ARTiT - Development of Innovative Methods of Training the Trainers:
Evaluation Report on Methodology's Pilot Implementation

CONTENTS

PREFACE

The main aim the ARTiT project is to offer adult educators a methodology, guidelines and tools in order to develop and evaluate innovative training modules that will support adult learners' creativity and critical thinking through the observation of works of art.

In order to meet this aim several steps have been followed:

- A methodology was developed based on the elaboration of works of art and the relevant educational material.

- A training of trainers program took place.

- A pilot implementation of the method was conducted in all participating countries.

- Trainers designed their own educational program based on the ARTiT methodology.

The evaluation process aims to explore the extent to which the basic goal of ARTiT was achieved. Furthermore, we examine the way the training for trainers program was designed, as well as the pilot implementation programs (level of satisfaction of participants, factors aiding/facilitating or complicating the educational process, the extent to which the educators initially and learners subsequently were familiarized with art- based learning and formed a positive attitude towards it, the progress recorded during the program concerning the participant's ability for creative/ critical thinking.

In order to achieve these evaluation goals, the following questionnaires were developed, which were completed by trainers and learners, in different phases of the process:

- 1st questionnaire for trainers (was completed before the beginning of the training for trainers seminar). It explores the attitudes and expectations towards the ARTiT program and art- based learning, as well as the level of relevant experience.

- 2nd questionnaire for trainers (was completed after the training for trainers seminar). It explores the level of trainer's satisfaction regarding the seminar, as well as their opinions concerning the ARTiT methodology and the educational material.

- 3rd questionnaire for trainers (was completed after the pilot implementation). It examines step by step the way the trainers applied the pilot programs, in order to ascertain the extent to which the ARTiT goals were achieved. It also consists of an observation sheet which was completed by the trainers after the application of the methodology.

- 4th questionnaire for trainers (completed by the trainers after designing their own training modules). It investigates how satisfied they were from the ARTiT program, and more specifically concerning the methodology and the material provided. It also examines the development level of the trainer's attitudes towards art-based learning, as well as their ability of applying it.

- <u>1st questionnaire for learners</u> (completed at the beginning of the pilot program). It explores the opinions and the expectations of the learners concerning art-based learning, as well as the level of their familiarization with works of art.

- <u>2nd questionnaire for learners</u> (completed by sub-groups of learners during the pilot program). It includes an open question, aiming to collect the learner's opinions on a specific subject. These opinions were compared to those expressed by the learners via the 3rd questionnaire, in order to examine the development of their ability to think creatively and critically.

- <u>3rd questionnaire for learners</u> (completed from the learner's subgroups at the end of the pilot program). The aim of the questionnaire was to collect the opinions of the learners on the same subject (question) which was approached via the 2nd questionnaire.

- <u>4th questionnaire for learners</u> (completed individually, at the end of the pilot program). It examines the level of the learner's satisfaction from the ARTiT program and more specifically from art-based learning, as well as the level of familiarization with works of art after their experience of participating in the program.

Structure of the report

The present report follows the chronological order of the stages of the ARTiT program. In Part One, data is presented which already existed or emerged before the beginning of the program: The characteristics of the trainers and learners, their attitudes towards ARTiT and its art based methodology and their ability of creative/critical thinking. Information regarding the training of trainers seminar, which took place before the beginning of the pilot program, is also presented.

In Part Two, the proceedings of the program are presented, as well as the opinions of both trainers and learners on the methodology and the material of the project. Also, data is presented regarding the development of the learner's ability to think creatively/critically and the level of their familiarization with art. Finally, information is presented from the educational units designed by the trainers.

Limitations of the approach

This present report is not based on a research preformed on academic terms. It has limitations, related to the particularities of the project which is under evaluation: the target groups of trainers and learners were not a result of representative sampling. Furthermore, the project recourse did not allow further use of evaluation techniques, such as systematic observation or interviews. Therefore, the Report is limited to the analysis of data collected from the questionnaires given to learners and trainers, from the self-observation process of the trainers, and from the analysis of the content of texts written by the learners. For these reasons, it is often stated in the Report that the findings are only *indications* and should not be interpreted as undisputed facts.

PART ONE: THE DATA BEFORE THE BEGINNING OF THE PROJECT

1. THE TRAINERS

1.1. Introduction

The program involved 22 trainers who participated in the training for trainers seminar before launching the pilot phase of the project. Six were from Denmark, six from Greece, six from Romania and four from Sweden. One of the project's specifications was that it should be applied by at least twelve trainers. Ultimately, it was applied by nineteen trainers (five from Denmark, five from Greece, six from Romania and three from Sweden). Of those, four Romanians and two Swedes taught together at the same group of learners, so the program was applied to sixteen learner' groups.

Given the fact that the evaluation study aims to report the development of the trainer's opinions from the beginning to the end of the program's application, we chose to elaborate the data concerning the nineteen trainers who fully applied the program.

1.2. The trainer's profile

- Sixteen (16) are women and three (3) are men[1].
- Most (10) are of 41-50 years of age, while 6 are 31-40 years old and 3 are over 50[1].
- Most (14) have university education, 5 have secondary education[1].
- Most (15) have some specific knowledge on one or more types of art[2].

1.3. The use of art-based methods

Regarding the trainer's answers to the question, if they used observation/perception of artworks before taking part in ARTiT, five answered "very often" and six others answered "quite often". Many replied "rarely" (four trainers) or "never" (four)[3]. Also, to the question "*Do you use any specific training methodology or specific criteria in selecting the art works?*"[4] most mentioned improvised, empirical educational tools and only three mentioned a method known from literature (Perkins 2, Pollok).

These findings are consistent with those of the ARTiT Synthesis Report, which had shown that even though several adult educators use works of art in the learning process, those who use a specific method systematically or/and have been trained especially for this purpose are very few.

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[1] The data resulted from the Registration Form submitted by the trainers.
[2] Question 12 of 1st questionnaire for trainers.
[3] Questions 1 and 2 from 1st questionnaire for trainers.
[4] Question 2f from 1st questionnaire for trainers.

1.4. The attitudes of the trainers

On the other hand, the initial attitudes of the trainers towards art, art-based learning and ARTiT were very positive. Specifically:

- To the question "*Do you like art?*" 15 answered "a lot" and 4 "somewhat"[5].
- They were also asked the open question *"How do you feel about the idea of using art based methods in learning?"*[6] . Analysing the responses of the participants they have been spotted their main offered arguments by each one (mostly two). As it was expected from the adult educators, most of their arguments (9) were focused on the usefulness the method could have for their teaching. The references are presented in Table 1.

TABLE 1: Answers of trainers to the question *"How do you feel about the idea of using art based methods in learning?"*

	Number of references
It could be useful for teaching (increasing knowledge and skills of learners, stimulation of interest, enhancing self-understanding, aiding the understanding of the issues addressed, etc.)	9
It is a very good, positive method	6
It is an interesting method	5
TOTAL	**20**

One trainer did not respond.

- To the open question *"In what way do you think art can facilitate the learning process?"*[7]*, t*he analysis of the answers (following the same as described above process) showed that the trainers of the program were, to a considerable extent, informed about the advantages of the use of this method (Table 2).

However, there was no direct reference to the development of critical thinking, which was one of the basic objectives of the ARTiT project. For this reason, the matter was particularly emphasized during the training of trainers seminar.

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[5] See question 3 of 1st questionnaire for trainers. At the same questionnaire, there were also questions (4-7) concerning the works of art the trainers preferred from fine arts, literature, movies and music. Their answers provided valuable information to the designers and the trainers of trainers of the program, in order to use works of art that could stimulate a positive predisposition of the trainers.

[6] Question 8 of 1st questionnaire for trainers.

[7] Question 9 of 1st questionnaire for trainers.

TABLE 2: Answers of trainers to the question "In what way do you think art can facilitate the learning process?"

	Number of references
Stimulates interest / actively engages learners to handle issues	10
Facilitates a deeper / broader approach to issues	9
Promotes both rational processing and expression of emotions and / or fantasy	7
TOTAL	**26**

Also, trainers were questioned on their *expectations* from ARTiT[8]. Grading on a scale 1=low expectations, to 5=very high expectations, 14 of the trainers scored 5 or 4, while 5 scored 3 (average 4,2). The justifications they gave were mostly based on the same rationale, although expressed in different ways: they expected this program to offer to them and their learners, new, innovative, creative and practical ideas.

Finally, the answers to the open question *"Which could be the possible obstacles in using arts in learning?"*[9] were analyzed (up to two references per answer). Most references (13) highlighted the difficulties that were likely to come from the resistance of the learners towards the new method due to the lack of familiarization to it. Also, 5 references stated that the use of the method requires a significant investment of time, both from the trainers and the learners. Only two trainers mentioned the process of choosing the appropriate artwork as being difficult. Finally, 2 answered that they did not believe that there were any obstacles. In conclusion, the trainers indicated that they trusted the expertise and material offered to them from ARTiT, they did however have several reservations about how the participants would respond.

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[8] Question 11 of 1st questionnaire for trainers.
[9] Question 10 of 1st questionnaire for trainers.

2. TRAINING OF TRAINERS

2.1. Introduction

The five days training for trainers seminar was aimed to: a) familiarize them with the methodology and the program's material, based on 98 works of art which could be used during the pilot application. b) familiarize them with the ways to develop creative/ critical thinking in adult education – especially with the ways of developing critical thinking, an area where the trainers seem to need support. c) give them the necessary means in order to be able to work with the ARTiT methodology in a flexible way after the pilot application, in any adult education framework, according to the conditions and the needs of the learners.

At the end of the seminar, the 19 trainers completed an evaluation questionnaire. The answers are presented in units 2.2 – 2.4 and show that the projects goals were met to a great degree.

2.2. The impressions from the seminar[10]

To the question *"Did you like the training for trainers seminar?"*, (at a scale from 1=not at all to 5 = a great deal), 6 trainers noted 5 and 13 noted 4 (average 4,3). The analysis of the justifications they gave to the relevant open question (up to two references per answer) is reflected in Table 3.

TABLE 3: The trainers justify their opinions on the training for trainers seminar they participated in	
	Number of references
The seminar offered us ideas and techniques, in order to apply the ARTiT methodology	10
We were enriched through the team work and by working with the other trainers	10
The seminar was well organized (connection of theory and practice, creative learning surroundings, efficient trainers of trainers)	7
It was very interesting / Showed us how to think in a different way	5
The five day process was intensive / quite tiring	2
TOTAL	**34**

2.3. Opinions on ARTiT methodology and materials

Also very positive were the opinions expressed in two open questions, concerning the ARTiT methodology and material (up to two references per answer).

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[10] The data presented in this unit, as well as the following (2.3) resulted from the trainer's answers to the 2nd questionnaire they filled out, right after completing their training seminar.

TABLE 4: Trainer's opinions on ARTiT methodology and material

Methodology	Number of references
Innovative / Interesting / Allows to explore issues in a creative, innovative, critical way	11
Well structured methodology	10
Easily understandable and applicable	5
Should be more simple	2
TOTAL	**28**
Materials	**Number of references**
Well organized / Interesting	11
Easily understandable and applicable	6
Should have had less volume	4
Should have contained more modern artworks	3
TOTAL	**24**

2.4. Opinions on the impact of the seminar

Finally, it is interesting to study the opinions expressed by the 19 trainers after the pilot application, regarding the effects of the training for trainers seminar on the way they applied ARTiT. To the question *"In what degree did the training for trainers seminar help you in implementing the ARTiT methodology?"*[11]*,* 13 responded "a great deal" and 6 "much". While justifying their answers, all without exception mentioned that the seminar helped them gain a deeper understanding of the methodology. Furthermore, 9 indicated that practical exercise during the seminar especially helped them, 5 reported that they were helped by the material and 4 that they had gained a lot by interacting with other colleagues.

Now let's examine the profile of the learners and their attitudes during the launching of the program.

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[11] Question 11 of the 3rd questionnaire for trainers.

3. THE LEARNERS

3.1. Their profile

212 learners participated in the program, divided in 16 groups: 5 groups worked in Denmark, 5 in Greece, 4 in Romania and 2 in Sweden.

The *adult education organizations* where the groups worked were: 3 general adult education centers, 4 Universities and Colleges, 3 Second Chance Schools, 2 training organizations for unemployed, 1 enterprise, 1 rehabilitation organization, 1 prison and 1 museum[12].

The evaluation questionnaires, the results of which are presented below, were completed by 186 learners, as some participants in a group in Denmark and in one in Romania had difficulties expressing their opinions in writing[13].

Regarding *gender*, 66% were women and 34% were men.

As far as *age,* the majority was between 30-50 years (32% 41-50 and 30% 31-40). However, there was a significant representation from younger age groups (23% till the age of 30) and of age groups over 50 (15%).

The *professional status* of the participants was as follows:

TABLE 5: Professional status of participants		
	%	N
Unemployed	19%	35
Teachers (primary and secondary education, adult educators, special education educators	24%	45
Employees	19%	35
Executives	17%	32
Students, Trainees in adult education programs	10%	19
Workers	4%	7
Entrepreneurs, Craftsmen	3%	6
Other	4%	7
TOTAL	**100%**	**186**

As far as their education background, most (65%) have a University degree, while 23% have completed Secondary Education and 12% were graduates of compulsory education.

3.2. The initial attitudes

The heart of the ARTiT method was the elaboration of works of arts aiming to the development of creative and critical thinking on certain topics. Consequently we considered

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[12] The data derived from questions 1a and 1b of the 3rd questionnaire for the trainers.
[13] The data presented in the unit 3.1 emerged from questions 1-4 of the 1st questionnaire for the learners.

that the learner's attitude towards art was a factor that could greatly affect the operation of the entire program. For this reason, at the beginning of the program the learners were asked *"Do you like art?"*[14]. The majority answered positively, there was however a significant percentage (43%) answering negatively or ambivalently (Table 6).

TABLE 6: Answers of learners to the question "Do you like art?"			
	% references		N
Not at all	2%		4
A little	17%	43%	31
Somewhat	24%		45
Much	33%	57%	61
A great deal	24%		45
TOTAL	**100%**		**186**

This information sent a strong message to ARTiT, that a special effort would have to be made in order to achieve familiarization of the learners with the process of elaborating art. This matter was taken into serious consideration during the process of choosing the works of art that consisted the archive of the program, as well as while designing the training for trainers seminar.

In order to get a better understanding of the participant's predispositions towards works of art, we asked them -as we did with their trainers as well- to name some works of art that they like from fine arts, literature, music and movies[15]. The gathered data provided valuable information to the designers, the trainers of trainers and the trainers of the program; it helped them to take the aesthetic experience and the preferences of the participants under consideration.

Finally, we wanted to especially explore the participant's attitude towards the crucial element of the program's method, which was their relation to art.

More specifically, they were asked how they felt about using works of art in the educational framework[16]. The answers were analyzed and the two most significant references per answer were listed (Table 7).

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[14] Question 5 of 1st questionnaire for learners.
[15] Questions 6-9 of 1st questionnaire for learners.
[16] Question 10 of 1st questionnaire for learners.

TABLE 7: Answers of learners to the question "How do you feel about the idea of using art –based methods in learning?"

	% references	N
Expressed a positive, open attitude towards the method.	36%	66
It is an interesting / innovative/ creative method.	33%	42
It is useful for teaching.	18%	33
This method could develop the personality, the imagination and expand the cognitive horizons.	13%	24
It gives us the opportunity to learn more about art.	4%	7
It is a demanding method for trainers or / and learners.	3%	5
I don't know / I have no relation to art/ I don't think I will like it/ My position is neutral.	3%	5
TOTAL	**100%**	**182**

33 learners did not respond.

The answers showed that at the beginning of the program, although almost half of the participants weren't especially positive towards art, as shown in Table 6, the majority seemed interested to try the aesthetic experience in the framework of their education[17]. 36% of the references expressed a positive attitude (for instance, "I am positive to use art culture- based methods in learning", "I believe that I might like it"). Also, 23% of the responds specifically showed the acceptance that the use of works of art is an interesting / innovative method (for instance "It is a very interesting prospect and it would help students for sure", "I believe that this is a very interesting and innovative idea. I am very curious to experience it in practice").

Also remarkable is the fact that a significant number (18%) highlighted the utility of the method in adult education framework. (e.g. "Using art-based methods in learning increases the interest in learning, urges, creates a positive and supportive climate for discussion.", Through art the students can digest more easily the offered knowledge"). Indeed, several responses (13%) advanced even further, explaining that the method aids the development of the personality, of the imagination and the cognitive horizons (e.g. "It activates the emotional part of human beings and it enlarges the way we perceive and elaborate stimuli", "I believe that using art in education cultivates imagination, emotional and experiential learning. It broadens mental horizons and critical thinking.") Additionally, 4% of the answers supported that the use of the method gives the participants the opportunity to get closer to art.

There were however some opposite opinions: 3% highlighted that the method is demanding, while another 3% expressed a neutral or negative attitude. It is also noted that 33 of the participants did not respond to the question, a fact that could indicate their ambivalence in relation to the method they were about to experience.

Summarizing the data, we reach two important *conclusions*: a) the majority of the learners, although not familiarized with the aesthetic experience, had the hidden anticipation to experience it in the educational framework. ARTiT offered that opportunity, which was a

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[17]This finding is coherent to the conclusions from the ARTiT Synthesis Report concerning the attitudes of learners from Denmark, Greece, Romania and Sweden in relation to the use of art in education. It was found that the majority of learners had a positive attitude, especially in Greece and Sweden.

significant advantage. b) The program needed to be especially careful with the participants who expressed difficulties relating to the method.

3.3. The ability for creative / critical thinking

Methodological approach

The basic aim of ARTiT is the development of creative and critical thinking through art. For this reason, it was of great importance for the evaluation of the project the process of monitoring the evolution of the ability of participants to address the issues they were studying in a creative and critical way. In order to meet this need, the following steps were taken:

- At the beginning of the first lesson, the learners were asked to divide into subgroups and answer a question on the issue to be processed, by writing a short text (2nd questionnaire for learners). Working in subgroups was preferred to working individually, in order to increase interaction between the learners.
- The same procedure was followed at the end of the lessons, in order to compare the initial statements of the groups with the final ones, to see if there was some progress in the creative and critical ability of the learners to address the issues at hand (3rd questionnaire for learners).
- For the quantification of the comparison's findings, a Scale was developed, so each text would be classified in one of the levels and received the responding grade. Thus, we formed the "Creative/ Critical Thinking Valuation Scale". The Scale was based on the definitions of critical thinking and creativity adopted by ARTiT[18]. These definitions derive from the ideas of Dewey, Eisner, Freire, Gardner and Perkins (see unit "Project's theoretical framework" and references in ARTiT Methodology and Modules).
- The learner's texts were classified in one of the three levels of the Scale:

    a. At the first level with the lowest rank (1), were the texts with no indications of critical/ creative elaboration of the subject. The ideas expressed were ordinary, the aspects of the issue examined were few, and there seemed to be no intention of exploring stereotypical assumptions critically.

    Example: answering to the question "*What is your opinion on the role of women in contemporary society?*" one subgroup of unemployed women of a traditional community wrote (at the beginning of the first lesson):

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[18] *Critical Thinking* is a reflective way of thinking that examines the rationality of thoughts and involves the validation and reformulation of stereotyped, taken for granted, retrograde assumptions. *Creativity* is a complex ability which leads to ideas and solutions that are unusual, unique, alternative, diverse, open to new experiences and ways of seeing, containing multiple combinations on an issue at hand. *(ARTiT Methodology and Materials, p. 9).*

> "The role of women today is broader than what it used to be. They have begun to assert positions in the labor market. Today, most women have a profession, not just the role of the housekeeper. Their opinion and presence are considerable."

b. At the second level, ranking (2), were the texts approaching more dimensions of the issue; however they were still descriptive and did not contain a clear intention of exploring assumptions critically.

Example: (text from another subgroup of unemployed women to the same question, at the end of the last lesson):

> "The role of women in contemporary society is multidimensional. They are housekeepers and mothers and companions-wives and professionals. The role is the same, but the momentum and conditions of our lives have changed. Today, as it was in the past, the woman's personality is still strong. Today's conditions are forcing her to find a job, there are no longer stereotypes and she can work as she pleases. Women are ambitious, they study, they work, they have families and succeed in all areas of life."

c. At the third level, ranking (3), were the responds which examined many aspects of the issue, while showing at the same time an intention of critical reformulation of assumptions, and maybe even a spirit to act aiming to change.

Example (response of unemployed women's subgroup to the same question at the end of the last lesson):

> "Women's role today is multidimensional and balancing. At the same time she works, she is a wife, a mother. Therefore, she is the heart of the family and of society. She has to pass clear goals on to her children. Women have clear goals to provide and love, something that requires sacrifices but is at the same time a key to happiness for her as well as her family and society. Employment is very important, because by working she helps her family financially, and she is successful at her working career as much as any man. She claims her space and time for her personal life."

Limitations of the approach: There are of course several limits to the above approach. On one hand, from the 16 groups working on ARTiT, only 10, which were coordinated by 12 trainers, were able to deliver their texts. In the other groups (6), as it was explained by the trainers, the appropriate conditions were not reached for the preparation of these texts, either due to the lack of time, either/and because the learners found it difficult to express their opinions clearly in written. On the other hand, the texts composed were very short because of lack of time and were not adequate for an extended content analysis, which could lead to safer conclusions. For these reasons, we believe our approach does not have full power of proof. It is limited to noting i*ndications* concerning the ability of the learners for creative/ critical thinking.

The findings

In Table 8 the average ranking of the texts composed by the subgroups is presented per group.

TABLE 8: Ranking at the beginning of the program of the learner's ability for creative/ critical thinking (average per each learner's group)	
Group No	Ranking according to Scale 1-3
1	1,5
2	1,0
3	2,0
4	2,2
5	2,7
6	2,0
7	2,7
8	2,0
9	2,2
10	2,2
Average	2,0

We considered it interesting to relate the ranking of each group to its social-educational characteristics. It resulted that the lowest ranking (up to 1.5) went to the aforementioned group of unemployed women and a second chance school, while the highest ranking (over 2.5) was of the group of museum executives and an adult education center.

As we will see in Unit 6 of this Report, during the program, evidence occurred that there was a significant development of the learner's ability to think critically and creatively, especially for those who showed difficulties in the beginning.

PART TWO: THE RESULTS

4. ELEMENTS OF THE APPLICATION

The 16 groups of the pilot application elaborated one or two of the *sub- topics* included in the program[19], as shown in Table 9.

TABLE 9: Sub- topics elaborated by learner's groups	
Poverty and marginalisation	4
Gender	4
Migration / Mobility	3
Intercultural relations	3
Work and life balance	2
The identity of the critically and creatively thinking adult educator	2
Discourse in adult education	1

As far as the *duration of the ARTiT pilot application*, the following was agreed by the trainers: the six stages of the methodology should be applied within a 10 hours course, even if the lesson of some trainers lasted longer. Within those 10 hours, the elaboration of works of art should have a minimum duration of 4 hours. From the pilot application, the following information was obtained.

a.   As several trainers explained, they were time pressured to apply the ARTiT methodology. The lesson of most trainers (11), had a time frame of 10 hours[20], that is as many as the hours for the application of ARTiT; therefore they had to match their lesson's methodology to the methodology of ARTiT, a fact that was quite difficult for several trainers, because they had to radically adapt the design of their lesson in order to embed the program's methodology. Also, some learners found it difficult, thinking that the art-based method took time from the duration of their ordinary lesson (see data analysis of Table 12).

b.   Concerning the time given to art-based learning (that is during the 5th stage of the ARTiT methodology)[21]:

- Nine groups devoted the 4 hours minimum (a fact which is obviously connected to the time pressure they were facing).
- Seven groups devoted 5-9 hours.

Table 10 shows *the forms of art that were used*[22]. Fine arts were used in almost all the groups, something that could be related, according to the oral statements of trainers, to the fact that they are placed as a whole towards the learners; it doesn't require from them to follow the evolution of a flow, as it is with movies, literature or music. Also, according to the

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[19]Question 5b of the 3rd questionnaire for trainers.
[20] Data from the answers to question 4 of 3rd questionnaire for trainers.
[21] Data from the answers to question 5a of 3rd questionnaire for trainers.
[22]Data from the answers to question 6 of 3rd questionnaire for trainers.

trainers, the analysis of fine arts artworks usually requires less time than other types of art. For the same reason, poems were used rather than long excerpts of novels. On the other hand, the fact that 9 out of the 16 groups used movies is probably related to the familiarization of the learners with the 7th art.

TABLE 10: Artworks from different forms of art used by each group	
Form of art	Number of groups
Fine arts	6
Fine arts and movies	6
Fine arts and movies, literature, music	2
Fine arts and literature	1
Movies and literature	1
TOTAL	16

As far as the *way learners participated at the selection of the works of art*[23] (see the five alternative ways in the text ARTiT Methodology, p.12), the vast majority of the groups 13/16) chose the first way: "The trainers suggest a variety of works of art to the participants and they choose the works of art they prefer and the order in which they will approach them" (ibid). This choice is possibly connected to the fact that the other ways of participation require more time than what the groups had. The same is supposed for the choices the trainers made from the alternative application models of ARTiT methodology: All groups except two, chose to apply the second model[24], which is less time consuming than the first model (see ARTiT Methodology, p. 16-17 and 22-23).

[23] Same source.
[24] Same source.

5. THE LEARNER'S OPINIONS

At the closure of the pilot application, 178 participants filled out one more questionnaires, expressing their opinions on the program and its method.

5.1. Opinions on ARTiT[25]

As is shown in Table 11, the learners developed a very positive opinion on ARTiT.

TABLE 11: Responds of learners to the question "Did you like the ARTiT program?"			
	% references		N
A great deal	34%	77%	60
Much	43%		77
Somewhat	16%		29
Little	4%		7
Not at all	3%		5
TOTAL	**100%**		**178**

The content of the justifications given by the learners to the relevant open question were analyzed. Up to two references per answer were counted. The total of references were 192 and were as follow:

TABLE 12: Justifications of opinions expressed to the question "Did you like the ARTiT program?"		
Justification of positive opinions	% references	N
The specific method of using art was satisfying, interesting	39%	75
A participatory, open learning process was established	18%	35
A creative / critical way of thinking was motivated	18%	35
It led to new ways of approaching issues	13%	25
It led to a newfound / deeper understanding of art	5%	9
Expression of critical comments	7%	13
TOTAL	100%	192

3 participants did not respond.

Most references (39%) expressed in general terms a positive attitude towards the methodology of the program which was based on art and critical discourse (for example "I think the program was very good because you use the art and music in teaching. A training where you get to immerse yourself and make your own interpretations and make use of the experience we each have", "It was fun to hear how other people interprets the paintings and how you see more things after you heard the other comments").

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[25] The data presented in unit 5.1, as well as in the following unit (5.2) derive from answers to the 4th questionnaire for learners.

Several other opinions (18%) referred to the interactive process that was followed (e.g. "It was very interesting because I could share my opinions with other people.", "It was interactive and experiential. I fully participated having the chance to express my thoughts and feelings. It is very different from other seminars It was not tiring and I had the chance to interact with the other participants". Interaction was initially one of the goals of the ARTiT methodology; however the experience and the quality of work of the trainers during the pilot phase were crucial for meeting that goal.

One more group of learners (18%) focused on the fact that the issues were approached in a creative / critical way (e.g. "To get the time to think and reflect and be asked questions that make you think even deeper is very stimulating. The discussions we've had were very rewarding", "It is a very good way to make people think outside the box. A method to be use beside a regular training, to make the whole picture and influences").

Similar were several other remarks made by the participants (13%), who highlighted that the program gave them the opportunity to approach several issues from a fresh point of view (e.g. "I broadened my point of view and I have learned many things", " It gave me a fresh point of view to continue my work. It was enjoyable and at the same time I learned many new things.")

The references (31%) which were presented in the previous paragraph, if they were to be compared to the answers of the learners to the similar question asked at the beginning of the project (see Table 7), they would be a first indication that one of the basic goals of ARTiT was met, that is the development of the participant's ability to approach the issues they are examining in a creative/ critical way. More specifically, at the beginning of the program the participants didn't even imagine that the art based method could contribute to the development of that competence. However, at the end, 1/3 of the participants explained that they liked the program for that exact reason.

Finally, 5% of the references show more specifically that through the program the way the participants come in contact with art has been enriched (e.g. "It is a completely new tool for my work and creates a different way to approach works of art and to discuss ideas that are connected to them.", "I never looked at a work of art like this, and I'm sure that this method could change people").

On the other hand, they did express some critical remarks (7% of the references), which either articulated their lack of interest towards the method either were related to the special conditions under which some lessons were held (e.g. that more work was required in small groups or a more strictly structured lesson, that more modern works of art should be used or that less hours should be based on art in the learning process). Finally, three participants did not respond.

5.2.   Opinions on the method

Two more additional questions were posed to the learners, aiming to elicit their views on the method used more specifically. Their answers to the first question are presented in Table 13.

**TABLE 13: Answers of learners to the question
"Did you like the training through the use of works of Art?"**

	% references		N
A great deal	37%		66
Much	44%	81%	79
Somewhat	13%		23
Little	3%		5
Not at all	3%		5
TOTAL	100%		178

The second (open) question asked from the learners to justify the opinion they had expressed in the first question. The content of the answers was analyzed. Two references per answer were included. The total of references was 164 as shown in the following table:

**TABLE 14: Justification of the answers to the question
"Did you like the training through the use of works of Art?"**

Justification of positive opinions	% references	N
The specific method was satisfactory	27%	44
It helped a better / deeper understanding of the subjects	24%	39
It led to new ways of approaching issues	14%	23
It encouraged a creative / critical way of thinking	11%	18
It resulted to a participatory, open learning process	10%	17
It led to a newfound / deeper understanding of art	10%	17
Expression of critical comments	4%	6
TOTAL	100%	164

18 learners did not express an opinion, explaining that they were satisfied with the answer they had given to the previous question, where they justified their opinion on ARTiT.

The answers to the specific issue of the programs methodology as shown in Table 14, revealed *two new important elements*.

On the one hand, it is even more evident than in Table 12, learners' opinion that the program gave them the opportunity to develop their creative / critical thinking or to approach several issues in a new or / and deeper way (49% of the references).

On the other hand, in Table 14-in comparison to Table 12- it is even clearer that participation of the learners in the program gave them the opportunity to get familiarized with art and appreciate the contribution of art to the learning process.

Concerning these two crucial issues (development of creative / critical thinking and familiarization with art) we will present more dada in the following two units of the Report.

6. DEVELOPING THE ABILITY FOR CREATIVE / CRITICAL THINKING

The indication revealed from the data of Tables 12 and 14, meaning that during the program the ability of the learners for creative / critical thinking was increased, was quite significant. With the use of the Valuation Scale for Creative / Critical Thinking (see unit 3.3) at the end of the pilot courses, we assessed the way in which this ability was manifested in texts produced by the learners, and compared the data found with the data collected in the beginning of the lessons (Table 15[26]).

TABLE 15: Comparative rating, at the beginning and end of the pilot courses, of the ability of learners for creative/critical thinking (average of each group of learners) according to the Valuation Scale for Creative / Critical Thinking

No of Groups	At the beginning	At the end	Difference
	Rating according to Scale 1-3	Rating according to Scale 1-3	
1	1,5	2,4	0,9
2	1,0	2,5	1,5
3	2,0	2,7	0,7
4	2,2	2,5	0,3
5	2,7	2,7	0,0
6	2,0	2,3	0,3
7	2,7	3,0	0,3
8	2,0	2,5	0,5
9	2,0	2,4	0,4
10	2,0	2,6	0,6
Average	**2,0**	**2,6**	**0,6**

Comparing the average ratings we see that in general, there was a significant progress (average 0,6 from the beginning to the end of the program). However, the most important development was noted in group number 2, which was a group of unemployed women of a traditional agricultural community, and in group number 1, a group of learners of a second chance school. [The other groups had a stronger educational background. They consisted of bank executives (3rd group), university students (4th and 6th group), employed women working at an adult education organization on the issue of migration (5th group), employees of a museum (7th group) and employees of a rehabilitation organization (8th group)].

Concluding: From all the data presented in unit 6, it is evident that the application of the ARTiT method has an especially positive impact on the development of the competences of social groups that need them the most and are threatened by social exclusion. (As a reminder the example written by unemployed women – unit 3.3). This indication is enforced even more, when the opinions of the trainers on the same subject are taken into account as well (Unit8.1).

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[26] The texts written by learners at the beginning of the lessons (answers to 2nd questionnaire for learners) and the corresponding texts written at the end (answers to 3rd questionnaire).

7. GETTING FAMILIARIZED WITH ART

From the data of Table 12 and especially Table 14, another even more interesting element emerged: Several learners believe that the method increases their interest for coming in contact with art and offers them triggers to embody art in a creative way in their education and personal lives as well. Exemplary comments[27]:

> "I've never been interested in art but it was interesting to learn that there is much to learn from art."

> "It taught me that it's possible to use pictures to tell/explain emotions – which I for instance can use in my own classes. I have used pictures before, but mostly to show them landscapes and foreign countries and environments, not to explain the work more deeply."

> "It was amazing to see how we can interpret a painting and how can draw a conclusion to such interesting topics."

> "I liked it because I understood the meaning of the painting and I found new opinions and ideas."

As we will see in Unit 8.1, the observations made by trainers reinforce that development.

This familiarization of the participants with art –especially artworks of high aesthetic value as those used in ARTiT- was a side, but important outcome of the program. It is especially important for participants who were deprived of access to important works of art, due to difficult conditions they encountered in the earlier stages of their lives. Through ARTiT they had the opportunity to get to know such works of art- for instance by Aggelopoulos, Baudelaire, Breton, Degas, Fassbinder, Hopper, Kahlo, Picasso, Rabelais, Rembrandt, Taviani, van Gogh, Welles – appreciate them and begin to consider them as an important element of their lives.

Again the example of the unemployed women is very enlightening. At the beginning of the lesson they were ask to mention some works of art that they like. The answers showed two tendencies. On the one hand, they indicated significant works of art, but limited by number and only well known, such as *Mona Lisa, Swan Lake, Romeo and Juliette*. On the other hand, they mentioned several works of the cultural industry and titles of television series. At the end of the lesson, the participants were asked to choose their favorite works of art they come acquainted with in the ARTiT framework. Almost all indicated all three works of art they worked on, *Woman Cleaning Turnips*, by Chardin, *The Laundress* by Luchian and the film *Reconstruction* by Aggelopoulos. Additionally, to the question if they liked art based education, all but one answered "very much".

Similar observations were made concerning the group of prisoners. The two co-trainers filled out a self observation form of the learning process [28] and stated that, according to the Likert 1-5 Scale, the participants liked the works of Hopper and Birkholm very much (rating 5). The same was observed in the group of learners at the second chance school. According to the

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[27] These references are justifications of the opinions expressed by learners to the question "Did you like the training through the use of Works of Art?" - See unit 5.2
[28] See more on the self-observation process of trainers in unit 8.1.

findings of the trainer from the self-observation, the learners especially liked a painting by Rockwell, a poem by Yamada, and the film *Entre les Murs* by Cantet.

The fact that during the ARTiT program the learners that were not familiarized with the important works of art, not only agreed to approach them but even enjoyed seeking their meaning, shows an important possibility for the European framework of adult education: If some specific methodological conditions are met, it is possible to compensate for the difficulty of access to cultural goods, a problem which mainly concerns vulnerable social groups.

8. THE TRAINERS' OPINIONS

The opinions of 19 trainers regarding the way the pilot application of ARTiT worked complete the picture formed from the analysis of the views and attitudes of learners.

Firstly, we present the opinions expressed at the end of the pilot application, which took place in January or February 2012[29].

8.1. Opinions after the pilot implementation

The level of ARTiT goals achievement

TABLE 16: Answers of trainers to the question "Were the aims of ARTiT achieved?"	Number of answers
A great deal	5
Much	11
Somewhat	-
A little	-
Not at all	-
Did not respond	2
TOTAL	18

In Table 17 the results of the analysis of content of the justifications given by the trainers to the above stated opinions are presented. Maximum of two references per answer were counted.

TABLE 17: Why were the aims of ARTiT achieved?	Number of references
The participants like it / It generated their interest	14
Their critical thinking developed	6
They went deeper when approaching the issues at hand	5
TOTAL	25

As it is shown in the Table, the majority of trainers (14) said that the learners liked the program because it stimulated their interest. Also, several (5) said that the learning process of the program allowed a deeper approach to the issues at hand. 6 trainers referred to the development of the participant's critical thinking, giving one more piece of evidence that this goal was reached. For instance: "The learners worked on the critical questions fast and effortlessly (as they themselves stated). It was a pleasant and yet essential experience for

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[29] The data presented in Tables 16, 17, 19 and 20 derived from the answers of trainers to questions 9a, 9b, 7 και 8 of the 3rd questionnaire for trainers.

them", "Through the use of art we went deeper into the subject and approached it in a different way, touching deeper levels of consciousness and emotions". An additional element showing the level of achievement of the ARTiT goals, especially those regarding the development of critical/creative thinking and the familiarization with art, are the self-evaluation sheets the trainers filled out at the end of each lesson (Table18).

TABLE 18: Self-evaluation comments by trainers
(the Likert Scale 1-5 was used, where 1 = not at all and 5 = very much)

	Average
My learners liked the lesson	4,6
I liked the lesson	4,7
The learners reconsidered stereotypical ideas and assumptions	4,1
They appreciated the contribution of art to elaborate the subject	4,7
They appreciated art more than in the past	4,4
They gave me the impression that they liked several works of art	4,1

Facilitating factors and obstacles

Finally, two questions were addressed to the trainers concerning the factors they found facilitating or challenging the application of ARTiT.

TABLE 19: Answers of trainers to the open question
"What was the most difficult part during the implementation of ARTiT?"

	Number of references
The lack of familiarization of learners with the new/ art-based method	9
Reconstructing the content of my lesson in order to apply the method	2
Managing time / the lack of sufficient time	2
How to choose the appropriate critical questions	1
I didn't have any difficulties / The interest of the participants helped	5
TOTAL	19

The difficulties expressed by the trainers in Table 19 are understandable, given that ARTiT is an innovative method unknown to learners and trainers. However, if we should recall the answers of Tables 13-14, we will see that the experience of the application showed that the initial difficulties are possible to overcome to a large extent and the method can be applied smoothly and creatively.

The factors that helped the trainers are listed in Table 20.

**TABLE 20: Answers of trainers to the open question
"What helped you during the implementation?"**

	Number of references
The training of trainers seminar	6
The material / portfolio with artworks	6
The interest shown by participants	4
The dialogue forum / Cooperating with other trainers	2
Focusing on critical questions	1
TOTAL	19

Therefore, there are some specific factors that should be taken into account by educational agencies wishing to apply the ARTiT methodology. The training of trainers, the dialogue among them (electronically or/and face to face, a portfolio with appropriate chosen work of art and critical questions, and of course, stimulating the active participation of the learners – which depends on the aforementioned factors, as well as the passion and the abilities of the trainers- seem to be the necessary conditions for the effective application of the ARTiT methodology.

8.2. Final opinions on ARTiT, the methodology and the materials

A few months after the pilot application, between March and May 2012, 17 trainers completed the 4th evaluation questionnaire, with their final opinions on the program. Following are the opinions given through questions 5a- 7b of that questionnaire.

To the question *"What is your final opinion about the ARTiT program?"*[30] 13 reported the highest degree of satisfaction (5) on a 1-5 scale and 4 other reported 4.

In Table 21 are the justifications they gave regarding their opinions. Two references per answer were included.

TABLE 21: Justification of positive opinions of trainers for ARTiT

	Number of references
Learners were actively interested / Satisfied	9
It had a very well structured method	8
It contributed to a qualitative/innovative change in the way I teach	4
TOTAL	21

To the question *"What is your final opinion about the ARTiT program?"*[31]*,* almost all trainers rated with a 5, except two with a 4. Most justified their opinions with what was written in Table 21.

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[30]Question 5a of 4th questionnaire for trainers.

To the question *"What is your final opinion on the material used?"*[32] five trainers graded with 5, eight with 4 and four with 3. Those who graded under 5 justified their opinion arguing that too much time was needed to embody the material into the lesson (6 opinions), would prefer that the films and music included in the portfolio were more recent (2 opinions) and that the portfolio should offer a wider selection (3). Finally, someone quoted: "The material was very well selected, but there is always room for improvement."

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[31] Question 5 of 4th questionnaire for trainers.
[32] Question 7 of 4th questionnaire for trainers.

9. THE FINAL ATTITUDES OF TRAINERS

The main goal of ARTiT was to create an innovative art based methodology and to hand it to several trainers who would test it in their educational contexts. Therefore, all that was mentioned in the previous units are especially important for the evaluation of the program, as they provide indications from the opinions of the learners and the trainers as well, at what degree did the program satisfy them and were the goals achieved.

In the present and in the two following units we make an additional approach. We examine the level to which the trainers endorse the ideas of ARTiT and developed the attitude to apply the methodology intensely. We also examine the level to which they acquired the expertise related to the methodology, and the level of confidence they achieved in order to comfortably apply what they have learned. If the relevant indications concerning the attitude of the trainers of the pilot application are positive, then one could safely assume that the ARTiT methodology is worth disseminating and can be applied successfully from many other trainers in Europe.

We shall begin by examining in the present unit the attitudes the trainers had developed at the end of the program concerning the use of art in education. 17 trainers completed the relevant questionnaire.

Analysis of attitudes

- To the question "*If you were asked today whether you like art, you would say?*"[33], all (17) trainers answered "a lot" and only one "somewhat". At this point we remind that the ratio at the beginning of the program was 15/4, therefore it is obvious that ARTiT contributed to a more positive attitude of the trainers towards art.

- To the open question "*How do you feel about the idea of using art-based methods in learning?*"[34], the analysis of the answers showed the following (two references per answer were included):

  a. It expands the knowledge and the abilities of learners, it stimulates their interest, facilitates understanding the issues at hand: 10 references.

  b. It is very good method, worth disseminating: 7 references.

  c. It gives the possibility for a broad elaboration of artworks: 4 references.

  We find, comparing to the corresponding responses in the beginning of the program (Table 1) that at the end the trainers add to their arguments that one of the most important advantages of the method used is the systematic contact with works of art. This fact is one more indication of the increased familiarization of the trainers with art based education.

- To the open question *"In what way do you think art can facilitate the learning process?"*[35] the answers were are the following (two answers per question were counted):

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[33] Question 12 of 4th questionnaire for trainers.
[34] Question 2 of 4th questionnaire for trainers.

a. Art can promote the development of critical/creative thinking: 14 references.

b. It "speaks" to various sides of the self / It activates emotions: 5 references.

c. It helps to retain the subjects in the memory of the learners, and to the transmission of knowledge: 3 references.

d. It mitigates the differences between the roles of teacher and learners: 2 references.

In comparison to the opinions they had expressed at the beginning of the project (see data of Table 2 and their comments), we find that at the end many trainers have understood –and emphasize on- the ability to develop critical/creative thinking through the use of the aesthetic experience. This fact is a clear sign that the trainers have to a great extent embraced the attitude towards art that defines the rationale of ARTiT. Exemplary comments:

> "It opens the student's minds. They learn in another way, in a new way, in a very different way. It makes the students reflect in a new way, without knowing it. I also think it makes many of our students happy."

> "This training program has confirmed my opinion that art could be a platform to dive deeper into different subjects. To rely on the student's ability to express thoughts and ideas arising from art, will be very rewarding. The teacher doesn't have a manual, and there are few rights or wrongs, which opens up and widen the participants and the teacher's minds. When the participants slowly or quickly realize different things, parallels and connections in complicated issues, they really learn. Art opens up horizons since for a while it takes away the focus from the issue and the teacher. It really gives the participants the ability to think creatively and critically!"

> "Familiarization with works of art during the educational process helps the participants approach the critical questions that can be answered quickly, in depth."

On the other hand, trainers do not cease to carefully examine the difficulties of the task, a fact which is connected to their tendency to keep all the factors in mind which could ensure the effective implementation of the method. More specifically, to the open question *"Which could be the possible obstacles of using arts in learning?"*[36], eight (8) references highlight the problem of lack of time needed for the smooth operation of the process, four (4) point out that the learners are not familiarized with art based education, four (4) consider as an obstacle the possible tendency of the trainers to impose their views, while only one trainer indicates the difficulty of finding appropriate works of art. It is characteristic, that almost all answers aren't limited to the barriers, but in some occasions they give specific propositions to overcome those barriers. For instance:

> "The main obstacle is the teacher's attitude. If you as a teacher are confident in the situation and rely on yourself and the participants I'm positive it will work out just

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[35] Question 3 of 4th questionnaire for trainers.
[36] Question 4 of 4th questionnaire for trainers.

fine. You just have to find the right piece of art and put the right questions for the group/ participants. There will always be good piece of art for a specific situation. If the participants are not accustomed to watching art, they will learn if the teacher allows them to."

"Obstacles: our fear that the students won't think art is useful and that they will demand more concentration on the curriculum. Incentive: link the artwork and the way it is used with the course's intended learning outcomes."

«"It might be difficult to understand for people how art should be capable of changing their way of learning. But art seems to have a universal language- if used under the right circumstances -that can transform meaning and help one to learn and transform."

The comparison of these answers –the reflection of the trainers a few months after the program- to the corresponding answers at the beginning (see unit 1.4), even to those expressed immediately after the pilot program, leads to very interesting conclusions. At the end of the program they don't believe, as they did initially, that the resistance of the learners towards the new method would be the main obstacle. On the contrary, almost all believe that it is possible to apply the method smoothly, as long as there is adequate time and the trainers work as animators. Thus it is obvious that the trainers, after reflecting on the matter, are certain that the method can have full results even if the learners are not familiarized with it at first. Furthermore, the propositions made by the trainers reveal not only their faith to the method, but also their confidence that they can apply it- a confidence based on the expertise they gained through their training seminar and their experience of the pilot application, which gave them the opportunity to unlock their potential as trainers. The issues of acquiring expertise and developing the confidence of the trainers are presented in detail in the following last two units of this Report.

10. ACQUIRING EXPERTISE

The final assignments of trainers

An indicator of the extent to which trainers acquired the relevant expertise to implement ARTiT is the way they prepared - on a voluntary basis - after the end of the pilot application, some tasks /modules, containing the use of the ARTiT methodology. The trainers could form these lesson plans as they wished, depending on the conditions of their educational framework and the special needs of their target group.

Six trainers developed such plans on various subjects, such as self esteem, asylums for migrants, the characteristics of the critically thinking educator. All the plans contained a number of high-quality critical questions, which were connected to significant works of art, such as those by Chagall, Da Vinci, Kazan, Lorca and others, a fact that proves that the trainers have acquired the expertise to use ARTiT without difficulty.

The trainer's opinions

One first question to the trainers, in order to determine their opinion on the expertise they had gained was *"What new did you possibly learn from ARTiT program?"[37]*. The analysis of the content of the answers (we counted up to two references per answer) showed that they focused on two issues, which are exactly the core of the methodology of the program:

a. New, stimulating ways to use art in education: 12 references.

b. The use of critical questions, which embodies critical thinking in adult education: 8 references.

Indicative answers:

 "I have learned to make critical questions, also in my other subjects. I have learned how to make my students reflect in a critical way through my questions. I have learned to ask myself before I ask questions, what is the goal of my questions."

"(I have learned) that art in different forms is a very good tool to get a better understanding for complicated issues, and that if you have the knowledge of how to put and use critical questions and can relate them to good art, you have a better chance to reach your goals for your course."

"ARTiT has given me a 'new' methodology and a new way of approaching art in a very rewarding and constructive way."

Additionally, a more specific question was posed to the trainers, aiming to determine the extent to which they believe they can handle the challenging issue of criteria for choosing works of art for educational purposes: *"Do you consider the ARTiT program helped you in identifying more clear criteria to be used in the process of selecting artworks for programs in adult education?[38]* Almost all answered "a great deal" (10) or "much" (4) and only three answered "somewhat". From these findings the level of confidence gained by the trainers concerning the use of the method is evident. This issue is examined in the following unit.

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[37] Question 1 of 4th questionnaire for trainers.
[38] Question 8 of 4th questionnaire for trainers.

11. BUILDING CONFIDENCE

On the issues that puzzled the trainers at the beginning of the program was the level of expertise in art which was required (see page 7 and *ARTiT Methodology*, p.17). At the end of the program, all who answered (15 trainers) the question *"Do adult educators need to be experts on art in order to apply the method of ARTiT?"*[39], replied negatively, thus showing that one of the main goals of the program was accomplished, which is to build the confidence of the trainers that they are in position to apply the art based method without any previous artistic training as long as they acquire information and they self- educate themselves on the matter. High lightening quotes of the trainers were:

"They have to use their eyes, their ears, their senses and to communicate through critical questions."

"They need good advice, and then they will on their way recognize which pieces of art they could choose. But when you have chosen a piece of art I think it's important to learn about its background and to work yourself through it so that you at least have explored it a bit yourself. Then, of course, you will always learn more about it in class through your participants/students."

"I am sure that the course in Athens opened my eyes to the possibilities in art, and I think that one needs this eye –opening course. As long as you have some exemplary material and a guideline for critical questions, you will be able to find good examples in art."

One more issue that initially troubled the trainers was if the method could be applied to all thematic areas of adult education (see *Methodology of ARTiT*, p. 17). To the relevant question posed to the trainers at the end of the program[40], all but one responded positively, demonstrating that they embrace the rationale of the program on yet another issue, and that they have the confidence to apply it flexibly in various educational settings. That was clearly evident in their answers to the last question *"Which will be your next 'steps' concerning the implementation of ARTiT methodology?"*[41]. Although there were two colleagues who answered that they were not sure if they would continue working as adult educators, all the others mentioned that they would continue applying the method as much and as creatively as possible within different educational frameworks. The answer of the trainers who work for the education of prisoners and of museum employees is distinctive:

"With Willy, we have agreed to work together: four to six times a year, he will work with students/prisoner. He will plan the visits to the Museum using ARTiT methodology. More than that, I will use the methodology in my everyday work at the museum a much as I can!"

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[39] Question 10a of the 4th questionnaire for trainers.
[40] Question 9 of 4th questionnaire for trainers.
[41] Question 11 of the 4th questionnaire for trainers.

CONCLUDING STATEMENTS

In the ARTiT project 19 trainers participated from Denmark, Greece, Romania and Sweden. They were not specialized in using art in adult education; they did however join the project with an open attitude.

The training of trainers seminar followed, gathering positive comments for the way it was organized as well as for the method and the material that have been presented to the trainers and connected to drills of practical application. Leaving the seminar, the trainers seemed to have adopted the principles and methodology of ARTiT and were ready to apply them. Afterwards, at the end of the pilot application, they acknowledged that the seminar help them significantly in order to respond to their tasks. But that was to be proven during the pilot application the trainers carried out.

The pilot application began in January 2012. A total of 212 learners from the four countries took part, from a wide range of different adult education organizations. Most were women, middle aged (31 to 50 years old), while 2/3 were university graduates.

At the beginning of the program, it was interesting to see the attitude of the participants towards the use of an art based educational method, as this would be the core of the ARTiT methodology. Almost half expressed a negative and ambivalent attitude; however the majority was interested in trying the aesthetic experience in the framework of the program. On the other hand, concerning their ability for creative/ critical thinking – the development of which was one of the fundamental objectives of the program- ranked 2,0 on the 1-3 "Creative/Critical Thinking Assessment Scale" which was developed for the assessment of the activities of the program.

At the end of the pilot application, the opinion of learners for ARTiT and especially for the methodology was very positive (77% reported that they liked the program or like it very much and respectively an 81% said the same for the method).

The resulting data from the questionnaires completed by the participants, from the texts they wrote, but also from the observations of the trainers, are concrete evidence that the development of creative/critical thinking of the learners on various subjects through the systematic elaboration of works of art and dialogue based on relative critical questions has been achieved to a great extent.

There were also indications that there was a significant progress of learners from vulnerable social groups. Meanwhile, there was another important outcome. The participants seemed especially interested in high aesthetic value works of art that have been included in the material of ARTiT. They were familiarized with the elaboration of important artworks and enjoyed it. This is even more important for those who were deprived of relating to great art, for reasons associated with the process of their socialization.

Concluding, after the pilot application, the 19 trainers who participated showed, with their answers to the evaluation questionnaires as well as their papers concerning further use of the method, that they have acquired the appropriate expertise and the confidence to perform the applications effectively.

All the above data shows that the aims of ARTiT were achieved. Firstly, the participating trainers, after being trained on the innovative methodology of the project, have embraced its philosophy and methodology and are in position to apply it flexibly in various educational settings. Secondly, through this application a very important goal is approached, concerning the learners, especially those who are most deprived: their creative/critical thinking is empowered, thus widening the way they understand themselves, the others and the social reality of which they are a part. Furthermore, the application of ARTiT offers them access to one of the means that can contribute to the achievement of the above goal: they develop qualitative contact with art and begin to consider the cultural experience as an essential part of their training as well as their way of living.

ADDENDUM

Every evaluation process of an educational project should result to reflection concerning the theoretical framework and method of the project. The present Evaluation Report led us to a series of reflective thoughts, which we embodied in the final form of this text and in the text *Methodology of ARTiT.*

The most essential of those reflections are the following.

- The importance of the active participation of the learners at all stages of the method, especially those of choosing and elaborating works of art, was confirmed.
- The need to ensure an adequate amount of time for the application of the method, in order for it to be acknowledged as one major component of the learning process.
- Training the trainers on the method has proved to be necessary, as well as providing them with a portfolio of works of art.
- It has been proven that correlating the works of art to critical questions is very important, in order to facilitate the use of the aesthetic experience as a trigger for the development of creative and critical thinking on various subjects.
- It has been confirmed that it is crucial for trainers to make every possible effort to reinsure access for the learners to the aesthetic experience, especially those who are not familiarized with it.

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Finally, we would like to thank Maria Kotsiomiti, who contributed with ideas in the development of the Annex of the 3rd questionnaire for the trainers.

ANNEX: EVALUATION QUESTIONNAIRES

TRAINERS' QUESTIONNAIRES

1st Questionnaire for Trainers **(it was completed <u>before</u> the beginning of the training of trainers program)**
Name: **Surname:**
1. Do you use observation/perception of artworks (art-based learning) as part of your teaching in adult education programs?
Yes ☐   No ☐
2. If YES: **a)** How often do you apply this activity? Very often ☐   Quite often ☐   Rarely ☐ **b) Which are your specific aims and objectives when using art-based learning?** _____ _____
c) What kind of art do you use? **c1. Paintings?**   Yes ☐   No ☐ **If yes, please, give some examples:** _____ _____
c2. Films?   Yes ☐   No ☐ **If yes, please, give some examples:** _____ _____
c3. Music?   Yes ☐   No ☐ **If yes, please, give some examples:** _____ _____
c4. Literature/Poetry?   Yes ☐   No ☐ **If yes, please, give some examples:** _____ _____
d. Do you use any specific training method in art-based training?

Yes ☐	**No** ☐

e) If Yes, describe it in short:

f) Do you use a specific methodology or specific criteria in selecting the art works?

Yes ☐	**No** ☐

g) If Yes, describe in short:

3. Do you like Art?

A lot ☐   Somewhat ☐   A little ☐

4. Could you refer to some Paintings that you like a lot?

Title of Paintings	Artist
1.	
2.	
3.	

5. Could you refer to some Films that you like a lot?

Title of Films	Film Director
1.	
2.	
3.	

6. Could you refer to some Works of Literature, Theatre, Poetry that you like a lot?

Title of Works of Literature, Theatre, Poetry	Writer
1.	
2.	
3.	

7. Could you refer to some Works of Music that you like a lot?

Title of Works of Music	Composer/Singer
1.	
2.	
3.	

8. How do you feel about the idea of using art-based methods in learning?

_____

_____

9. In what way you think art can facilitate the learning process?

_____
_____

10. Which could be the possible obstacles of using arts in learning and which the benefits - incentives?

_____

_____

11. Which are your expectations regarding ARTiT training program?

| 1 | 2 | 3 | 4 | 5 |

1= Low level of expectations   **5= High level of expectations**

Please explain:

_____

_____

12. Do you have some special knowledge on:

Music**:**   ☐

Painting**:**   ☐

Literature / Poetry   / Theater   ☐

Cinema   ☐

Other form of Art**: …………………………………….**   ☐

<table>
<tr><td colspan="5">2nd Questionnaire for Trainers
(it was completed after the termination of the training of trainers program): 2/12/2011</td></tr>
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| **2nd Questionnaire for Trainers** |
| **(it was completed after the termination of the training of trainers program): 2/12/2011** |

Name: **Surname:**

1a. Did you like the training of trainers program?

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

1b. Please explain:

_____

_____

2. What is your opinion about:

a. ARTiT methodology?

_____

_____

b. ARTiT materials?

_____

_____

3. Do you have any suggestions concerning the next steps of ARTiT?

_____

_____

3rd Questionnaire for Trainers
(it was completed a couple of days <u>after the termination of the pilot implementation</u>): between January and February 2012

Name: **Surname:**

1a. In which organization did you use ARTiT methodology? (please state the name of the organization and the type of its activities).

_____

_____

1b. Which were the characteristics of the group with which you implemented ARTiT methodology?

_____

_____

1c. Have you worked with groups with similar characteristics in the past?
Yes, a lot ☐   Yes, but not much ☐   No ☐

2. Which was the title of the topic (module) in which you used ARTiT methodology?
_____

3. How many trainees participated?
More than 20 ☐   14-20 ☐   Less than 14 ☐

4. What was the total duration of the course in which you used ARTiT methodology?
10 hours ☐   11-20 hours ☐   More than 20 hours ☐

5a. How many hours did you use art-based methodology?

Less than 5 hours ☐   5-9 hours ☐   10 hours ☐

5b. In which subtopics of ARTiT did you use art-based methodology?
_____
_____

6. Please complete the following sheet::

HOW DID YOU USE ART-BASED METHODOLOGY

Titles of the sub-topics of ARTiT in which you used Art -Based Methodology	Duration of each sub-topic (hours)	Goals of each sub-topic	Methods / Techniques [Note: i) Which Model / Option of ARTiT did you use, ii) Which way of elaboration of Art works did you use (a-e) at the fifth stage, iii) Which way for the learners' participation did you use at the forth stage (a-e, see page 8 of "Methodology of ARTiT")]	Critical questions approached during the learning process (use ARTiT code: a, b, c etc)	Artworks which are connected with each critical question (note ARTiT code and the name of the artist)
Example: 1st subtopic:		Knowledge: Skills: Attitudes:	Example: i) MODEL 2 / Option A ii) Perkins' Technique and (maybe)… iii) a	Example: b →	Example: 1: Jean Baptiste – Simeon Chardin, 11: Theo Angelopoulos
2nd subtopic: …		Knowledge: Skills: Attitudes:	Example: i) … ii) … iii) …	Example: ...	Example: …
3rd subtopic: …		Knowledge: Skills: Attitudes:	Example: i) … ii) … iii) …	Example: ...	Example: …

7. What was the most difficult part during the implementation of ARTiT?

_____
_____

8. What helped you during the implementation?

_____
_____

9a. Were the aims of ARTiT achieved eventually?

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

9b. Please explain:

_____
_____
_____

10. If you were asked to use again ARTiT, what would be the changes you would possibly suggest:

_____
_____
_____

11a. In what degree the training the trainers seminar in Athens helped you in implementing ARTiT methodology?

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

11b. Please expain:

_____
_____
_____

ANNEX of the 3rd Questionnaire for Trainers OBSERVATION TASKSHEET [42] (The tasksheet was filled at the end of every day of the methodology implementation)					
FIELD: **DAY:**					
Title of the sub-topic: **Date:**					
(Likert scale): 1-5 (not at all/ little/ somewhat/ much/ a great deal)					
1. My students liked the lesson.	**1**	**2**	**3**	**4**	**5**
2. I liked the lesson.	**1**	**2**	**3**	**4**	**5**
3. My students re-examined stereotyped ideas or assumptions.	**1**	**2**	**3**	**4**	**5**
4. My students produced new or/and alternative ideas.	**1**	**2**	**3**	**4**	**5**
5. They appreciated the contribution of art to our discussion.	**1**	**2**	**3**	**4**	**5**
6. They appreciated art more than they did before.	**1**	**2**	**3**	**4**	**5**
7a. My students gave me the impression that they liked some works of art.	**1**	**2**	**3**	**4**	**5**
7b. If yes (4-5), which works of art? (name of the artists) _____ _____					
8a. I detected a positive change in my students' behavior- attitudes towards critical and creative thinking after working with some specific works of art.	**1**	**2**	**3**	**4**	**5**
8b. If yes (4-5), which works of art? (name of the artists) _____ _____					
9. How many hours did you use art – based Methodology during the first day? _____					

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[42] For the development of the ANNEX of the 3rd Questionnaire for Trainers we used Maria Kotsiomiti's ideas.

| **4th Questionnaire for Trainers** |
| **(it was completed after the end of their assignment): March to May 2012** |

Name: **Surname:**

After having participated in the training the trainers seminar in Athens, as well as having implemented your pilot and developed your own module**:**

1. What new did you possibly learn from ARTiT program?

_____

_____

2. How do you feel about the idea of using art-based methods in learning?

_____

_____

3. In what way do you think art can facilitate the learning process?

_____

_____

4. Which could be the possible obstacles of using arts in learning and which the benefits - incentives?

_____

_____

5a. What is your final opinion about the ARTiT program?

| **1** | **2** | **3** | **4** | **5** |

1=lowest level   **5= a great deal**
 of satisfaction   **of satisfaction**

5b. Please expain:

_____

_____

6a. What is your final opinion about ARTiT methodology?

| **1** | **2** | **3** | **4** | **5** |

1=lowest level   **5= a great deal**
 of satisfaction   **of satisfaction**

6β. Please expain:

_____

_____

7a. What is your final opinion about the materials used?

1	2	3	4	5

1=lowest level   **5= a great deal**
 of satisfaction   **of satisfaction**

7b. Please expain:

_____

_____

8. Do you consider the ARTiT program helped you in identifying more clear criteria to be used in the process of selecting artworks for programs in adult education:

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

9. Do you think this method could be applied in all adult education issues?

Yes ☐   No ☐   I don't know ☐

10a. Do adult educators need to be experts on art in order to apply the method of ARTiT?

Yes ☐   No ☐

10b. If not, how can they possibly recognize and select the appropriate works of art?

_____

_____

11. Which will be your next 'steps' concerning the implementation of ARTiT methodology?

_____

_____

12. If you were asked today whether you like art, you would say:

A lot ☐   Somewhat ☐   A little ☐

TRAINEES' QUESTIONNAIRES

1ST Questionnaire for Trainees **(it was completed <u>at the beginning</u> of the pilot program)**

1. Gender: male ☐   female ☐

2. Age: Under 30 ☐   30 – 40 ☐   41 – 50 ☐   Above 50 ☐

3. Profession:

Unemployed	☐
Agricultural Worker	☐
Manufacture Worker	☐
Craftsman	☐
Office Clerk	☐
Manager	☐
Teaching Professional	☐ Please, specify _____
Entrepreneur/Trader/Shop keeper	☐

4. Education

University Degree	☐
High School	☐
Second level compulsory school	☐
First level compulsory school	☐

5. Do you like Art?

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

6. Could you refer to some Paintings that you like a lot?

Title of Paintings	Artist
1	
2	
3	

7. Could you refer to some Films that you like a lot?

Title of Films	Film Director
1	
2	
3	

8. Could you refer to some Works of Literature, Theatre, Poetry that you like a lot?

Title of Works of Literature, Theatre, Poetry	Writer
1	

2	
3	
9. Could you refer to some Works of Music that you like a lot?	

Title of Works of Music	Composer/Singer
1	
2	
3	
10. How do you feel about the idea of using art-based methods in learning?	

2nd Questionnaire for Trainees

(it was completed by learners' groups during the pilot program)

Question: : «What are your ideas about …………………………………………………?»*

Answer:

----

* e.g. What are your ideas about immigration?

3rd Questionnaire for Trainees
(it was completed by learners' groups <u>at the end of the pilot program</u>)

Question: After the training course, what would be your ideas about the question '…………………………………………………………………………………..?'

Answer:

4th Questionnaire for Trainees
(it was completed <u>at the end</u> of the pilot program)

1. Gender: male ☐ female ☐

2. Age: Under 30 ☐   30 – 40 ☐   41 – 50 ☐   Above 50 ☐

3. Profession:

Unemployed ☐
Agricultural Worker ☐
Manufacture Worker ☐
Craftsman ☐
Office Clerk ☐
Manager ☐
Teaching Professional ☐   Please, specify _____
Entrepreneur/Trader/Shop keeper ☐

4. Education
University Degree ☐
High School ☐
Second level compulsory school ☐
First level compulsory school ☐

5. Which was the title of the module you participated?

6a. Did you like the ARTiT program?

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

6b. Please explain:

7a. Did you like the training through the use of Works of Art, which was conducted in the framework of ARTiT?

1	2	3	4	5
Not at all	Little	Somewhat	Much	A great deal

7b. Please explain:

----

8. Which Works of Art (from Painting, Cinema, Music, Theater, Literature, Poetry etc) from those presented during the training program you liked the most?

Title of Work of Art	Artist
1	
2	
3	
4	
5	

9. Which Works of Art from those presented during the training program did you already know?

Title of Work of Art	Artist
1	
2	
3	
4	
5	