysis (based on the question: what is your added value for our company)
 9. Check out
-

Session 4

General aims

- Put the acquired knowledge in a professional context
- Encourage critical thinking
- Get a clear picture of the reached learning goals by evaluating the training

In this fourth session we focused on the development of self-expression skills in a professional context by asking the participants to tell their story based on the question 'what is your added value for our company?' (see session 3) in the form of a pitch. In addition, we spend time evaluating and assessing the training.

Learning objectives

- The participants know how to present themselves professionally using their own story
- The participants know the value of the development of the competences

Equipment/ Resources needed

Notebooks and pencils, survey forms, chairs (equal to number of participants plus 1)

Evaluation

In the fourth session, we put the competences we developed in the first three sessions within a professional context, which was highly appreciated by the participants. They had the feeling that they could learn in practise how to present themselves in (future) professional situations.

The set-up of the fourth session was as follows:

1. Check in
2. Energizer: the bus
3. Working on the new story/pitch
4. Presentation of the pitches
5. Break
6. Presentation of the pitches
7. Discussion about the pitches, providing feedback
8. Evaluation training; what have you learned?
9. Check out

Recommendations

It is important to take enough time for the discussion about the pitches and to give feedback. This is an important aspect of the learning process. Try to involve all participants in the discussion and ask all of them to give feedback. This will encourage their critical thinking and help them to practice giving feedback in a positive way.



Storytelling lesson grid per session

Session 1

Time	Topic	Trainer Activity	Learner Activity	Assessment	Resources
0.15	Intake/get to know the needs of participants	Distribute the surveys (digitally)	Complete the intake survey		Survey forms
0.20	Check in	Explain the use of a check in and start yourself to give an example of what you mean	Share feelings and thoughts	Observations	None
0.20	Name Game (see <i>toolbox</i>)	Explain the rules and lead the exercise	Join the exercise	Observations (n.b. attention span, interactions, group spirit)	None
0.10	Introduction to the training	Explain the objectives and the set up of the training	Listen	Observations (attention span)	None
0.40	Tic Tac (see <i>toolbox</i>)	Explain the rules and lead the exercises	Join the exercise	Observations	Chairs for Tic Tac
0.10	Introduction to storytelling	Explain the power of storytelling	Listen	Observations	Reader The Power of Storytelling
0.50	Three Pillars The game of many things (see <i>toolbox</i>) Holiday Story (see <i>toolbox</i>)	Explain the three pillars, that can be used to create a strong story: Narrative structure, using images in telling and making connection	Listen join the exercises	Observations (n.b. attention span)	Reader The Power of Storytelling; Flip chart
0.10	Assignment next session: Make a story about the theme 'Being here now'	Explain	Take notes / ask questions	Check if participants understand the assignment	Paper, pencils
0.10	Check out	Explain the use of a check out and ask a participant to start	Share feelings and thoughts	Observations	None

Session 2

Time	Topic	Trainer Activity	Learner Activity	Assessment	Resources
0.15	Check in	Open check in	Share feelings	Observations	None
0.15	Move as a group (see <i>toolbox</i>)	Explain the rules and lead the exercise	Join the exercise	Observations	None
0.60	Work on story about 'Being here now' (homework former session)	Explain the association web and how to use it. Coach and support participants	Work on the story	Observations	Flip chart
0.20	Presentation of the stories in couples	Make couples and walk around to listen to the stories of the participants	Share the story	Observations	None
0.50	Analysis of stories Fine tuning	Explain shortly how to give feed-back (top-tip-top)	Analyse the stories and give feed-back. Improve story	Observations (n.b. can they express thoughts; how do they deal with feed-back)	None
0.60	Presentation of the stories	Listen critically, give feed-back (top-tip-top)	Share story	Observations, value of the stories	None
0.10	Check out	Ask a participant to start the check out	Share your feeling	Observations	None

Session 3

Time	Topic	Trainer Activity	Learner Activity	Assessment	Resources
0.15	Check in	Open check in	Share feelings and thoughts	Observations	None
0.10	Bunny Bunny (see <i>toolbox</i>)	Explain the rules and lead the exercise (see exercises template for explanation)	Join the exercise	Observations	None
0.20	Introduction to presentation skills	Introduce and give examples	Listen and participate	Observations (check attention span)	None
0.80	Practise presentation skills / Present your story	Coach, based on the existing stories	Share the story and listen and apply the notes of the facilitator and the rest of the group. Give feed-back to peers	Observations	Notebooks and pencils
0.20	SWOT and swap your story (see <i>toolbox</i>)	Make couples (different from session 2) and walk around to listen to the participants' stories	Join the exercise	Observations	None

Session 3 - continuation

Time	Topic	Trainer Activity	Learner Activity	Assessment	Resources
0.60	Strengths/weaknesses analysis	Ask the participants to discuss the strengths and weaknesses in couples in their stories; take the lead in the group discussion	Discuss outcomes of the previous step	Observations (n.b. level of discussions and self-reflection)	Notebooks and pencils
0.20	Assignment for session 4: make a new story based on the question: what is my added value for STC?	Give and explain the assignment for session 4: make a new story based on the question: what is my added value for STC (use strengths/weaknesses analysis)	Note the assignment	Observations (do all understand the assignment?)	None
0.10	Check out	Ask a participant to start the check out	Share feelings and thoughts	Observations	None

Session 4

Time	Topic	Trainer Activity	Learner Activity	Assessment	Resources
0.15	Check in	Ask someone to start the check in	Share feelings and thoughts	Observations	None
0.10	The bus (see <i>tool-box</i>)	Explain the rules and lead the exercise.	Join the exercise	Observations	Chairs for all participants
0.50	Working on the new story/pitch	Support and coach if necessary	Create a new story, based on the strengths/weaknesses analyse in session 3 (prepared as homework)	Observations	Notebooks and pens
0.50	Presentation stories/pitches	Listen and analyse stories/pitches	Share the story and listen to the stories of others while analysing	Observations (do participants use the knowledge they acquired in former sessions?)	None
0.45	Discussion about the pitches, giving feedback	Lead the discussion and make sure everyone gets a change to give feedback	Join the discussion and react on the feedback	Observations(how do participants deal with feedback?)	None
0.45	Evaluation, what have you learned?	Lead the evaluation, distribute the evaluation forms (digitally)	Join the discussion, fill in the evaluation forms	Observations, evaluation forms	Evaluation form (google docs)
0.10	Check out	Ask a participant to start the check out	Share feelings and thoughts	Observations	None

12. Social emotional learning through music and spoken word

Group Profile

We started working with 6 participants. Most of the group members were not in education at the time, but had been or were coming out of education. All of them were active as artists in the field of music and/or spoken word. Some were on a low income in the household. Unfortunately two participants decided to quit after the third session when it became clear the joint training in Amsterdam had to be postponed for practical reasons.

Rationale

We focused the training on the development of several competences like self-presentation and self-promotion, self-confidence, self-reflection, communication. As much as these competences are relevant for performing musicians and spoken word artists are they also relevant for finding any other job and for taking part in society in general.

With this training we wanted to help the participants to come to an understanding of why they do the things they do when it comes to creating; of who they are as an artist and to help them to better understand themselves and their thought process.

Music / Spoken Word lesson plan per session

Duration

The first session lasted 6.5 hours (including lunch).

The other 3 sessions lasted 240 minutes.

session 1

General aims

To break down fears we have when it comes to creating or writing our own pieces of work.

Learning objectives

To be able to:

- Talk about one's art and skills
- Work with others
- Write in a free way

Equipment/ Resources needed

Paper, rulers, pencils, computer with internet connection, screen (or white wall) to project on, beamer, speakers (connected to computer).

Set-up

In this session we focus on taking away fears to express one's ideas and thoughts and on opening up one's minds to other ways of performing.

session 2

General aims

- To provide the group with new performance skills
- To build on the participants' confidence
- To show how important it is to stay focussed in a rehearsal

Learning objectives

- To stay as focussed as possible when listening
- To not hold back on feelings regarding work
- To perform life without fear
- To give feedback in a respectful manner and receive it

Equipment/ Resources needed

Notebooks and pencils, a microphone, speakers, computer, internet connection, screen, beamer, musical instruments (provided by participants).

Set-up

In this session we focus on all the possible fears we have when performing live, on the development of the skills we use on stage and on how to use a live performance as a way to communicate and to tell our personal stories.

session 3

General aims

- To provide the group with new writing skills
- To build on the participants' confidence
- To trigger participants' creativity

Learning objectives

- To not hold back on feelings regarding work
- To write without fear
- To stay as focussed as possible when writing
- To give feedback in a respectful manner and receive it

Equipment/ Resources needed

Notebooks and pens, music equipment, speakers.

Set-up

In this session we focus on all the possible fears we have when writing, on the development of writing skills and on how to use our personal stories in different ways.

session 4

General aims

- To give participants ideas about self-promotion of their skills
- To build on their confidence
- To learn them to deal with feedback

Learning objectives

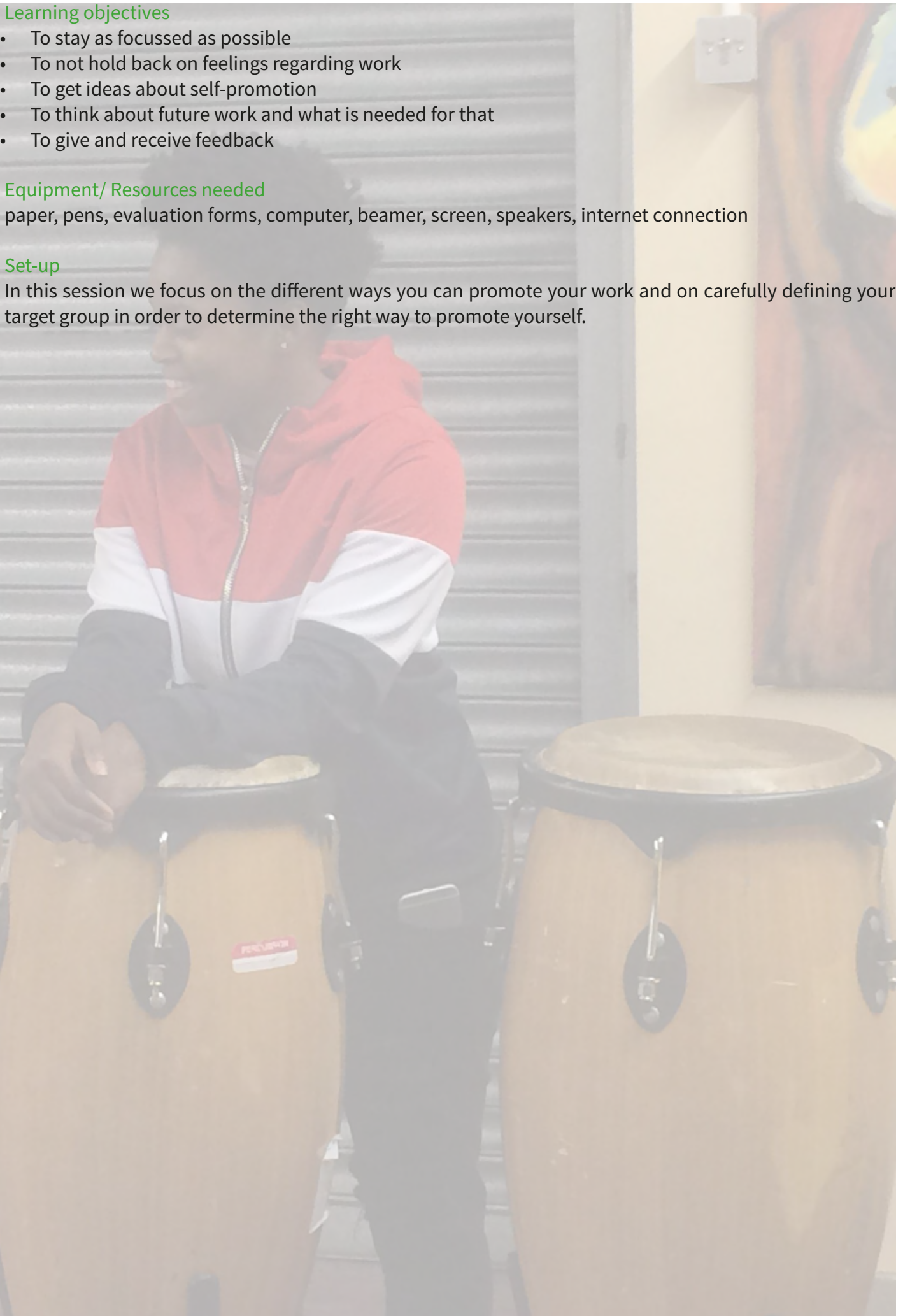
- To stay as focussed as possible
- To not hold back on feelings regarding work
- To get ideas about self-promotion
- To think about future work and what is needed for that
- To give and receive feedback

Equipment/ Resources needed

paper, pens, evaluation forms, computer, beamer, screen, speakers, internet connection

Set-up

In this session we focus on the different ways you can promote your work and on carefully defining your target group in order to determine the right way to promote yourself.



Music / Spoken Word lesson grid per session

Session 1

Time	Topic	Tutor Activities	Student Activities	Assessment	Resources
0.10	Intro to course	Introduction of course content	Ask Questions		Course outline
0.15	Shake that thing (see <i>toolbox</i>) Vocal exercise	Explain activity (see toolbox) Explain vocal exercise	Join the activities	Observations	None
0.15	Initial assessment	Open discussion on today's music and related art forms and how participants see themselves in those fields	Share your thoughts and ideas	Observations	None
0.25	Examples of performances (online)	Open discussion on how to make a performance presentable to the audience. Show good/bad examples, ask participants to give examples	Join discussion on how to make a performance presentable to the audience; share own good/bad examples	Observations	Computer, speakers, screen, internet connection, beamer
0.30	Different methods to write and create music	Provide examples of free writing; talk about the ideas and the thoughts process; offer support if necessary/asked for	Create together with partner a new written piece (free writing)	Observations	Pencils, rulers, paper
0.10	BREAK				
0.55	Body percussion + words	Introduce body percussion; ask the couples to perform their text (one speaks, the other accompanies with body percussion)	Show collaboration	Observations Q & A	Microphone, speakers
0.60	LUNCH				
0.25	Intro performance skills	Talk about what can be done live that can't be done on a screen and the importance of a live performance	Research an artist you have not seen before	Q & A	Phones, internet connection (wifi)
0.55	International music	Open discussion about international music examples and where our own music fits in	Join discussion Show examples of international music you have researched	Observations Q & A	Computer, speakers, beamer, internet connection screen
0.10	BREAK				

Time	Topic	Tutor Activities	Student Activities	Assessment	Resources
0.40	When and how to tweak your work	Show demo on when and how to tweak your work before finishing it	Students explain the process of tweaking their work	Observations Q & A 1-1 feedback	Microphone, speakers
0.30	Reflection on own work and how it can be tested on others before going out into the world	Monitor the discussion	Share your thoughts and ideas	Observations	None
0.10	Round up	Ask participants to evaluate today's session. Be the last to share your own thoughts and ideas	Share your thoughts and ideas	Observations	None

Session 2

Time	Topic	Tutor Activities	Student Activities	Assessment	Resources
0.15	Think fast (see toolbox)	Explain and lead the exercise	Join the warm-up	Observations	None
0.10	Preparation of performances	Explain the activity and coach individually, if necessary	Have a short think about a short performance and how you're going present it	Observations	None
0.40	Performances	Support and coach if necessary, take notes	Perform and give a brief explanation (inspiration, used skills etc.)	Observations	Musical instruments (provided by participants)
0.05	BREAK				
0.40	Performances (continuation)	Support and coach if necessary, take notes	Perform and give a brief explanation (inspiration, used skills etc.)	Observations	Microphone, speakers, musical instruments (provided by participants)
0.50	Feedback on performances	Guide the conversation, make sure everybody gets and gives feedback in a respectful way. Give tips, if you have any	Give feedback and listen to what is being said to you and others	Observations	None
0.05	BREAK				

Time	Topic	Tutor Activities	Student Activities	Assessment	Resources
0.60	Favourite performances of others + link to own performance	Ask participants to show one example of what they think is a great performer and let them explain why and the link with own work	Choose example of a great performance and explain why/ link to own (future) work	Observations	Computer, internet connection, speakers, beamer
0.15	Round up	Guide the round up and share your own thoughts and feelings at the end of it	Share your feelings and thoughts	Facilitator observes and listens	None

Session 3

Time	Topic	Tutor Activities	Student Activities	Assessment	Resources
0.10	Associate (see <i>toolbox</i>)	Explain the exercise and lead it	Join the exercise	Observations	None
0.60	Tell your story (see <i>toolbox</i>)	Explain that they can write their own story in any way they like: rap, poem, song or short story. Offer support	Do the exercise	Observations, written material	Paper, pens
0.10	BREAK				
0.50	Talk about your ideas and what has inspired them and how you'd prefer to share your story	Support and coach if necessary	Present own thoughts and ideas. Give feedback to the others	Observations	None
0.40	Presentation of stories	Be supportive	Present your story the way you chose	Observations	Music equipment, speakers
0.10	BREAK				
0.30	Presentation of stories	Be supportive	Present your story the way you chose	Observations	Music equipment, speakers
0.20	Evaluation of presentations	Lead the evaluation; be the last one to evaluate the presentations	Give and receive feedback	Observations	None
0.10	Round up	Guide the round up and share your own thoughts and feelings at the end of it	Share your feelings and thoughts	Observations	None

Session 4

Time	Topic	Trainer Activities	Student Activities	Assessment	Resources
0.05	Mosquitos (see <i>toolbox</i>)	Explain the activity	Join the activity	Observations	None
0.40	Tell your story (see <i>toolbox</i>)	Explain the activity	Join the warm-up	Observations	Paper, pens
0.30	Pick a way of self-promotion	Explain the different ways to promote oneself and give/show examples. Ask participants if they have examples.	Choose a way to promote yourself as an artist that you think complies with you and your work	Observations	Computer, screen, internet connection, speakers, beamer
0.30	Promote yourself as an artist	Coach if necessary	Promote yourself in the way you have chosen and explain your choice	Observations	None
0.05	Break				
0.30	Promote yourself as an artist	Coach if necessary	Promote yourself in the way you have chosen and explain your choice	Observations	Computer, screen, internet connection, speakers, beamer
0.30	Feedback on self-promotion	Guide the conversation, make sure everybody gets and gives feedback in a respectful way. Give tips, if you have any	Give feedback and listen to what is being said to you and others	Observations	None
0.05	Break				
0.30	Talk about ideas for future work and what will be needed to realise them	Start and lead a discussion on the content of this session and how it made them feel	Share ideas	Observations	None
0.35	Evaluation of the whole training course	Open the discussion and lead it; be the last one to share your own thoughts and feelings	Join discussion, share thoughts and feelings	Observations, notes. evaluation form	Evaluation form, pens

13. Social emotional learning through dance

The workshop we developed for the Power of Art project is based on dance that is rooted in African People Dance forms (APD). The participants will learn about dance that is rooted in these forms. They will go through a process that will leave them with positive impressions of dance from the African Diaspora. This will contribute to the development of the identity of the participants, both the ones with African roots, who will learn more about their history, as the ones with other roots, who will get the opportunity to broaden their horizons and to reflect on their own roots (as coping with a different culture/identity encourages people to reflect on their own).

We aim for a collaborative experience, in which participants are encouraged to give input into the creative process throughout the project. By doing this we train several skills, like collaboration skills (listening skills, leadership skills) and communication skills. Participants will share their skills with the group and use skills in the creation and development of the process. In this process, peer teaching will be strongly encouraged, giving the participants the opportunity to train their coaching and communication skills.

The training is not limited to just dancing. In the creative process, we encourage a verbal dialogue. We will propose a wide range of topics for discussion. In addition, participants will be introduced to the importance of storytelling in creating dance. Other creative forms will also be introduced and used, such as photography. To encourage self-reflection and evaluation of the learning process, participants are encouraged to keep a diary. This can be done in written form or in images (e.g. photographs or film).

In this training we collaborated with a music group, who provided live music (percussion) during the last sessions. We advise you to do the same, if possible, because it adds to the power of the training and helps the dancers to really connect to the music.

At the end of each session the participants were asked to complete an assessment sheet, the same one everyday (see annex 4). This helped the trainer to get better insight in the participants' thoughts and feelings about the training and in what they'd learned.

Dance lesson plan in general

Group characteristics

9 people, age group 17 – 30 years of age of different cultural descent, most of which are facing harsh social-economic circumstances. Two people had to quit the training after the 2nd session because of other commitments.

All were more or less experienced dancers, eager to further develop their dance and performance skills.

Number of sessions and duration per session

12 sessions lasting 2 hours each over a four week period.

General aims

- To develop confidence.
- To develop self-esteem.
- To develop trust in self and others.
- To develop cooperative skills

- To develop self-expression skills
- To develop awareness of self and others
- To develop creative skills
- To develop dance performance skills.

Learning Objectives

- Participants will have gained self confidence
- Participants will feel confident to take the lead
- Participants will have worked in groups and individually to choreograph and perform dance.
- Participants will have learned the skills of working cooperatively to create, practice, perform, and revise.
- They will have learned to self-assess as a group using a checklist in order to make and implement decisions to improve their dances.
- In the end, they will have reflected on the process and experience of working collaboratively to create, revise, and perform a dance.
- They will have learned to collaborate and perform with other art forms.

Methods used

- Dance workshops led by group tutor
- Group participation to create movement
- Collaboration with music group

Note

If you work with a group of people that don't know each other, or don't know each other very well, you'd better start the first 4 or 5 sessions with a team building exercise. You will find examples of exercises in the toolbox on the Power of Art website:

Dance lesson plan per week

Week 1:

Learning objectives

- Participants learn an African dance, choreographed by the teacher, incorporating various movements depicting dance movements from various genres of African dance.
- Participants discuss the qualities that are shown in African dance and learn new vocabulary: polyrhythmic, bent knees, isolation of body parts, percussion.

Assessment

By observation, questioning. Participants complete an assessment sheet.

Resources

African dance choreography, music, speakers.

Week 2:

Learning objectives

- Participants form small groups and receive a performance task, such as 'exploring rhythm';
- Participants work on a theme. Within each theme they can choose actions by which they will depict the theme in their dance. They are encouraged to count the beats of the music and to focus on making clear and simple movements

Assessment

By observation, questioning. Participants complete an assessment sheet.

Resources

Music, speakers, performance tasks.

Week 3:

Learning objectives

- Participants continue to work on new themes in a group setting and choose areas they want to improve in their own dance.
- Participants share ideas, and rehearse their changes.
- All participants get the opportunity to share their dances with the group.
(The teacher records the dances.)

Assessment

By watching and discussing the filmed dances together, group discussion, observation, feedback. Participants complete an assessment sheet.

Resources

I-pad to record and show the dances, music, speakers.

Week 4:

Learning objectives

- Participants discuss within their group what worked well and what didn't work so well regarding the changes they made to their dance pieces. They have the opportunity to decide if they will keep their changes and how to improve them.
- Participants rehearse their final dances to music created by the music group.
- Participants prepare the performance of their dances with art forms which include photography, music and storytelling.
(The teacher records the dances)

Assessment

- By watching and discussing the filmed dances together, group discussion, observation, feedback.
- Participants complete an assessment sheet.

Resources:

I-pad to record and show the dances, music, speakers, photos.

14. Assessment

The trainer's observations are highly valuable when it comes to the assessment of the training. We have developed an observation grid to help trainers record their observations. You will find this observation grid in annex 5. Completing the form for each participant during or after each training session, will help you assessing their developments in the course of the training.

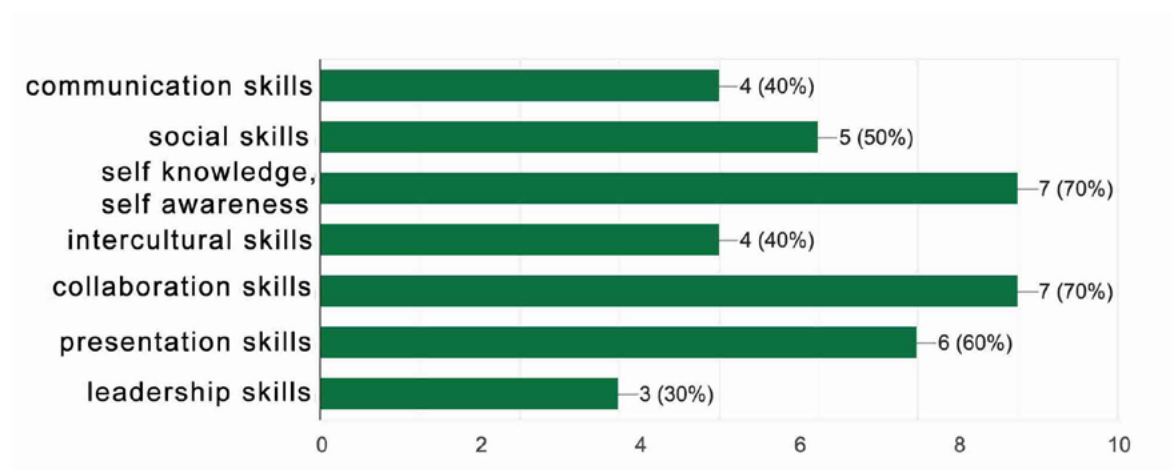
Another way to assess the impact of your training on the participants is by asking them questions before and after the training course (or only after). You can do this by interviewing them, or by using questionnaires. We started each session with a check-in to enable the participants and the trainer to express their feelings, doubts, thoughts etc. And we ended each session with a check-out to allow the participants and trainer to reflect on the session. We also used questionnaires (google forms) before and after the training course. These you will find in annexes 1 and 2. For the evaluation of the training we also used a form to be completed by the trainers. This form you will find in annex 6.

The google forms we used for the participants' evaluation offers the opportunity to translate the outcomes in graphics. Not all participants have completed the form, but we did get an idea of their thoughts and feelings from those who took the effort (79,4%).

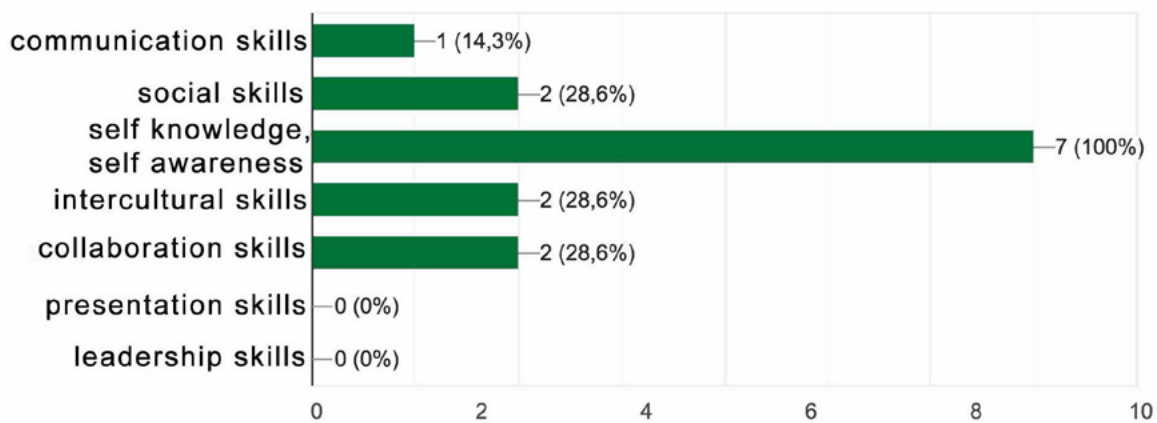
To give you an idea:

Every respondent answered the question whether the training course contributed to his/her personal development with 'Yes'. In the graphics below it is made clear to which skills the participants were referring.

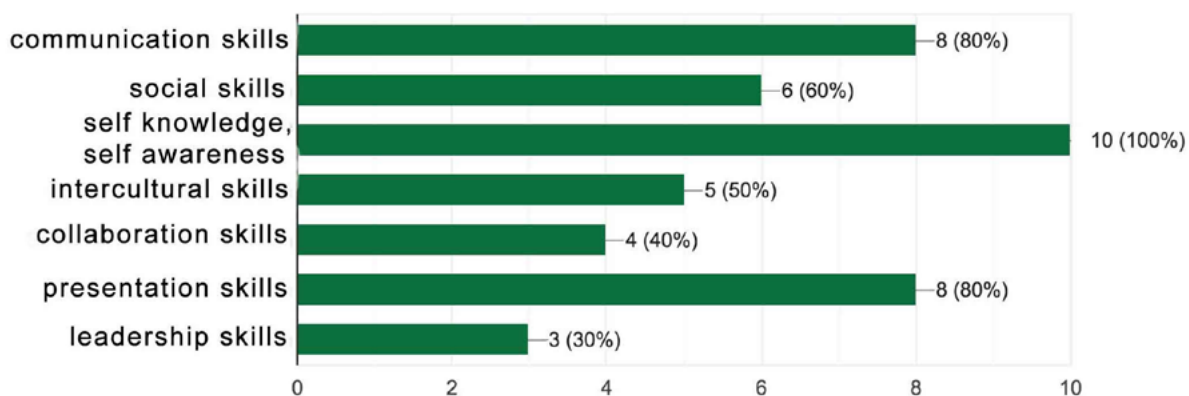
Music and Dance (10 respondents)



Photography (7 respondents)



Storytelling (10 respondents)



We were happy with this outcome, for even though we did not catch the opinions of all participants, at least 79,4 % of them expressed that the training course has helped them to develop their soft skills / personal development. For us, this is a large enough percentage to share our method with you wholeheartedly!

Annexes

Start questions Power of Art

Questions

Responses

Section 1 of 3

The Power of Art

Questions at the start

Email address *

Valid email address

This form is collecting email addresses. [Change settings](#)

Wat is you name?

Short-answer text

What is your age? *

1. 16

2. 17

3. 18

34

5. 20

6. 21

7. 22

8. 23

9. 24

10. 25

11. 26

12. 27

13. 28

14. 29

15. 30

Are you currently looking for a new job or unemployed? *

☐ Yes, proceed with the next questions

☐ No, proceed with the next section

What is the main reason to be unemployed?

Long-answer text

Why are you looking for a new job or challenge

☐ Current job is not interesting anymore



☐ My agreement is not prolonged

☐ Other...

After section 1 Continue to next section ▼

Section 2 of 3

Motivation and expectations



Description (optional)

Why do you want to follow this workshop? *

Long-answer text

What are your expectations? *

Long-answer text

Which skills do you want to develop? *

☐ Communication skills

☐ Social Competences

☐ Self knowledge and self reflection skills

☐ Intercultural skills

☐ Collaboration skills

☐ Presentation skills



Leadership skills

After section 2 Continue to next section ▼

Section 3 of 3

Creativiteit



Description (optional)

Do you like to join creative projects/courses etc. (in work or in your free time ^{*}

- ☐ Yes
- ☐ Mo

If yes, which disciplines you are active in?

- ☐ Music
- ☐ Dance
- ☐ Theatre
- ☐ Writing
- ☐ Visual Arts
- ☐ Graphic Arts
- ☐ Photography
- ☐ Spoken word/storytelling
- ☐ Cooking



Thank you for completing this survey!

Description (optional)





UK Evaluation form The Power of Art training

Questions Responses 10

Section 1 of 6

Evaluation form The Power of Art training

Final Interview

Email address *

Valid email address

This form is collecting email addresses. [Change settings](#)

Why did you want to join this workshop? *

Long-answer text

Did the workshop meet your expectations *

- ☐ yes
- ☐ no
- ☐ partly

Please explain *

Long-answer text

Do you have the feeling that this training contributed to your personal development? *

☐ Yes

☐ No

If yes, it contributed to which skills?

☐ communication skills

☐ social skills

☐ self knowledge, personal development en reflection skills

☐ intercultural skills

☐ collaboration skills

☐ presentation skills

☐ leadership skills

After section 1 Continue to next section



Section 2 of 6

Voice



Description (optional)



participating in this program.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Agree

I am more aware of my strengths and assets as a result of participating in this program. *

	1	2	3	4	5	
Stongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	agree

I am more comfortable sharing my perspective with others in this program

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	agree

I am now more comfortable sharing my perspective with others outside of this program.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	agree

This program feels like a safe space to share my personal story.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	agree



12345

Strongly disagreeStrongly disagree

☐

☐

☐

☐

☐

AgreeAgree

After section 2 Continue to next section

Section 3 of 6

Identity

Description (optional)

I have a better understanding of perspectives different from my own as a result of participating in this program.

12345

Strongly disagreeStrongly disagree

☐

☐

☐

☐

☐

agreeagree

I am able to identify with particular communities based on a common background or perspective as a result of participating in this program.

12345

Strongly disagreeStrongly disagree

☐

☐

☐

☐

☐

agreeagree

I am better able to share the concerns of my community in a public setting as a result of participating in this program.

12345

Strongly disagreeStrongly disagree

☐

☐

☐

☐

☐

agreeagree

I am better able to contribute to group discussions as a result of participating in this program.

1

2

3

4

5

Strongly disagree

agree

After section 3 Continue to next section ▼

Section 4 of 6

Power

×

⋮

Description (optional)

I have more skills to help develop my community as a result of participating in this program.

1

2

3

4

5

Strongly disagree

agree

I am more able to engage with others in my community as a result of participating in this

1

2

3

4

5

Strongly disagree

agree

I am able to help motivate my peers to accomplish a task or goal as a result of participating in this program.

1

2

3

4

5

Strongly disagree

agree



I am able to communicate more effectively with my peers as a result of participating in this

1

2

3

4

5

Strongly disagree

agree

After section 4 Continue to next section ▼

Section 5 of 6

Imagination



Description (optional)

I have a better understanding of the needs of my community as a result of participating in this program.

1

2

3

4

5

Strongly disagree

agree

I have more ideas for what I can do to improve my community as a result of participating in this program. *

1

2

3

4

5

Strongly disagree

agree

I am more likely to seek opportunities to get involved in community action projects as a result of participating in this program.

Strongly disagree

agree

After section 5 Continue to next section ▼

Section 6 of 6

Final questions

✕ ⋮

Description (optional)

What else do you want to share

Long-answer text

Would you advise this training to others *

☐ yes

☐ no

☐ maybe

Thanks

Uma, Maxine and Nikki

⊕

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VALUE LIST - photography training / purpose session

Acceptance	Fairness	Peace
Achievement	Fame	Personal Development
Advancement & Promotion	Family Happiness	Personal Expression
Adventure	Fast Pace	Planning
Affection	Freedom	Play
Altruism	Friendship	Pleasure
Arts	Fun	Power
Awareness	Grace	Privacy
Beauty	Growth	Purity
Challenge	Harmony	Quality
Change	Health	Radiance
Community	Helping Others	Recognition
Compassion	Helping Society	Relationships
Competence	Honesty	Religion
Competition	Humor	Reputation
Completion	Imagination	Responsibility & Accountability
Connectedness	Improvement	Risk
Cooperation	Independence	Safety & Security
Collaboration	Influencing Others	Self-Respect
Country	Inner Harmony	Sensibility
Creativity	Inspiration	Sensuality
Decisiveness	Integrity	Serenity
Democracy	Intellect	Service
Design	Involvement	Sexuality
Discovery	Knowledge	Sophistication
Diversity	Leadership	Spark
Environmental Awareness	Learning	Speculation
Economic Security	Loyalty	Spirituality
Education	Magnificence	Stability
Effectiveness	Making a Difference	Status
Efficiency	Mastery	Success
Elegance	Meaningful Work	Teaching
Entertainment	Ministering	Tenderness
Enlightenment	Money	Thrill
Equality	Morality	Unity
Ethics	Mystery	Variety
Excellence	Nature	Wealth
Excitement	Openness	

Other values that are not on this list:

The 5 most important values:

- 1.
- 2.
- 3.
- 4.
- 5.

Example assessment sheet Dance sessions

Reflect on the work and changes you have made to your dance movements as a group by answering the following questions with details.

1. What was the task to be completed?
2. Did I meet the goals of the task? How did I accomplish this?
3. What did I learn from completing this task? How is what I learned meaningful to me?
4. How could I make my work on this task better?
5. In completing this task, I am most proud of...
6. What did I dislike about this task and why?
7. What did I like about this task and why?

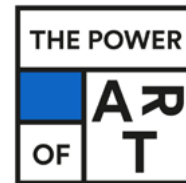


Observation grid for TRAINERS PoA

Use of non verbal communication: posture, gestures, face, eyes		
<i>Aspect to observe</i>	<i>Excellent / Good / to improve?</i>	<i>Observations</i>
How does s.he keep eye contact?		
How adequate is her/his posture?		
Are her/his non verbal and verbal messages in line?		
Does s.he take up the rhythm / gestures of the other?		
Does s.he make any non voluntary movements?		

Verbal / paraverbal communication		
<i>Aspect to observe</i>	<i>Excellent / Good / to improve?</i>	<i>Observations</i>
To what extent does s.he discusses appropriate topics?		
To what extent does s.he express ideas clearly?		
To what extent does s.he use appropriate volume/tone?		
Does s.he adjust to the communication style of the other?		
Does s.he respond to what is asked by the other?		

Observation grid for TRAINERS PoA



Self-presentation		
<i>Aspect to observe</i>	<i>Excellent / Good / to improve?</i>	<i>Observations</i>
Does s.he speak about her-/himself in an appropriate way (eg not too cocky, not too modest)		
Does s.he manage to be liked? (give details if you can)		
To what extent does s.he appear anxious? (what signs did you notice?)		
To what extent does s.he give the impression that s.he feels good in the situation?		

Social and self-awareness		
<i>Aspect to observe</i>	<i>Excellent / Good / to improve?</i>	<i>Observations</i>
Does s-he knows what she wants?		
Is s-he sensitive to the reactions of others? (what signs did you notice?)		
Does s-he interact with others in an easy way?		
How does s-he respond to the behaviour or remarks of others? (give details if you can)		
Is s-he easily impressed by others? (give details if you can)		

Observation grid for TRAINERS PoA



Self-management		
<i>Aspect to observe</i>	<i>Excellent / Good / to improve?</i>	<i>Observations</i>
To what extent does s.he express what is important for her/him?		
Does s.he seem to handle well her/his emotions?		
Can s.he express when s.he does not agree with the other?		

Responsible decision making		
<i>Aspect to observe</i>	<i>Excellent / Good / to improve?</i>	<i>Observations</i>
Does s-he seem to have difficulty in making a decision or choice? (give details if you can)		
Do her/his decisions or choices correspond to the impression s-he gives of what s-he wants?		
Is s-he rigid in her/his decision making?		

Template for the evaluation of the training / trainers

Country, organisation	
Purpose of the training:	
What needs does the training respond to?	
Methods used in workshop:	<i>Here the types of activities, the methods are interesting (not the detailed description of the activities)</i>
Content development: How did it go? How long did it take? Who was involved?	
Number, timing and duration of sessions	
Venue	
Target group(s) of the trainings:	
Promotion of the trainings – what were your „selling points“?	<i>how could you motivate the participants to join you? what was on „offer“? how could you make it interesting for the participants?</i>
Did you use any incentives?	<i>free snacks, ticket, meals?</i>
Recruitment – what channels did you choose?	
Recruitment – what channels worked the best?	
How many participants took part?	
Did you face any difficulties during the recruitment phase? If so, what and how did you solve it?	
What were the backgrounds of the participants?	<i>profession, social/educational background, any other interesting info</i>
Did you face any difficulties during the workshop?	
Dropout rate (how many participants started and how many finished the workshop)?	<i>Number? what was the reason?</i>
Impact of the workshop on the participants	<i>Use the participants evaluation – the conclusions from that can be summarised here in a few sentences</i>
Impact of the workshop on the trainers	
Dissemination activities related to the workshop	
Thinking back over the workshops, what new traits, behaviours or skills have you noticed in yourself?	<i>it is similar to impact on the trainers.</i>
How will this series of workshops benefit you in your future work?	

