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A study of art-based transnational teaching and its implication for student learning and development

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A study of art-based transnational teaching and its implication for student learning and development

PROFESSIONSHØJSKOLEN ABSALON

"Reach Out" 2019-20

Research report by
Bennyé D. Austring and **Mikkel Snorre Wilms Boysen**

- Foreign language speaking
- Knowledge about other countries
- Inclusion and motivation of young people
- Personal development
- Understanding of democracy and human rights
- Art-based learning

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Introduction

History

The Reach Out project for secondary school students from Denmark, Lithuania and Poland is the latest in a long line of corresponding projects involving Poland, Sweden, Latvia, Lithuania and Denmark and using art-based activities as a learning tool. Previously, the chosen format has been international exchange camps for 8th grade students located at schools in the partner countries. Here, a blend of students from three or four countries works together intensively for a week in workshops of music, dance, songwriting, circus/theatre or visual art. The camps are all rounded off with a public performance involving all the young people and their teachers.

With "Exchanges for All" (EFA) in 2015, project manager *Bo Otterstrøm* for the first time chose to include research as part of the project to examine the perceived outcomes in order to point out learning and developmental gains and benefits for the young people involved. The research design contained both qualitative and quantitative research methods (mixed methods), including control groups and focused upon six main goals. Very briefly referred to, the Exchanges for All" results were as follows (S=survey, O/I=observations and interviews):

- Foreign language speaking: Clear positive development (O/I)
- Knowledge about other countries: Clear positive development (S+O/I)
- Understanding of democracy and human rights: No noticeable development (S+O/I)
- Personal development: Clear positive development (O/I)
- Art-based learning: Clear positive development (O/I)
- Inclusion and motivation of young people: Clear positive development (O/I)

Read the "Exchanges for All" report for details (Austring & Schlüntz, 2016).

Reach Out 2019-2020

Also the current Reach Out project is developed and led by Bo Otterstrøm, head of the NGO organization Arttrain (DK). Reach Out was funded through Erasmus+. The project involved approximately 180 students, primarily from 7th grade, coming from five schools in Denmark, Lithuania and Poland. Both students with learning disabilities and students with high academic competences participated in the workshops that were run three times at each school from October 2019 to February 2020, with each workshop lasting two days. The art instructors were dancer and choreographer from Portugal Francisco Almeida ('Pako'), musician Andy Penny (AP) from England and Daniela Stoian (DS), a visual artist born in Romania. The working language in all three workshops was English. The structure for the three 2-day sessions included warm-ups, circle gatherings, workshops, performances and evaluations.

Similar to EFA, the Reach Out research aimed to fulfill the six goals already mentioned. All five schools involved had previously participated in EFA. However, the Reach Out project dealt with a smaller budget (also for research). The number of participating students was about 25% fewer, and the workshops were located in the students' own schools (no travel exchange). Thus, the three art instructors from Portugal, Romania and England were the only physical representation of the international dimension.

Consequently, the chosen research design also differed. Most conspicuously, it did not involve control groups of students and it emphasized the use of qualitative methods as described in the section

"Research design" below. These conditions are not seen as limitations - not at all! - merely as a great opportunity to deeply explore what primarily students, but also teachers and artists think, feel and do related to the potential of this new art workshop format. - Did it meet the six goals?

Summary of findings

Here, referring to the conclusions of this study, the findings related to the six main themes are briefly summed up. They are product of the descriptions and analysis performed in the six respective theme sections below.

Foreign language learning (English):

Students' English speaking and understanding has shown significant positive development.

Inclusion and motivation:

Students' inclusion and motivation has shown clear positive development.

Knowledge about other countries:

Students' knowledge about other countries has shown no clear positive development.

Personal development:

The potential for students' positive personal development by doing art-based activities is significant.

Understanding of democracy and human rights:

The potential for students' better understanding of democracy and human rights is significant.

Art-based learning:

Students' level of art-based skills shows significant positive development.

Reach Out' and 'Exchanges for all' compared

When comparing these findings to those of "Exchanges for All" from 2015, it appears that although the project formats differ, four out of six results are estimated as similar.

However, 'Knowledge of other countries' showing clear positive development in the EFA project did not show noticeable development in Reach Out. This may not be a surprise, as workshops undertaken at students' own schools did not involve traveling, mixed national group work and the possibilities during camp to communicate informally among students of more nationalities during breaks and in the evening. In addition, teachers having other tasks to handle were not present all the time in workshops during Reach Out as they were during EFA.

On the other hand, the goal 'Understanding of democracy and human rights' shows much more development during Reach Out than EFA. This can hardly be due to the overall structure of the working days that had seemingly good potential for developing democracy. In addition, the very nature of art-based learning may support democratic formation inside both formats, which is the very starting point of this kind of work. Yet, regarding Reach Out, both the observation and interview data points to the three art instructors, their attitudes and actions toward the young people, as a crucial factor.

In this report, we are not going any deeper into similarities and differences between the two formats as it would be a research project in itself. The overall conclusion regarding the Reach Out 2020 format is that it promotes the achievement of five out of the six main objectives.

Research Design

The research design includes both quantitative and qualitative approaches. Thus, the empirical material is produced through surveys, reports from teachers, interviews and observations.

Research Design	Before workshops	During or after 1st workshop	During or after 2nd workshop	During or after 3rd workshop
Interview with teachers and headmasters	Yes	Yes		Yes
Status reports from teachers and headmasters	Yes			
Survey		Yes		Yes
Teachers' observations		Yes	Yes	Yes
Researchers' observations		Yes		Yes
Group interview with students (16 interviews)		Yes		Yes
Group interviews with teachers (9 interviews)		Yes		Yes
Single interviews with artists (3 interviews)				Yes

Table 1. Production of empirical material.

The qualitative aspect of the research design was based on an ethnographic research methodology (Hastrup, 2003). Accordingly, the aim was to investigate the students' experiences and learning outputs from a cultural perspective in which social dynamics, cultural norms, institutional traditions, etc. play a vital role. The aim was to understand the complex interactions between artist, students, teachers and the school as an institution. The research position can be described as 'participating observant' according to an ethnographic research methodology (e.g., Emerson, Fretz & Shaw, 2011). However, the researchers' involvement differed from workshop to workshop. In the dance workshop, the researcher did not participate in the rehearsals, except for the warmups. It was simply too demanding to dance and take notes at the same time. In the music workshop and the visual art workshop, the researchers were more involved. Thus, the researchers were frequently engaged in the musical and creative drawing and painting activities. At other times, the researchers' role was less involved and can be defined as 'partly participating' in ethnographic terms (Hammersley & Atkinson, 2007). The intention with the different research positions was to experience the workshops from the students' point of view and at the same time enable passive and structured observations, e.g. ongoing observations of single students. Besides participating in workshops, the researchers attended gatherings, meetings, warmups, etc. Further, they frequently joined the artists during travels, stays, dinners, etc. From an ethnographic perspective, this strategy makes sense because the aim was to investigate the multiple aspects and meanings of the studied phenomena. Thus, the point was "[t]o enter into the matrix of meanings of the researched, to participate in their system of organized activities, and to feel subject to their code of moral regulation" (Wax, 1980, s. 272-73). Nevertheless, during the project, the researchers' position as "researchers" was often made explicit in front of students and teachers in order to maintain a position as guest rather than as member of the community (Emerson, Fretz & Shaw, 2011, s. 5). Accordingly, a more distanced and neutral position was maintained.

The described approach enabled production of an extensive number of informal interviews with students, teachers and artists that were conducted during and immediately after the established activities (Brinkmann & Kvale, 2009). Furthermore, the research design allowed the researcher to include relevant observations in the formal interviews (Kampmann, 2017). Analysis and observa-

tions were triangulated in several ways (Tashakkori & Teddle, 2003). First, the two researchers continuously shared and discussed experiences and observations during the process. Second, the researchers' perspectives were compared with (1) the teachers' observations and perspectives, (2) the artists' observations and perspectives, and (3) the students' perspectives. The outlined empirical data was further supplemented with the students' aesthetic productions and performances, which overall enabled 'thick descriptions' (Geertz, 1973) of selected episodes and cases. In order to investigate possible progress regarding the students' development, the teachers were also asked to write initial status report for each class. In the status reports, the teachers described in short the social dynamic in the classes as well as the level of student competences regarding the six learning objects addressed in the Reach Out project.

The quantitative aspect of the research design consisted of a survey that all the students had to answer after the first and third workshops. The survey was self-administered, in the sense that every student needed to answer the questions individually through a link online. Further, the survey had some longitudinal aspects, in the sense that the survey was conducted two times which meant that it was possible to register changes. However, the time-span and the interventions in the project were not comprehensive enough to define the survey as a uniquely longitudinal survey. The questions were closed-ended and designed on a rating scale. In some parts of the survey, the questions were specifically designed on a Likert rating scale. Thus, the students were asked how much they agreed with a specific statement (strongly agree, agree, neither agree nor disagree, disagree, strongly disagree) or to define their own motivation, well-being, learning, etc. as either very high, high, moderate, low or very low.

As mentioned in the introduction, the survey was divided into six different themes according to the six investigated learning outcomes:

1. Foreign language speaking
2. Knowledge about other countries
3. Inclusion and motivation of young people
4. Personal development
5. Understanding of democracy and human rights
6. Art-based learning

In each category, a number of questions were designed in order to capture the overarching theme from different perspectives. For example, the category "inclusion and motivation of young people" was investigated through six different statements.

- During the workshop, I felt motivated and engaged
- During the workshop, I felt included and part of the group
- During the workshop, I observed that some of my classmates were not included
- During the workshop, I participated in the activities
- During the workshop, I worked with someone that I normally don't interact with
- During the workshop, I experienced my classmates in a new way

The different questions were applied in order to strengthen the validity. Often a single question can be misunderstood because different terms can be interpreted differently. By using different types of words, a higher degree of validity can be reached (Vehovar & Manfreda, 2008). Thus, terms or concrete events that might indicate inclusion and motivation were applied, e.g. in the statement "during the workshop, I participated in the activities" or "during the workshop, I worked with someone that I normally don't interact with". Furthermore, the respondent was asked to consider his/her own social position in the workshops and at the same time consider his/her peers' social position in the workshop. Thus, the intention was to triangulate the perspective on inclusion and motivation

with answers that were not only self-reported. Thirdly, it is assumed that the inclusion in the group is strengthened if the students' experience each other in new ways. Accordingly, the students were asked to consider the statement "during the workshop, I experienced my classmates in a new way". The reasoning is that the students would learn to know each other better if they experienced each other in new ways.
To sum up, the different statements were based on a number of assumptions about what might indicate inclusion and motivation. Of course, such assumptions can be questioned, but in combination, the different statements are believed to strengthen the validity of the survey.

Throughout the analytical sections of the report, all names of students and teachers have been changed or anonymized.

Results of the surveys in short

The results of the surveys are discussed throughout the report in order to combine the quantitative data with the qualitative. Thus, a discussion of the surveys is included in the analysis of each of the six learning goals. Nevertheless, some general conclusions must be highlighted: In the first survey the students categorize their general motivation, well-being and happiness in school as either moderate or high. Accordingly, 43% of the students' answered that their "motivation for learning in school" was moderate and 48% answered that their motivation in school in general was high or very high. In light of these responses, it is interesting that most students found the workshops very motivating. In numbers, 25% agreed and 62% strongly agreed that the workshops were fun. Similarly, most students consider the workshops to be motivating and exciting. Thus, the first survey indicates that students, in general, who categorized their own motivation in school as "moderate", seemingly felt more motivated and engaged in the workshops. This interpretation is supported by the students' responses to the final questions in the survey, in which 82% agreed (or strongly agreed) that they would like to have more teaching similar to the workshops in the future, and 79% agreed (or strongly agreed) that they would like to have more teachers and instructors from other countries in the future.

In the second survey, the results were similar. Thus, the students' responses indicate that they were motivated and engaged in the workshops. However, minor differences can be detected. Some of the students' answers indicate that the excitement and engagement might decrease a bit over time. Thus, 77% considered the workshops "fun" in the final survey, whereas 87% considered the workshop "fun" in the first survey. Further, 67% considered the workshops "motivating" in the final survey whereas 76% considered the workshops "motivating" in the first survey. The results can be interpreted in different ways, but the qualitative data indicates that the "newsworthiness" decreases over time as the students became more familiar with the workshop leaders (see discussions in the section "Inclusion and motivation of young people"). However, overall the students' responses in the second survey indicate that that the students considered the workshops to be highly motivating and engaging.

Figure 1. Students and teachers in Horreby featuring Andy Penny (in the middle), Daniela Stoian and Pako (on their knees). Photo: B.D. Austring

Foreign language speaking

During the Reach Out project students were supposed to improve their spoken English skills as English was considered the common work language for all students, teachers and the professional artists during circles, workshops and performances. In this section, we will examine the extent of students' learning and their learning strategies. The research data is primarily based upon:

1. students' survey answers,
2. teachers' and researchers' observation data and
3. interviews with teachers, students and artists

Most data was collected right after first and third workshop rounds (Oct. 2019/Feb. 2020).

Status reports

Lithuanian students learn English from second grade. The English skills of the participating students is therefore evenly distributed between the 'good', 'moderate' and 'low' level. Danish students start learning English from 1st grade. Here, at one school, the general level is described as 'average', at another school as 'very good', "[e]ven though some of them find it a bit difficult, they still try and do their very best" (teacher 9).

In Poland, a majority of the students were from 8th grade, so most of them spoke English fairly well. "Others may be a bit shy and not willing to speak but will understand a lot" (teacher 2).

Survey results

Surveys were conducted at all participating schools after the first and third workshop rounds. The number of answers at both rounds was approximately 160. Here, we compare the positive and negative survey answers after the first and third workshop rounds regarding four statements*:

Statements	Degree of (dis)agreement	After 1st round*	After 3rd round
I learned new English words	Strongly agree + Agree: Disagree + strongly disagree:	15+35 = **50 %** 10+6 = **16 %**	17+25 = **42 %** 17+7 = **24 %**
I tried to speak English with the teachers or classmates during workshops	Strongly agree + Agree: Disagree + Strongly disagree:	46+37 = **83 %** 3+0 = **3 %**	39+40 = **79 %** 5+3 = **8 %**
I understood what the workshop teachers said in English	Strongly agree + Agree: Disagree + Strongly disagree:	57+25 = **82 %** 2+2 = **4 %**	51+28 = **79 %** 3+1 = **4 %**
I felt that my English skills had improved	Strongly agree + Agree: Disagree + Strongly disagree:	35+35 = **70 %** 10+1 = **11 %**	24+30 = **54 %** 10+4 = **14 %**

Table 2. Survey results regarding foreign language speaking.
* The statements "Neither agree or disagree" and "Don't know" are disregarded in this table extract. For all answers, see Appendix 2 and 3.

At all four statements the 'strongly agree' and 'agree' percentages were a little higher after the first round compared to after round three, most evidently with 'I felt that my English skills had improved'. Consequently, the 'disagree' and 'strongly disagree' statements were a bit higher after round 3, except for disagreeing with 'I understood what the workshop teachers said in English', a statement that stayed at the same low level (4%) both times.

The differences relate to the fact that the children had to learn to use English almost instantly during round one, while they could better cope with the linguistic challenges during the final round. In other words, the individual learning curve became less steep during the period. Nevertheless, the

majority of children can clearly be seen to have gained considerably more skills within English understanding (82%) and speaking (83%) during the Reach Out project, a rather significant learning outcome.

Interviews

Focus group interviews with students
To get closer to the target group, the research design included focus group interviews with students from all five schools involved. A focus group typically consisted of 6-8 students. The following is an extract of focus group interviews with 16 students conducted during the first and third workshop rounds, referring to the above-mentioned four survey statements.

Did you learn new English words?

- ***Yes, 'conductor'. I thought it meant the guy driving a train or tram***
- ***No, because I know English good***
- ***I didn't really***
- ***A few new words from Andy [AP]***
- ***I understood more words than I thought I was able to***
- ***I was completely lost because I am fucking bad at English***
- ***After a while you get to know what the words mean***

Did you try to speak English during workshops?

- ***It was fun but hard. I did not say much***
- ***It was pretty cool actually, because normally we speak Danish. But then it is awesome that this guy shows up who cannot speak Danish, so we have to speak English while he teaches us to dance. I think that's fine***
- ***On beforehand, I was thinking hard what to say, but now I just say it***
- ***Actually, here you are allowed to experiment with speaking English. Not like in our English class where you just sit writing on a piece of paper or reading aloud from some book***
- ***In our English class you can speak Danish, but here you need to speak English***
- ***I have become better at English. In the beginning, I was not able not make the speech that I made at the end***
- ***Suddenly, when you have to say something, it pops up inside your head***

Did you understand what the workshop teachers said in English?

- ***Yes, because we are very good at English [laughs], and he [Pako] is very clear***
- ***I did not understand anything at all***
- ***It's okay if you have someone beside you who understands English***
- ***When we didn't understand something, he [Pako] tried to explain it or just showed it***
- ***Even if someone did not understand English at all, we would understand Pako***
- ***If someone got lost, we just said it in Polish***
- ***Yes, actually it is harder to learn English in class sitting there just looking at the blackboard than it is when you simply speak it***
- ***You learn things better when you are physically active at the same time, not like in school***

Have your English language skills improved during workshops?

- ***It made my English speaking better***
- ***My English teacher thinks we speak better now***
- ***It is easier to understand English than to speak it, I think***

- ***We can understand Andy [AP] better now, having improved our English***
- ***Yes, but our Polish teacher is very angry about these workshops because we have lost two lessons***
- ***I think that we learn more English by speaking English***

Brief summary of students' interviews
When analysing these statements it demonstrates that the students did not increase their vocabulary much, but they noticeably improved their abilities for oral English communication and understanding.

Their learning strategies were simple: When in doubt they asked the artists or each other in English or in their national language, they decoded the body language of the artists and gradually accepted the condition that experimenting with a foreign language involves some errors, inevitably.
Finally, the interviews point at some essential differences between English taught at school and acquired through physical 'learning from necessity' circumstances in the workshops and framing circles.

Keeping this in mind, we now focus at the schoolteachers' thoughts and responses to their students' English learning.

Interviews with teachers
Most teachers involved were present with their students both during warm up and common circles before and after workshops. During workshops, some of them came by once in a while, but they could not stay for long due to other duties. Nevertheless, they all talked to their students before, after and in between workshops and also with the artists. Based upon that, the teachers formed this image of students' English learning.

> ***Teacher 5: In general, there is an effect on their English learning through these workshops. These children are now more active in the lessons, their fluency in speaking is better. It is a big step.***
>
> ***Teacher 4: It is good for them. They become brave enough to speak aloud in front of the public to say some words in the circle. Before the big circle, students tell me that they do not know what to say when it is their turn. But when it is, they tell something anyway.***
>
> ***Teacher 9: Those who are confident in their own skills at English they are a little easier to get started. But once the stone rolls, things are adding up whoever you are. From one sentence to five or from one word to five. This is a gold mine of opportunity.***
>
> ***Teacher 9: The students now understand the necessity of English. They find out, it is not dangerous to speak to somebody not speaking your own mother tongue; it is not dangerous to try it out.***
>
> ***Teacher 3: Yesterday in the art workshop, everyone spoke English, some of them all the time – also when nobody was listening. They were just speaking about, you know, how things should be done. I was in shock, because they really did not have to do it. I don't know if they wanted to be fair to Daniela [DS] or they wanted to practice. (…). I was amazed that they had this energy and courage to do it.***
>
> ***Teacher 7: The workshop leaders are great; when they see that something is wrong, in the very moment they deal with it. Kids feel really confident with them, they can be themselves with the workshop leaders, they want to be the best of themselves.***

Teacher 7: Some of the kids have started speaking together in English [laughs] like 'pass me the paint' or 'can I help?'

Teacher 9: Speaking English that might be for some people like a barrier; they don't want to cross that line, don't want to speak too much. But then they see other people speaking, so they try, at least try. Even the shyest ones they open (…). Even when they are aware that they are not very good they really try.

Teacher 5: They think more about meaning than about grammar. When they are at school they are afraid because they think about grammar, is it right or wrong? Here, they are concerned about understanding each other, to communicate some message. It is good.

Teacher 2: This kind of work, especially the performance part is influencing how you perform e.g. speeches in the class.

Brief summary of teacher interviews

The statements confirm the picture that almost all of the students from different individual starting points gained more English oral communication competences along with the courage to use them. They overcame some of their shyness and their worries about grammatical correctness. They gradually felt less inhibited, partly because of their confidence in the artists established in the work process, but also because the performance part required the use of English.

Interview with the artists

Primarily, the artists participated in the Reach Out project in order to disseminate their special skills, not to teach English. So how much did they prioritize the linguistic aspect?

Pako: "(…) it is important, I agree completely with that. I think my role in this is to give that power to them by being present - without actually having to explain. Because when I propose my workshops, I'm giving them power to be themselves, power to think artistically, I'm giving them power to be more than they were one hour before, I'm giving them power to be stronger. So (…) speaking English (…) that comes easily (…). They will have to speak to me in English (…). What happens is that they learn English and they feel stronger on talking English. I don't pressure them to talk, I ask them questions, normally "Where do you come from?", "What do you do?", (…) "Are you tired?", "Does your leg hurt?", "Are you feeling pain in your arm?", you know. But my goal is to put them on stage feeling good."

AP: "I want the songs come from them. It is a serious thing about my workshops: I want them to come with the stuff. (…) It's their thing, it's what they are listening to, what they think can change their idea of what that word means or what's the English word or … that's why I try to include English."

DS: "English speaking …, definitely we do that a lot in our workshop, we have to [laughs]. And I am always trying to offer a bit of a vocabulary and then listen to what they want to tell. (…) I try to listen to them and always ask "Why do you see it like that?" and so on; there is always a motivation behind anything you want to draw or you don't want to draw. And in this context… as it is in a foreign language the fact that they want to tell me anything in English … is great for me to listen and of course never in this context of English scolding in any way: "No, you have to say it like this or this". Because I come from a world of interculturality where that's not a thing. Let's try to understand each other. It's not about the grammar, everyone has their own English that comes from the language. So, as long as we get along it doesn't matter to me."

Summing up, in the artists' perspective English was important as a gateway to artistic experiences, at the same time as art experiences formed a gateway to English language speaking through personal empowerment. Regarding music, the artist profits from the fact that many of the children's favorite songs were written in English. Finally, the English language, no matter the level and local pronunciations, was seen as an important bridge between people, countries and cultures - along with the aesthetic language learning.

Observations

The three international artists conducted their respective two-day workshop sessions four times during each of the three workshop rounds, one per round in each of the four locations involved.[1] Thus, the total number of two-day sessions reached 36. Both researchers conducted observations during 16 workshop sessions. The descriptions and cases below cover eight workshop sessions at all four locations during the first and third rounds.

Visual art

During the workshop, the visual artist Daniela Stoian (DS) introduced and explained her tasks and exercises verbally in English, and during the activities there typically occurred both intended and spontaneous dialogues between either artist and student or between the students.

Sitting at worktables in groups of 3 or 4 persons, the students from three different classes individually wrote their first name on a piece of paper marking the first letter, for instance A for Angelica. Then they drew an object, the English word for which must begin with the same letter as the student's name – e.g. A for apple. After that, the students carefully cut out their drawn objects and arranged them together on one big piece of paper as a joint drawing, now consisting of 3 or 4 different items like animals, icons or objects. The task was then for the group to prepare and tell a short tale or story based upon the joint drawing as if it was a cartoon – in English of course. At the beginning, everyone was concentrated at the tables without speaking much, but when the group work began, laughter and dialog filled the room, culminating when the tales were shared among the groups.

Besides the drawing and English language training included in this exercise, the purpose was to let the students get to know each other across the (in this case) three different classes, to strengthen the group spirit among students at every table and to establish a creative and pleasant atmosphere in the room. In addition, the task invites everybody into small talk about names, cities of birth, etc. While working and communicating inside the groups, most students preferred to speak their mother tongue, but they switched to English when the artist (born in Romania), passed by to help or instruct. Only one group out of four spoke English most of the time. In the beginning, the girls were clearly better at English or at least dared use it more than most boys did. Later on, most boys overcame their shyness. When in doubt of tasks and the artist's instructions, the main strategy for most students was simply to ask each other for clarification.

Based only upon observations of the first session, it is difficult to tell exactly whether the silence of two students was caused by shyness, lack of language skills or fear of losing status in the already established class hierarchies. Still, based on the particular observations below, shyness seems to be a major factor.

During a break, most students left not only the room, but also the school to buy sweets and soda in a supermarket nearby. As this is highly forbidden - the school headmaster was keeping an eye on

[1] Students from Møllebakkeskolen and Sydfalster Skole worked together at Møllebakkeskolen in Horreby.

the students outside the building - the art workshop students would tap on the workshop windows signalizing to DS that they want to re-enter the room through the windows, unseen by the head-master. Upon finding out this was going on, DS did not feel able to allow it, but after a while, the students succeeded in sneaking inside through other doors, some of them loaded with bags of sweets and large sodas.

After the break, Daniela expressed her surprise over this incident and all the candy now shared around and eaten. This led to a common debate in English about local school habits and rules, which some students felt were too strict. Due to two students, another problem was students from the older classes taking sweets from younger students. This led to a debate about mob culture that really engaged the group, and even the shy or weaker English speakers were eager to state their points of view using whatever English vocabulary they had mastered.

At some point, a boy suddenly became aware of some linguistic error when a (dominant) girl laughed at him, and he paused in the middle of a sentence, clearly ashamed. Instantly, DS took over, praising his courage and stating that trying your best and taking risks is the very highway to new competences. This made the boy feel perceptibly better, and the observation shows that he took part in more conversations later on.

During part of the third workshop session DS focused on mask production. To follow her instructions, the students needed to know words like 'marker', 'glue', 'shape', 'position', 'figuration', 'abstraction' and similar words. They all seemed to understand the meaning of the words as they used them as tools directly when creating their own mask. Three boys made yellow hats instead of masks. Wearing them, for the next half hour they spoke English adopting their version of a Chinese accent when commenting on the work of their fellow students, talking about Corona virus, spring rolls and eating dogs. It seemed significantly easier for them to speak English when wearing the hats.

Figure 2. Illumination of paintings on plastic. Photo: B.D. Austring

Demonstrating a problem using longer sentences in English, a boy was worried about having to perform for the whole school. Without directly addressing the problem, DS offered him a role as a

lighting technician, so he could be the one to illuminate the team's paintings on stage. Happy again, he accepted the task that would protect him from too much attention, while still allowing him to be part of the show. He then jumped into a long discussion in English with DS and his fellow students about which colours were the most suitable for each of the paintings at the performance, and could be seen to more or less forget his language challenges.

Music

Having introduced the music workshop, Andy Penny (AP) asked everyone to share his or her name and school (students were from two local schools) while in a circle. After that, he introduced and distributed the instruments on hand in the room, which were mostly drums. When everyone had a drum, AP began an exercise where everybody played the same rhythm and in turn repeatedly would shout his or her own name during a small break. To begin with, this took quite some concentration to do it right, but after a while all the students could do it. Along with this they got to know their instruments, learned each other's names and some more English words (e.g. for the different types of drums), while having fun and getting to know AP better.

Being the only Englishman in the Reach Out project, one would think AP would be easy to understand. However, he spoke quickly and with a slight regional accent, which made it a bit difficult for the students to understand him, at least in the beginning. When he first sensed this, he rhetorically asked them "Am I speaking Japanese?" Still, as in the visual art workshop, the students simply asked each other when in doubt, and as AP was sitting at a complete drum kit playing exactly what he wanted the children to copy, they fell into the rhythm one by one, understanding at least the aesthetic language of music, if not all the words of the instruction.

In between different elements of playing together or in solo, AP added songs and games. Also, he used humour as a pedagogically tool. For instance, when the repertoire for the public presentation was still not in place, he got to his feet and walked to the door saying: "Sorry guys, I can't join you on stage, but now you know the drill. Good luck everybody!" He instantly used humour among the students too: In a song verse a line was, "Get me to the bridge". Some of the boys changed this into "Get me to the fridge", which became the line used from then on. Playing and having fun with language can be seen to help develop it.

Another opportunity to use English appeared when Andy let the students discuss and decide the final order of the sequences practiced during the workshop. In this process, he arranged polls. Here, the students' driver for using English was the basic need for clarity and order. English language training never became a goal, but it was always just a tool for pure musical joy and engagement.

At the beginning of the third workshop, AP initiated some small talk when asking about the student's music activity since workshop two. Most students had not been playing at all, but they had been listening to their favourite bands and idols. A boy, who made electronic music on an iPad during the first workshop, had resumed some piano playing at home just for fun, and he had just signed up for violin lessons. Another boy who had hardly said a word during the first workshop enthusiastically told the group in English that he was now following some bass lessons, and AP gave him plenty of time to proudly demonstrate and tell about his brand-new bass guitar. Later on, AP let the group decide the progression of sequences for the final concert. This caused some passionate discussion among the young people and two polls were then conducted. Of course, the bass player was assigned a solo, and the boy who played piano at home was given one too.

Dance

First example:

The first workshop began with everybody sitting in a big circle. The dancer and choreographer from Portugal, Francisco Almeida with the artist name 'Pako', asked the students to say aloud their

name, age and dance experience one by one. Everyone seemed to understand the task, but three of the girls either answered in Danish or let a classmate answer for them.

The dance workshop offered long, intensive work sequences conducted by Pako, mostly using one-way communication. There was only a little room for small talk or discussion compared to the music and visual art workshops. He spoke English at his own (high) level, using specific dance terminology without the use of 'simple wording' to support students' understanding. Yet, most of the time the young people seemed to understand him. Sometimes they had to ask each other, but in general, they combined his verbal instructions with his physical demonstration. However, students got to know new English words along the way. For example, when they were asked to form a 'triangle', only a few understood the word right away. Pako physically had to place some students in the right positions to make certain everybody fully understood. In this way, they increased their vocabulary gradually. Among other new words, they learned the meaning of e.g. 'push', 'spin', 'underneath', 'rehearsal', 'props' and the phrase 'from the beginning'. The students expressed great joy when Pako tried to use the equivalent phrase in their mother tongue.

When communicating with each other, the students used their first language. Yet, there were breaks and periods during the two days where students spoke English in plenum or with the artist. An example: As the students got tired at the end of day one, Pako introduced an excerpt of one of Greta Thunberg's famous speeches and afterwards asked them to find paper, pens and colours in order to produce posters showing their own positive statements about the future. The poster production gave time for conversation, as Pako was now available for everyone. He moved through the group, smiling, joking and making small talk.

Thus, when engaged in conversation with one of the three girls who was having difficulty speaking English, and who had also shown some lack of self-confidence while dancing, he complimented her necklace, and they established a conversation about jewellery, sometimes with a little help from a boy sitting next to the girl. She seemed to be happy with the conversation and the attention she received from the artist who had a high status among the students. Only a few students seemed to know Greta Thunberg or understand her message, however, but posters where made in English for use during the final presentation of workshop one.

Again, at the third workshop, the final preparations for the performance did not involve much dialogue. Students simply practiced their moves with Pako now and then adjusting or replacing elements in the choreography. A boy appeared to tire after a few hours and began to 'play the fool'. Pako let him do so, as the boy seemed to have learned his movements, but some of the girls felt upset and scolded him for his behaviour, mostly in their mother tongue but also in English, as they wanted the dance instructor to pay attention. Yet, Pako gave the boy a hug, which redirected his focus for another 15 minutes of concentration on the task at hand. In the final circle, this boy surprised both teachers and classmates by giving an orderly and largely fluid speech on how happy he had been to take part in the workshop.

Second example:
Once more, the artist placed students in a circle and asked them to say their name, age and dance experience. Here, Pako spent more time introducing himself and his workshop goals: "I focus on movement, not steps". "If you have danced before, take it easy. If you have not danced before, take it easy. I will challenge you all, but we are a team (,,,). My way of working is repetition".

The students seemed to understand the core of the introduction; at least no one asked questions. During the following exercises, the same picture was dominant, but during breaks the conversation revealed that at least some of the boys were having difficulty speaking and understanding English. Later in the workshop process, having had the sequences repeated, the students understood most of what Pako was saying. If not, they simply asked each other. In general, the English language used during the dance workshop was linked to instructions and one-way communication. There was little room for small talk and dialogue.

Figure 3. Pako instructing a group of boys. Photo: B.D. Austring

At the end of the very last rehearsal, Pako gathered the students in a circle asking everybody to wear black clothes for the final public performance. It caused much conversation when he asked the girls do their hair in a special way (a rather tight hairstyle) and wear makeup. In addition, he asked each student to produce a small letter for handout containing positive words or messages for the audience. Finally, he let the group propose and discuss a name for the ensemble. Some proposed 'mushroom lovers', but after having fun for some time they agreed on the name 'potato heads', inspired by the hairstyle. The session ended with all the students eagerly attempting to teach Pako to pronounce 'potato head' in their mother tongue.

Teachers' observations

Observations from the second workshop round

Observation of workshops in November 2019 was not a compulsory part of the research design. However, two teachers (teacher 6 and 7) voluntarily conducted observations based upon both the Music, Visual art and Dance workshops. According to the affiliated teachers, spoken English learning showed clear progress:

Observation themes:	Observations:	Changes or developments during session:	Short analysis or interpretation of changes:
The young people's understanding of what they hear in English	The students state that they have become better at understanding instructions from the artists	Better understanding and greater certainty	Students experience it as a necessity to listen and try to communicate

Observation themes:	Observations:	Changes or developments during session:	Short analysis or interpretation of changes:
The young people's ability to speak their minds in English	Clear improvement from last time		Now the students know what the project is all about
The young people´s ability to be part of a conversation in English	Clear improvement from last time		They even help to 'shape' the content of the workshop

Table 3. Teachers' observations. See the complete observation form in Appendix 5.

One of the observing teachers was the students' own English teacher. Her knowledge of both students and their English language learning levels supported the overall impression of students' progress, already from workshop one (Oct. 2019) to two (Nov. 2019).

Observations from the third workshop round
After the visual art workshop, a teacher observed that "[s]everal of the girls are challenged when speaking English, both purely linguistic but also due to shyness. To speak a foreign language in front of others, even classmates, is a bit of a challenge for them. After the course, they have become a little less embarrassed - it is still difficult, but they have gained more courage to try their way" (teacher 8).

At another school a teacher observed that the students now seemed to possess more courage to speak English: "Students mentioned that now they don't care about grammar if they want to say something. The message is more important" (teacher 5).

Brief summary of the observation part
At the visual art workshop, both verbalisation of the aesthetic activities, debates and small talk were common tools, and Daniela Stoian put effort into letting all students develop whatever English they mastered, using the necessary time. At the dance workshop, one-way instructions were dominant. Here, verbalisation of the physical, aesthetic activities was supported by translation and questions among students along with decoding of Pako's body language. Similarly, at the music workshop all the strategies were used together while listening to and copying the current music structures demonstrated by Andy Penny. Most of the students understood most of what the art instructors said. If not, they either asked the instructor, each other or they simply decoded the directions from the current context.

Conclusion

No control group of students were used to mirror the results, and no language testing was conducted before or after the project. The research was based entirely upon observation and statements from the parties involved.

There were some activities involving written English during the dance and visual art workshops, but not to an extent where the learning outcome was noticeable. Nor did grammar learning play a role.

In general, according to the observations as well as the statements of both students and teachers, the level of spoken English and the students' communication abilities and courage to speak improved noticeably during the workshop period, a development related to students' individual starting points of course. In the final survey, only 14% of the students did not feel that their English had improved; however, having attended only 6 days of working in an art workshop the majority of children clearly stated they gained considerably more skills within English understanding (82%) and English speaking (83%), which is a rather significant learning outcome. Furthermore, referring to the observed growing courage to communicate in a foreign language during the period, some

teachers stressed the side effect that students participated more actively in ordinary English lessons.

Generally, students' learning strategies were the same during all three rounds and at all three different workshops. Particularly, these learning strategies were common:

1. Verbalisations of physical / aesthetic workshop activities asking peers, teachers or artists (even the researchers).
2. Spontaneous debates and common small talk, during workshops and in the breaks.
3. Physical contextual decoding e.g. by looking at body language of peers or artists.

Gradually during the three workshop rounds, speaking and understanding English became easier for most students to overcome. After a while, they got to know each other, the work routine and what was expected of them better. After the first round, only a few new words were introduced during sessions, and while having fun, students typically dared to speak their mind and were able to do so without thinking too much about grammar.

These factors and incentives can be seen to have promoted and accelerated the students' development:

- The amusing, fascinating and appealing nature of the conducted art-based activities,
- Physical activity while learning,
- Students' emotional involvement,
- The artists' high (idol-like) status among students,
- The necessity of successful understanding and communication relative to the success of the final public performances and the rules and expectations connected to the circles.

Knowledge about other countries

Being an Erasmus+ project, a relevant Reach Out goal is to arouse young people's interest and curiosity toward the culture of other countries. A study of the status reports, observations and interviews shows to what degree this goal was reached.

Status reports

As seen in the schools' status reports made before the workshops, the average student from Gimnazjum Spoleczne nr 1 im. Janusza Korczaka already held some knowledge of other countries. This is the status regarding 7th grade students: "Many students come from wealthy families, so they travel a lot though their interest in other cultures is limited". Here we learn that knowledge does not necessarily lead to interest. Also, some of the participating students from Klaipeda and Horreby had travel experiences, but the majority of Danish students and part of the Lithuanian students did not.

Most schools involved offer only limited teaching in international subjects directly linked to the project. Thus, besides the use of English as working language, the encounter with other countries seemed limited to the presence of the three international artists: "The international aspect only consists of the workshop leaders being foreign, and here the students meet them directly" (second workshop round observation form, Stubbekøbing School). Due to a Lithuanian teacher, the school in Klaipeda did offer specific project related teaching: "Students got information about Denmark, Great Britain, Portugal and Romania from their foreign teachers. There were discussions on similarities and differences" (third workshop round observation form, Klaipeda).

Surveys

The two surveys measured the students' obtaining of knowledge about other countries from two angles:

1. Knowledge caused by everything happening during workshops (teachers' introductions, researchers' and art instructors' participation, parents' and students' conversations, etc.);
2. Knowledge linked more narrowly to communication from / with the art instructors.

The students' answers relating to the two angles*

Statements	**Degree of (dis)agreement**	**After 1rd round***	**After 3rd round**
I learned something new about Lithuania, Poland, England or any other European countries	Strongly agree + Agree: Disagree + strongly disagree:	13 + 22 = **35 %** 13 + 10 = **23 %**	10 + 17 = **27 %** 14 + 9 = **23 %**
The instructors told me something about other countries, cultures or traditions that surprised me	Strongly agree + Agree: Disagree + Strongly disagree:	21 + 20 = **41 %** 11 + 6 = **17 %**	13 + 29 = **42 %** 16 + 6 = **22 %**

Table 4. Results of the survey regarding knowledge about other countries.
* The statements "Neither agree or disagree" and "Don't know" are disregarded in this table extract. For all answers, see Appendix 2 and 3.

The analysis shows that, on average, 31% (35% / 27%) of the young people felt they learned something new about other countries from an overall perspective during both the first and third workshop session ("Strongly agree" + "Agree"), with the Lithuanian students finding this most of all. The art instructors seemed to provide a major part of the new knowledge as 41-42% of the students stated ("Strongly agree" + "Agree") that they learned surprising facts during the workshops. The results are fairly even with insignificant variation between the first and third session, which indicates that the acquisition of knowledge was constant during the period of 4 months over which the workshops took place.

From this quantitative survey data we conclude that some knowledge about other countries was developed, primarily because of the three instructors. However, the majority of students did not learn something new, either because they already had the knowledge or because not much new information was offered.

Interviews

Focus group interview with students (in groups of 6-8 students)
Did you learn something new about other countries during this period?

- *I learned some Romanian words.*
- *I did improve my language skills.*
- *Nothing at all.*
- *No, we already went to Denmark, and I have some very good friends there who I'll visit again.*
- *I have become more curious about other countries, really! During 8th grade, we will have a sleepover at school with students from other countries; I'm really looking forward to that! Having tried this [Reach Out], I have become even more inspired…*

Did the instructors tell you something that surprised you during the workshops?

- *Well, Pako said something in Portuguese.*
- *No, not really.*
- *No, but Mr. Darek [headmaster of Gimnazjum Spoleczne nr 1 im. Janusza Korczaka] told us about the project.*

Teacher interviews (one or two teachers at a time per school)
In the broader sense, we asked the teachers about the impact and potential of Reach Out regarding knowledge about other countries:

Interviewer: Do you think these workshop experiences strengthen students' interest for other countries?

> ***Teacher 2: Not much, maybe a little related to the three instructors, but that's it. But maybe afterwards some questions will pop up. Maybe this experience is a short spark.***
>
> ***Teacher 1: They got really hooked on the guys [the art instructors]. Within two days there is not much talk of who we are, but in general we talk about Europe, we have a European Day.***
>
> ***Teacher 2: These workshops may have a long-term effect; it is very hard to say what the benefits are.***
>
> ***Teacher 5: We explain before they [the art instructors] are coming about Denmark. We give them some knowledge and ask them to check the internet also. If the artists could tell them a little about their countries, the knowledge would grow.***
>
> ***Teacher 5: These kids are quite open and they have the chance to travel. They go to other countries, they see different cultures – they follow Pako on Facebook, yes!***

Teacher 5: When I spoke to a boy (…) he told me they had talked with Andy about differences in this and the British school system and also tried to find some similarities and differences. And Andy said that maybe teachers in school are too autocratic and strict in his impression, and he discussed it with the students.

Teacher 3: They [some students] caught me outside and asked, from where is Pako? They had discussed it among themselves. Then they talked about how much Danish Daniela knew, and half of them was aware that she is from Romania, the rest thought she was from Russia.

Teacher 7: If we had a fourth workshop round, we could perhaps make them [the students] explore the home countries of the instructors and other relevant countries in the project. They ask us, is Portugal part of the EU, and how do they live there?

Teacher 6: Basically, they do not learn much about other countries, because there is not so much time. But it is a good 'warm-up' to "Exchanges for All" [a future related one week workshop project abroad].

Interviews with the artists (one at a time)
In the interviews, the artist did not talk much about this project goal, mostly because they did not know about it:

DS: I did not know this was a priority. Some have asked me questions about Romania, but it was not talked much about as being important just now. It would have been interesting, though.

In a more informal context, one of the artists uttered that this goal should be met by the schools, not the artists, as they have a rather short span of time for working and because they are not teachers.

Observations

For their part, the artists did not see themselves as teachers of cultural differences, and the aesthetic form languages they do teach (e.g. hip-hop, rock music, collage) are not specific to Portuguese, Romanian or British. Still, some national differences were focused upon along the way, mostly with language. The Danish students appeared to enjoy encouraging Pako to try to speak Danish, and the overjoyed Polish students insisted that he pronounce "potato head" correctly in Polish. During the visual art workshop i Klaipeda, DS and the students had fun trying to teach each other some Lithuanian and Romanian words and phrases.

Talking to their ordinary teachers in between workshops, some students showed interest in other countries: "Their curiosity about other countries has certainly been aroused - they want to know more about where they are situated, what language is spoken, etc." (Teacher 8).

One teacher pointed out the comparison of national schools and ways of teaching, where some students seemed to believe that in their country there exists a more autocratic style of teaching and less democracy. Teachers appear strict, use more commands, while foreign teachers are more relaxed and tolerant, friendlier and ask for students' opinions (third workshop round observation sheet). On the other hand, the same teacher stated that "[p]articipation in the international projects helps students to understand that they are equal with other European students and it does not depend on country, nationality, race or religion" (ibid.). The international projects, including Reach Out, create "[m]ore tolerance and citizenship understanding" (ibid.).

Finally, the observation data showed international perspectives in the way the actors and teachers finished the last circle after the final performance. Thus, AP welcomed everyone in the 'Drums for

Peace family' of more than 20,000 students from Poland, Germany, Sweden, Denmark, Latvia and Lithuania; Drums for Peace being an overarching organization for similar European student exchanges also initiated by Bo Otterstrøm.

At a school in Denmark, a teacher used the atmosphere of success and relief after the final performance to focus on a forthcoming opportunity for interested students to travel abroad during 8th grade: "You can choose between traveling to other countries or normal school. It's up to you" (teacher 7). Here, Reach Out is seen as a teaser.

When summing up the observations, it seems that the Reach Out project and workshops had some, but not much impact on the students' interest in the world around them.

Conclusion

Both students and teachers stated that the overall project context and especially the artists provided students with some new knowledge about other countries. Still, the opposite opinion appears just as much from both sides. Thus, we conclude that Reach Out had *no clear impact* on students' knowledge about other countries – for a variety of reasons:

- Part of the students came from wealthy families and were already used to other countries and cultures,
- The active workshop period was too short and compressed, prioritising art-based activities,
- The artists were not fully aware of this goal,
- Most schools did not fully use the opportunity to teach international subjects in connection to the workshops.

Some teachers thought that Reach Out might have a long-term impact and work as a teaser for future international student exchange projects like "Exchanges for All".

Inclusion and motivation of young people

In the workshops, the instructors were generally very focused on the inclusion and motivation of the students. This is evident in the applied didactic designs according to which the instructor attempted to recognize, involve and support every student. Further, the instructors constantly tried to build up a personal relationship with the students in order to motivate every child individually.

Status reports

According to the teachers' status reports, most classes functioned well. Still, problems were also emphasized in terms of individual students or groups of students. Accordingly, in each class, the teacher highlighted a number of students that did not seem to be motivated in school in general. In the following, some of the status reports are quoted: "Most students are quite motivated and active during class. The students [...] are the least motivated. Class 7 and 8 are a very tired group as they have many hours and often finish very late [...]". "Overall as a group, they have good skills in interacting with other young people. As with most young people this age most of our students are often shy and reserved to begin with when they meet another group of young people their age, but with their curiosity and teen spirit they are, for the most part, eventually driven into interacting and exploring." And the "Majority of the students are active and motivated, but the students [...] have low motivation".

The survey

In the survey, a number of questions were directly and indirectly aimed at inclusion. According to the results of the first survey, 88% felt included and part of the group (1% did not), 92% of the students felt that they participated in the activities (0% did not), 76% felt united with their classmates (2% did not), and 73% feel that they worked with someone they did not normally interact with (13% did not). All together, these results indicate that the majority of the students felt that they were part of the group and included in the community.

Regarding motivation, the first survey similarly contained a number of questions that were directly and indirectly aimed at motivation. According to the results, 80% felt that the workshops were motivating (8% did not), 78% felt motivated and engaged during the workshop (2% did not), 86% felt that the workshops were fun (5% did not), and 77% felt that the workshops were exciting (9% did not).

In the second and final survey, the results were slightly less positive: e.g. 78% of the students felt "included and part of the group" according to the second survey, instead of 92% according to the first survey. Qualitative interviews with teachers and students indicate that this might be caused by a certain kind of "normalization" of the workshops. Thus, the workshops and the artists eventually became more like an everyday phenomenon, rather than a unique extraordinary event (see interviews below). However, all together, the results of the surveys indicate that the majority of the students found it motivating to participate in the workshops.

Interviews

The majority of the student interviews indicate that the workshops promoted inclusion. E.g., students from the visual art group describe how they were able to talk with each other in new ways, when they sat around a table and worked creatively together with paintings or drawings. Similarly, students from the music workshop describe how essential it was to work together as a group, when making music. Further, students from the dance group describe how the workshop made them build up a sense of group feeling and group identity. The following quote is from an interview with students from the dance workshop:

Interviewer: What do you think Pako means when he says that you are all part of the family now?

Pamela: Because he cares about us and we care about him. And now we are a huge group that always moves together and never goes in to the old groups and talk about the others. We are always together. That is what I think he means by that. We do everything together. We move together. Like today. Everyone was stressed. And I went to everybody and said 'everything's gonna be okay'. 'Everything's gonna be fine'. We are clearly a family. I actually felt like I have more friends now and that was really amazing.

Interviewer: Have you made any new friends?

Pamela: Yes I have made friends with him and him.

Interviewer: The two boys?

Pamela: Yes

Interviewer: So you are not from the same class?

Pamela: No, I go to another class and they go to the same class.

In the teacher interviews, it is emphasized that the majority of the students found it motivating to participate in the workshops. Still, the teachers also explained that a number of the students preferred a regular school day with a clear and predictable structure and with well-defined criteria for success. Further, according to some teachers, the newsworthiness of the workshops and the artists declined during the three rounds of workshops, in the sense that the students gradually became more used to the visits from the workshop leaders and therefore less excited. On the other hand, other teachers point to the fact that many students' motivation grew in the process because their skills developed and they built up stronger relationships with the workshop leaders.

In the interviews, the teachers were also asked about the transfer effect between the workshops and the school. In other words, they were asked whether they had observed development in a school context in terms of some students' general inclusion and motivation. Needless to say, this was a difficult assumption to underpin. However, in the following, a number of the teachers' reflections and observations are quoted:

Teacher 6: I have seen some changes. Normally the children at this school are not supposed to hang out in each other's classrooms during break time. But now they do it anyway. It seems like they have made a number of new friends. So the relation between the classes has grown stronger.

Teacher 7: They are working with new people in these workshops. For instance, girls from class 7 don't usually hang out with girls from class 8 and now they are cooperating. It shows them that even if we don't stick together in everyday life we can combine our talents for a higher purpose. We can join our forces and deal with something that is ahead.

Teacher 4: It's so amazing to see how the workshop leaders can find a unique and suitable role for the single student in order to include everyone. Even if the student is shy, demotivated or feels less confident.

Teacher 5: Some of the girls are not the best from an academic point of view, but they are good dancers. They now have much more prestige in the classroom. They feel more confident. For instance, this specific girl. After the performance she became a school star. She now gives comments to the others during class. And she sometimes behaves like my right hand.

The artists have many different techniques and methods that they intentionally applied in order to promote motivation and inclusion among the students. Firstly, they all attempted to build up a sense of group identity, doing things together and let everyone feel that they were important. Secondly, they tried to implement the students' skills, initiatives and ideas in the artworks and performances, which they created together. Thirdly, they attempted to make the group responsible for the art works and performances and make themselves dispensable. Fourthly, they tried to show everyone that it was okay to make mistakes and they encouraged the students to dare to experiment and try out new things. Fifth, they always focused on the students' progress, successes and achievements rather than their failures. Sixth, they tried to approach the children with an open mind without prejudices or specific expectations. Seventh, they attempted to build up a personal relationship with every single student. Eighth, they worked with body and hands in art-based processes in which verbal communication was not mandatory. Besides all of this, the artists naturally applied different specific approaches related to their different personalities and the different art forms they represent:

One element of the workshop that I do is 'playing'. Playing engages the participant to collaborate, to think, and to pay attention, more than if you say 'collaborate' or ´pay attention'. Another method is to encourage them all the time. You have to put most emphasis on what is good and get over mistakes quickly. And then I try to listen to them. And always ask 'why do you see it like this?'. There is always a motivation behind anything you want to draw or you don't want to draw. And in this context when it's a foreign language, the fact that they will tell me anything in English is great for me. (Interview with DS).

Figure 4. Pako and two girls. Rehearsal in the dance workshop. Photo: M.S.W. Boysen

I have a toolbox of stuff that you can use and utilize in any situation. I try never to go into the room prejudging anything. I try not to do that at all. Course I got no idea, who's in front of me. It depends on who is there. I kind of work the group. So I get the group started. I find out what the people's talents are. For me, it's not so much about teaching. It's more about sharing. So sharing what their skills are. (Interview with AP).

I don't ask them to do anything. I do it with them. I start doing straight away with them. Instead of asking 'can you do this?' 'can you move this way?' I just go with it. I think they can relate to that faster. I don't use pressure on them. I use happiness. So I don't force them to move. But I force them without forcing them. Does that make sense? Like I move to the right. But I'm not telling them 'you should move to the right'. I'm trying to make them see that I'm moving with them. I'm trying to show them that moving to the right is good […] That's why I like art that much because I don't need to speak. We just need to move together and there is a connection that happens. Even better than the communication of words. (Interview with Pako).

According to the above, both students, teachers and artists describe different perspectives of inclusion and motivation in the workshops.

Observations

In the following, a number of cases are presented in order to investigate the implications of the Reach Out workshops with regard to inclusion and motivation.

Motivation in the dance workshop

In the dance workshop, 30 students participated: 25 girls and 5 boys. During the two days of intensive work, Pako, the workshop leader, attempted to give each student a specific role and special attention so that all the children were noticed and would feel included. Further, he was constantly inviting them to feel part of a group; for instance when he called them "Pako's soul group". Nevertheless, the children had different approaches and mentalities when it came to being part of such a group.

Austin was a boy who appeared a bit unfocused during the dance activity. During the first day, he often teased the other children around him, talking to them, tickling them, and so on. When the group were dancing and trying to remember Pako's choreography, he often moved out of sync. When the others were running, he walked behind them. When the students were asked to stand in a line, he was always placing himself at the back. He could often be seen yawning and looking somewhat tired. Still, it seemed like he was trying to learn the moves even though he was not looking that enthusiastic about it. However, during break times, his level of activity was high and he was seen making fun with the other boys.

The second day of the workshop, Austin seemed more concentrated. In general, the energy and level of concentration in the group was high as they were working systematically toward the final performance. During the rehearsals, Pako was making fun, in a friendly way, with Austin. When Austin said something to one of his classmates in the middle of a dance, Pako gave him a little friendly hug afterwards. Austin smiled at that. Later, the same day, Austin made a mistake in the choreography and Pako smiled and joked with him and helped him learn the moves one-on-one. At the end of the day, Austin looked a bit tired again and Pako gave him a 'high-five' and Austin smiled. At the final performance, Austin seemed to concentrate well and the audience was very excited.

Inclusion in the circle

The circle represented an important pedagogical tool in the workshops, with warmups and daily closings. Thus, every day began and ended with a huge circle in which all the students participated. The students sat down and every single child said his/her name and a short sentence like "I am looking forward to today" or "I feel happy" or "it has been an amazing day". In the different art workshops, the circle was also applied, especially in the music workshop in which the students sat in a circle while they were playing. According to the visual art teacher, Daniela, the circle was important because it helped to build a sense of community and belonging.

> ***It's a ritual. It's important when we build up a community that we have rituals. And we need to build a community to make everyone feel as members of the group and included in the collective. It goes back to the time when we were sitting around the fire. And it's important in order to show the children that we are equals. I don't like to be in the center and to be in control. The circle is a symbol for that. It's the only way we can show them that we are equal.*** **(Interview with DS).**

Figure 5. Children sitting in a circle during warmup. Photo: M.S.W. Boysen

From Daniela's perspective, it was important that every child and adult participated in the circle. They did not necessarily have to say something, but it was important that everyone joined in. Sometimes, adults or children did not want to take part or did not acknowledge the importance of the circle, but Daniela insisted every time that everyone join in. During one of the morning warmups, some children sat down outside the circle and Daniela ended up spending a lot of time encouraging them to get inside the circle. It seemed obvious that Daniela found it important to build up rituals as part of the work.

According to the above, the circle represented a way to include the children and to build up a community in which everyone was equal. However, from the children's perspective, the circle might also have been challenging. First of all because they needed to say something in English. Secondly, they had to say something in front of all the other children. In the observations, the children's progress is visible. Many children who initially started by only saying their names, ended up saying both their names and a funny or positive sentence loud and clear, e.g. "my name is Søren and I hate to sing", "my name is Sadie, and it was an amazing day". Thus, both foreign language speaking and personal development seems to be at play. Still, the circle is not something all children looked forward to:

> ***It was a challenge. I don't like it. I don't feel that I'm good in English, and that's why I don't think it's nice to stand in front of a crowd and speak English. Of course, you step over a personal border and you are forced out of your comfort zone, but it's not a pleasant experience. If you are skilled in English it's probably nice to be able to talk and show your competences to everyone. But I don't like it. (Interview with Helena after first round of workshops)***

In the interview, many children explained how they tried to prepare for the circle and asked their teachers or classmates for help and input regarding what to say in the circle. Therefore, the circle clearly represented a pedagogical tool that could motivate the students to learn English words and sentences, as well as practicing the ability to speak loudly in front of a crowd. Further, many students enjoyed being part of the circle, only they found the individual performances unpleasant. Finally, some students enjoyed the possibility of being at the center of attention and some students even made a short speech instead of just saying a single sentence.

Still, many students found it unpleasant to speak up in the circle according to the interviews. This might correspond with the survey in which 26% of the students felt that they did something they didn't enjoy during the first round of workshops and 50% felt they were forced to do something, that turned out to be exciting and interesting. Thus, it seems reasonable to suggest that some students found it unpleasant to be forced to say something in front of a crowd, e.g. in the circle, but in turn gained something positive from the experience. Further, the process might be necessary in order to build a community in which everyone is heard and everyone participates.

Inclusion of children with special challenges

One of the main priorities of the Reach Out project was to include children with learning or social challenges in the group activities of the workshops. The underlying pedagogical hypothesis is that these children in the artistic activities would be able to cope in line with their classmates and thereby achieve small victories, recognition, inclusion and increased self-esteem – during workshops, and perhaps also in the longer perspective. The Reach Out group of children with special challenges made up one tenth of the participating students. The artists were informed about the children's participation, but without knowing in advance which children and what challenges were currently involved. Within the four-month workshop course, several examples of challenged children's successful participations were observed. In the following, a few examples will be presented.

At one school, twenty students were signed up for the dance workshop with Pako, including at least six children with special challenges. Among these, one girl, Asta, and two boys functioned fully in line with the rest of the team, although the high intensity and probably also the degree of difficulty gradually increased. The observations show that Asta gradually flourished in the process and even felt strong enough to help one of the other girls when approaching the final performance. The same was not quite the case with the two boys who started fooling around a bit, disturbing the others. Pako solved this by assigning each of them a small solo, so there was more at stake for them, but also by occasionally giving them a hug, a smile or a high-five, so that they felt seen and appreciated. His overall approach was to challenge the children physically and to let them cooperate in changing arrangements, so that they gradually built up a group feeling.

At another school, a student, Lisa, worked very intensely and concentrated all day long in the visual art workshop. She followed the instructions and advice from Daniela closely and was one of few students taking responsibility for the cleaning of brushes, tables and floors when needed. Although she showed talent for drawing and spoke English without problems, she was not communicating or interacting with her classmates during the first workshop, unless she had to. Instead, she preferred talking to the adults. Seemingly, some of the other students did not like her much, and she had a hard time finding partners for group tasks like collective painting. In the big circle at the end of the

day, she chose, or felt forced, to sit among students from other workshops. The same pattern characterized the beginning of the last workshop. Again, she worked focused in her own bubble, but she seemed to have gained a little more respect from her classmates this time, presumably due to her obvious visual art skills. When a boy suddenly threatened to spoil her carefully performed painting with a big brush dipped in black color, a girl with high social status right away stepped in between them, threatening to put paint on his face with her brush. He backed away, and Lisa said 'thanks' in a low voice, not having stopped painting for a second. This newfound respect from Lisa's peers could be seen as a step toward more inclusion for her, also in class.

During a number of dance workshops, Pako managed to integrate three girls, who in the project terminology were called 'corridor walkers', because they would regularly leave classes when they felt pressured. During the first workshop, the girls had many problems participating. None of them was very good at English. One of them spent some time sitting in the upper ribs of the gym during a work session. Another girl left the gym several times slamming the door in anger after some quarrels with the others. Having accepted an important function at a crucial point of the choreography, the third girl suddenly withdrew herself before the final work demonstration. Nevertheless, she participated even though she was not on the stage. She did all her movements correctly from the spectator rows. Thus, all three of them actually did participate in building up most of the dance repertoire, which was quite a success considering their everyday school behavior.

Conclusion

The survey, interviews and observations indicate that the Reach Out art-based workshops promoted motivation and inclusion among the students. Single cases also support the notion that the workshops had a positive impact on motivation and inclusion on an everyday level in a normal school context. Finally, qualitative cases indicate that the art-based workshops can have a positive impact on children with special challenges with regard to inclusion and motivation.

Personal development

From the teachers and instructors' points of view, it was essential to inspire and encourage the students to do new things in order to develop on a personal level. This was especially emphasized by schoolteachers, instructors and headmasters when it came to the potential challenge of speaking a different language, working together with new people, performing in front of others and participating in new art-based activities.

Status reports

According to the teachers' reports, the students were open-minded, interested and many students were engaged in after school activities. Thus, the teachers describe the students, with some exceptions, as generally motivated for learning. Many students also participated in charity and social work, only this was not the case with the Danish students.

In Klaipeda, the teachers highlighted a few students with exceptional skills and engagement. This was not the case in the reports from Denmark and Poland, in which the school classes are described on a group level.

In the following, selected quotes from the teachers' reports are presented: "Some students are active members of School students' parliament. The student [...] is a class leader and representative of the classes Student's parliament. Almost everyone is involved in volunteering, because 10 hours of social work are mandatory. The student [...] has good results in sports and [...] is a bright student." "Many students attend after school classes so they are quite interested in developing. Many also participate in big charity events devoting their free time to helping others. Many students take part in regional or national knowledge competitions."

Survey

According to the first survey, 71% of students agreed that they did something they had not done before (11% disagreed). 74% agreed that they challenged themselves in new ways (8% disagreed). 56% agreed that the instructors saw a side of them that their teachers did not normally see (10% disagreed), and 37% agreed that their friends saw a side of them they did not normally see (16% disagreed). In the survey, the students were also asked whether they were forced or pushed to do something they did not wanted to do. 27% agreed that they were forced to do something they did not enjoy doing (55% disagreed). Further, 58% agreed that they felt forced to do something that turned out to be exciting and interesting (23% disagreed). In the second survey, the differences are without statistical significance. Altogether, the surveys indicate that the workshops promoted personal development, in the sense that the majority of the students felt challenged, that they engaged in new activities and that they showed new sides of themselves in a school context. Further, a majority of the students felt that they have been pushed to do something that turned out to be a valuable experience.

Interviews

Many of the student interviews indicate that the workshops promoted personal development. Often the students point at the performances as especially important in this regard. Before they did the performance, they felt anxious and excited. And when they managed to do the performance, some felt that they had overcome their limitations. Further, the students also explained that they experienced their peers in a new way. E.g., the students describe how surprisingly it was for them to see the boys in the dance workshop acting so focused and doing movements they would never have expected. Thus, it seems like the art workshops can promote a learning environment in which the students can try out new roles/identities and step out of their personal comfort zone. In the following, two quotes from the student interviews are presented:

Interviewer: Would you like to have more of these type of workshops in school?

Pia: Yeah because it's so exciting and you're performing in front of the whole school. And it's so amazing because you get off your fear. They are clapping for you and you feel that you did a good job and you meet with new people from other countries and from other classes. It's just amazing.

Interviewer: Have you experienced any changes in terms of roles and positions among the students in your group?

Pia: I think Sune's role has changed a lot. In the beginning, he was quieter and didn't know what to do with the drums. He was more confused. But now he's playing many different instruments and come up with many ideas.

Sune: Yes, it's true. I feel more confident. And maybe also in my private life.

From the teachers' perspective, the art-based workshop promoted personal development in different ways. First, the workshops could help the students release undiscovered potentials and experience new sides of themselves and new opportunities. Second, the workshops could make the students more confident. Third, the workshops could help them to be more open-minded and open for change.

Teacher 1: It's amazing when they suddenly have that chance to step out of the school's categories and be something in themselves. Sometimes, they need a friendly push. One of my students came to me afterwards and said, 'I am so happy you persuade me into doing this'.

Teacher 4: The children have developed a lot from the first project week to the final one. They are more used to performing now and they are more comfortable with it. They are still excited, but much more comfortable. It's very visible. They are very self-confident and their appearance is quite different. They are shining.

Teacher 2: In school, I can really use their experiences in the performances in a school context. When the children are going to do a presentation and they feel uncomfortable I can make them remember what they did in the workshops.

Teacher 3: When I see what they are capable of doing in the performance, I realize that they essentially have the courage and skill to face such a challenge. This gives me another perspective on the children and it means that I can guide and supervise the children on another level.

In the interviews with the artists, they also stress how they attempted to promote personal change. Most of all they stressed that they were trying to encourage the students to be themselves, to be proud of who they are and to express themselves through different art forms. Thus, the artists applied different methods in order to invite the students to share with their peers, their stories, talents, expressions and perspectives on the world.

[Andy: How to make students shine?]: I think [the performance] is really important cause it makes them shine in the school. So guys like Mr. iPad, he took it to the level, course people saw him in a different light. People saw him. I think that's essential. It's not about being a pop-star. It's about them. The performance gave him a lot of respect. The girls were coming up to him shaking his hand. That's what it's about. It's about giving the 5 minutes to shine. (Interview with AP).

[Daniela: How to make the students proud of who they are?]. I think it's something that we struggle with at any age. The sooner you learn about this, the better. The school format – it's such a fixed frame of what is good and what's bad… Instead of saying 'so good you got to nine' they say 'you didn't get to ten'. And I don't like that approach. You have to be proud of who you are. Not to say 'I'm the best' but just 'I'm not so much worse than anybody else'. It can demotivate a lot. For anyone of us, to think down on our self. It makes us never start anything in the first place. For me there is nothing more free than to draw some lines on a paper. Course you can always start a new one. There's no judgement in that. Still the kids are afraid sometimes to draw one line. And if the first line is good they are afraid of drawing the next one. They are afraid, they gonna ruin the first one. So we have to find some tools to encourage them to try. You learn so much every time you make one more line. You're gaining. You're not losing. If you lose it, you learn a lot that you can use next time. Just keep on going and learning. (Interview with DS).

[Pako: How to challenge the students in a balanced way?] My approach is to give them strength. Not to force them. And I have to find a way in the choreography that is not going to make anyone of them feel bad. Because if I force them too much, they are gonna break. For instance, the boy we were talking about. I put him on the floor and I had a couple of guys climbing on top of him. So that is already a big step for him. (Interview with Pako).

According to the above, students, teachers and artists described how the workshops could promote personal development.

Observations

In the following, a number of cases are presented in order to investigate the implications of the Reach Out workshops with regard to personal development.

Personal development in the music workshop

It is the first day of the two days of music sessions. All the children are sitting in a circle and Andy is introducing the first rhythms. Sune is sitting next to Andy. He is quiet and he is not interacting with the other children. Apparently, Sune finds it difficult to understand what Andy is saying. He seems a bit sad and he is seemingly unable to participate in the rhythmic exercises or not really motivated. Nevertheless, it seems like he is trying. Eventually, Andy hands him a marimba and Andy invites him to try a solo. However, Sune does not really respond. Later, Andy places a drum in front of him, but Sune does not really use it. During break time, Andy talks to Sune and he hands him the triangle. Earlier, Andy has told the group that the triangle is the most important instrument in the orchestra. Later, Sune is invited once more to play a solo. He plays something, and Andy makes an appreciative sound, "arrhhh", with his voice, as if he is enjoying the sound of the improvisation. Sune smiles. Later, Andy also hands him a teapot to play on. Sune is now playing on a marimba, a teapot and a triangle. Andy is demonstratively and appreciatingly pointing at Sune who is surrounded by all his instruments. At the end of the day, the group of musicians join the other groups in the final circle. Sune is sitting next to the workshop leader Pako. Because of this, Sune is the first one that is invited to say something about his impressions of the day. He doesn't say anything and he is apparently not able to understand Pako or figure out what is expected of him. The other children are laughing. Not in an evil way. Still, they are laughing.

The next day, Sune seems more confident and prepared. In the morning circle, he sits down far from Pako so he doesn't have to be the first one to say something. When it's his turn, he seems well prepared. Loud and clear he states that "my name is Sune and I feel good". In the music workshop, he now plays three solos on different instruments. He is concentrating while playing. He smiles to the other children after ending his solos. In the breaks, he is doing different stuff with the other

boys. They are throwing something after a lamp. They are jumping as high as they can. And he is carrying one of the other boys on his back. Playing drums with one of the girls, he seems engaged and full of initiative. And he asks the researcher about practical stuff like "when do we begin again?". He often smiles. When the dancers are rehearsing, he sits on the stage behind his instruments as if this is where he belongs.

During the final concert, he seems focused and after the performance is done, he sends out a "high five" to several children among the audience. During the final circle, he says "this has been the best day of my entire life".

In the subsequent interviews with the schoolteachers, Sune is referred to many times. According to the teachers, Sune changed dramatically during the two days of workshops. In a normal school day, Sune was often rather passive and introverted. But during the workshops, Sune demonstrated a side of himself that seemed to be much more active and engaged.

> ***We can take Sune as an example. He came to the music workshop, and he said, "I have never played music. I have never played any instruments. I didn't know what to choose. I chose this. But I don't think I'm going to play". That's what he said. He ended up with three instruments, and a solo section. So he went from "I don't want to play" to "I do three instruments and solo sections". And that's the guy who said, "this is going to stay in my head forever". That's the personal development. He went from "I don't want to do it" to "this could be it". You know, a way of life. To be more open. To do crazy stuff. I think people like Pako, Daniela and Andy are role models and they set a different path for the kids. (Interview with teacher 1).***

After the third and last workshop, Sune appeared in the music workshop to have developed even further. He played more instruments and he performed in the middle of the stage like a star. And at the final performance he made a speech in English in which he presented the music group, the dance group and the visual art group. In the interviews with the students, Sune's initiative and talents were highly respected and acknowledged by his peers.

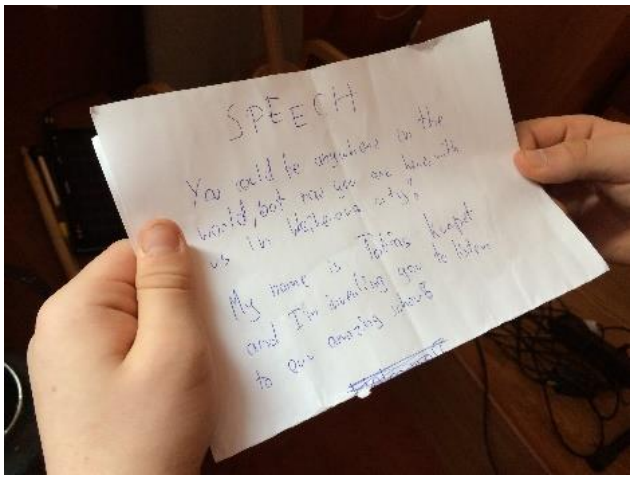

Figure 6. Image of the speech. Photo: M.S.W. Boysen

The performance

Apparently, the final performance constituted an important element in the process. In the interviews, most of the children pointed to the final performance as the most valuable and exciting part of the workshops. Furthermore, the instructors stressed the importance of the performances on many occasions.

Pako, the dance instructor, expressed the role of the performance in the following way. Just before one of the performances, he said "now they get their present". In another observation, Pako underlined that "the performance makes the students stronger. It strengthens them". DS, the visual art instructor, also pointed to the importance of performances: "It's not important for me, but it's important for the project. The students need to be on the stage and show themselves. They need to feel a success. It's the most important thing". Similarly, AP said "I want them to shine. I want them to feel like stars".

Figure 7. Image of a dance performance. Photo: M.S.W. Boysen

According to the above, the importance of the performance was somehow associated with the possibility for every single child to feel success and to show itself and be seen. However, according to the instructors, this was only possible if the group worked together and supported each other. Accordingly, the performance strengthened the students' feeling of cohesion and interdependence. In an observation just before a performance, Pako says the following to the children:

> ***The choreography is made for you to shine. But you have to support each other. If someone is talking or laughing or loses concentration, then your friends will look stupid. You need to help each other. It's a group thing. You are protected by the group. If you forget the choreography, don't show it to the audience. Just do something and look at your friends. The audience don't know the choreography. They won't notice. (Pako, from observation).***

Still, the role of the performance seemed to be different in the different workshops. In the dance workshop, the focus on the final performance was dominant, in the sense that the students relatively early in the process began the preparation for the performance. In the music workshop, the performance was more improvised and flexible, in the sense that Andy made different decisions during the concert, he could leave out different sections, he could count in to specific parts, etc. This flexibility was not possible and probably not preferable in the dance group. Finally, the visual art group was essentially different, in the sense that they spent their time in the workshop on painting rather than the final performance. In the interviews with the students, this difference is obvious, in the sense that the students in the art group generally did not mention the performance as the most intriguing part of the workshops.

Conclusion

According to the above, the Reach Out workshops made room for personal development in a number of ways. First, the workshops represented an environment in which the students could experiment with new roles and identities. Second, the students had a chance to discover new aspects of each other's personalities and talents. Third, in the workshops they needed to learn how to be open and ready for something new. Fourth, they learned how to collaborate with new people. Fifth, the performances gave them more confidence in themselves. Sixth, they developed because they needed to leave their personal comfort zone.

Understanding of democracy and human rights

In the workshops, the students were not taught specifically about democracy and human rights. Instead, the workshops were designed in a way in which the students took part in democratic processes on a micro scale. Thus, from the student's individual perspectives, creativity and 'voice' were combined with the other students' individual perspectives. In a learning environment like this, the students were invited to speak up, to listen to the others, to respect each other, to learn from each other, to work with each other and to make compromises (see below). In that respect, the workshops can be seen as a form of democratic community or exercise. Further, this type of learning design is intimately related to personal development and inclusion, because the students developed personally through the collective processes they engaged in and in which they took part.

Status reports

According to the teachers' status reports, the students learned about democracy in school in different ways. Firstly, they had the possibility to engage in student parliaments. Secondly, they learned about democracy in subjects like history. Finally, they performed democracy on a micro level when they engaged with their friends, listened to each other, etc. In the following, selected quotes from the reports are presented:

"Overall, the group is very interested and have a great knowledge in democracy and human rights. They are eager to state their opinion and are very fond of working with topics that include any kind of self-reflection. They make use of their rights in the school council and in the class in general."
"They discuss the issues during special classes in school. They also take part in a campaign if they want to run for a position on a student's board. This year the student [...] ran for the students' board. All student take part in voting. Last year they also participated in a program where they had to learn about existing political parties and then participated in voting just before the EU elections."
"Knowledge about democracy and citizenship is integrated into the teaching of history and ethics. Last year, students had topics about democracy, dictatorship and human rights, compared people's rights in the Soviet Union and now. Five students are going to pass the Constitution exam held on the Constitution Day."

The survey

In the survey, a number of questions were designed in order to investigate the implications of the referred didactic designs. First of all, the students were asked whether they improvised and used their creativity during the workshops, which was an attempt to investigate whether the students felt that they spoke up, used their voice and contributed to the collaborative community. According to the survey results, 72% students agreed, 7% disagreed, 16% neither agreed nor disagreed and 6% did not know. Further, the students were asked whether the workshops made them feel more as part of a European community. According to the survey results, 54% agreed it did, 9% disagreed, 27% neither agreed nor disagreed and 11% did not know. The results of the two questions indicate that the students felt that they contributed to the community, which is an important element of developing democratic competence. Furthermore, the answers indicate that the workshops and the meetings with artists from various countries had an impact on the students' sense of belonging to a European democratic community. The difference between the results of the first and second surveys are without statistical significance.

The interviews

In the interviews, the students agreed that they had influence in the different workshops. For instance, they stressed that they were asked to vote for different solutions or asked to find a compromise between various suggestions. Furthermore, they stressed that their ideas and inputs were heard, valued and incorporated by the artists. They did not necessarily relate such processes to the

issue of democracy. Still, it seemed like some of the students were able to draw connections between principles of governance in society and principles of governance in the experienced workshops.

> ***Interviewer: Do you feel that you have democracy in the band?***
>
> ***Sune: No democracy in the band. Everyone is doing what they want.***
>
> ***Casanova: Yes, total anarchy.***
>
> ***Pia: Well I think we can choose what we want to play. Because, for example we didn't want to play the break '1, 2, 3, 4, 5, 6, 7". Andy asked us and we chose not to. Maybe that's an example of democracy.***

In the interviews with the teachers, they emphasized how the students in the workshops needed to negotiate and make decisions. "The guys from the music workshop told me that Andy let them vote in order to decide the title of their group. So that's kind of a democracy. And Andy is also making them do short presentations so everyone is heard" (Teacher 5, second interview). However, some teachers also emphasized that it would be a huge challenge for some students to engage in a democratic process. "Some students prefer to have a clear structure and they become frustrated in processes in which there is no right and wrong and everything can be negotiated" (Teacher 3, second interview).

From the artists' point of view, it was important to support both an individual identity and a group identity. Thus, the artists in different ways discussed the balance between the group and the individual in the conducted interviews. Accordingly, it seems like the artists essentially were working with the children's democratic competences:

> ***I think we all have an individual identity and a group identity, no matter what the group is. Maybe you associate yourself with some kind of music, maybe it's a computer game. And that group identity means a lot, this belonging. I think in some groups it really works very well. Still, some of them have a little bit of difficulties adapting to a new group. But I'm always trying a lot to offer a place where they can find this group identity. Where they can find their inner jokes in the group and so on. It takes a little bit of time to build that. It's after the group experiences success together in the eyes of others that they feel the group identity grow. I think it's a big part of our work. We don't do painting for painting. It's a tool. Everything is a tool for self-discovery and for group identity, and so on. To get people to work together and to feel together. But also, you cannot lose yourself in this process. There is always a 'you' as well that you can be proud of. (Interview with DS).***

According to the referred interviews, democratic values and processes were at stake in the workshops. In the following, examples of democratic processes on a micro-scale will be presented, both in terms of the didactic designs and in terms of the observed situations and cases.

Observations

In the following, a number of cases are presented in order to investigate the implications of the Reach Out workshops with regard to understanding of democracy and human rights.

Democracy in the visual art workshop

This is an example of a didactic design in the visual art workshop: The workshops were designed in order to combine the individual perspective with the collective perspective. Thus, the workshop consisted of a number of phases:

- Every student makes a little drawing of an animal or a thing that begins with the same letter as the student's name.
- In groups, the students put together the small drawings and they tell a story in which all the animals or things are present. Every student tells a part of the story.
- They all create an individual exercise based on an introduced technique.
- In pairs, the students draw different 'universes' like a candy land or a city. In the middle of every 'universe' there is a road.
- In the end, all the drawings are put together into one painting. The roads unite the different drawings.

Figure 8. Images of collaborative artwork in the visual art workshop. Photo: M.S.W. Boysen

As indicated, the workshop apparently established a balance between individual and collective expression. The students were not just asked to paint something together. If that were the case, some students would probably have ended up as leaders, while other students would be marginalized or lose influence. In this case, every collective activity was based on individual inputs. Likewise, the individual expression was repeatedly incorporated in the collective process/product. Thus, the students needed to express themselves, but within a collective process. This means that they had to be active, negotiate, listen, give and take. Furthermore, the workshop design included a progression from (1) the individual, to (2) pairs, to (3) smaller groups, to (4) the entire group. This also meant that the students' competence in terms of speaking up and taking part in a democratic process was rehearsed on different levels and in different contexts.

Besides the workshop design, Daniela Stoian, the workshop leader, often stressed the importance of the collective as well as the individual. Apparently, she wanted the students to be proud of themselves and to take a stand, and at the same time respect other people's perspectives and opinions. Here are some examples of her instructions and guidance during the workshop:

> ***You need to say yes or no. You have a voice, use it…You should all learn and use each other's names. You have a name. Be proud of it. Don't let anyone butcher your name…You are a group. Together you know many English words. If you help each other…If you are finished painting, you can help each other. We need to help each other. With cleaning. With painting. If anyone needs help, you need to help***

them…Remember always to say 'thank you', when you work together with others. (Quotes from DS).

The impact on the students' working process was obvious. Firstly, the student's individual input was part of the collective products. This meant that the collective works were based on input from all the students, and traces of every student were visible in the final product. Secondly, the students made a number of compromises during the process. For instance, they discussed whether the road must be straight or curvy. They decided that it could be both. Thirdly, students that behaved in a passive way at the beginning of the workshop eventually became much more active and participatory. For instance, students that in the beginning did not say a word eventually spoke up a lot. Fourthly, the students began helping each other with their paintings. Finally, the students worked together with people they had not interacted with before, e.g. students from other schools or other classes. This observation is also supported by the first survey, according to which 73% of the students agreed that they had worked with someone they did not normally interact with during the workshops.

Democracy in the music workshop

The workshop was designed in order to combine individual improvisation and creativity with collective arranged sections, in which the students played together and played specific roles:

- The students learn how to play different rhythms.
- The students are invited to play solo sections. Anything goes. It can be a beat on a drum, a verse from a song, a little figure on a piano, etc. The musical elements are performed by a single child or a small group of children.
- The solo sections are incorporated in the collective sections.
- The sections are rehearsed, but the composition is still flexible and new elements can be implemented in the music.

Figure 9. Andy and four boys in the music workshop. Photo: M.S.W. Boysen

In terms of democracy, the music workshop clearly represented democratic elements on a microscale. First of all, everyone could take part in the musical play. Needless to say, some children were more skilled with the instruments than others, but this was not relevant in terms of participation in the music workshop. Thus, the workshop was designed in a way according to which everyone could participate in both solo sections and collective sections. Secondly, every voice was heard, in the sense that the instructor constantly tried to include the children's ideas. Thirdly, the instructor included the students in musical decisions and invited them to vote between different solutions.

> ***Andy Penny is trying to teach the students a specific rhythm. The students find it difficult to play and AP slows down the tempo. After a while, he asks them what they prefer. A slow tempo or a quick tempo? One of the students says "medium". Some of the other children say "slow". AP suggests a compromise: "we can do it slow and then maybe speed it up a little?"***

In spite of the instructor's attempt to design a democratic pedagogical room, the design of the workshop might have also entailed challenges. Most importantly, in order to get offered a solo section, the students needed the instructor to notice their special talents or ideas. In that respect, there were examples of children who, during breaks, repeatedly sung small funny songs close to the instructor in order to be noticed. In other words, even though the democratic elements were emphasized, the instructor was still in charge and represented a form of gatekeeper. This was also the case when the orchestra played. In those situations, the instructor was basically indispensable because he constantly played the drums, controlling tempo/dynamic and counting in the different sections. However, over time, this distribution of power changed as the instructor gradually learned to know the children and their unique competences better. Furthermore, the children gradually learned to play without the instructor (see example below).

How to create a band

From Andy's perspective, the goal was to turn the group of children into a band, meaning a group of friends that were able to work together, support each other and become self-organized. "I want them to be a band. In two days, I'm not here anymore". Evidently, the term 'band' was used by Andy both as a metaphor and as a musical term. Thus, the children needed to learn how to play together as a unit, but they also needed to learn to behave together as a unit. Andy repeatedly used the term in front of the children. For instance, he made the following speech the first day of the workshop: "it's not a competition but we are the best. We are gonna be a unit. Are you all in the same class? After this you are all the same class. We are a band. We are a unit". After the second and final day of the workshop, he said; "You are all brilliant – It's not a competition, but we are the best. You are a unit now. You are a band. Do you meet each other in school? Do you talk to each other? You are now a band."

During the workshops, Andy gradually tried to make himself dispensable. At the beginning of the workshop, he was in control, but slowly he gave them different roles and he invited them to look at each other while they played. He also gave the leading role to the students, especially if they had the required skills. This was the case with Casanova, a very competent drummer. During the second day of workshops, Casanova demonstrated his skills, and Andy invited him to take over the drums. Casanova took over and Andy left the stage while the children followed Casaonva's tempo. This was a very special moment, Andy states:

> ***AP: You are a fantastic band. Amazing. So I won't be here this afternoon…Is that okay?***
> ***Ibrahim: But we need you to show the solos***
> ***AP: But Casanova can do that. He's the leader of the band now.***

During the workshops, Andy apparently tried, in different ways, to give the children different roles in order to make them legitimate, valuable and indispensable parts of the band. If the children did not seem motivated, he often talked to them face-to-face during breaks. Thus, the breaks became an important time for personal interaction and engaging with the children. In the breaks, the children were not exposed and a more personal and informal relationship could be formed: "Can we skip lunch with the teachers and just eat a sandwich with the children instead? I would like to talk to the children and get to know them?" (AP). Given the importance of "the band" in Andy's pedagogical approach, this is one of the essential points of discussion. Thus, in the interview, he explained what he believes constitutes a band and how a band can be created.

> ***Interviewer: What establishes a band?***
>
> ***AP: It's to play together. To be part of the machinery. To get them involved. To make them play together.***
>
> ***Interviewer: "What can hinder this process?"***
>
> ***AP: Restriction. They are restricted in school. A lot of rules they have to follow. When they are around their teachers some of them are more restricted. I can feel them bobble inside. We need to release that energy.***
>
> ***Interviewer: What do you do if some don't want to be part of the group or don't feel involved?***
>
> ***AP: I talk to them. I give them a role. I talk to them in the breaks. They don't like to be exposed and therefore it's better to talk to them in the break. Just nice talk.***
>
> ***Interviewer: I notice that you give them different parts.***
>
> ***AP: Yes, it's important that you see their initiative and include it in the music. So they feel like stars.***

Conclusion

Altogether, the survey, interviews and observations indicate that the art-based workshops established a democratic learning environment and, as such, represent democratic values on a microscale. Further, the workshops seemingly promoted democratic competences, in the sense that students practiced how to speak up, vote, listen to each other, make compromises, etc. Finally, the art-based workshops offered a platform for non-verbal communication in which the students could express themselves in other languages than the one commonly spoken.

Art-based learning

As described, students to varying degrees gained inclusion, motivation and self-confidence, improved their English and learned something about democracy and possibly other countries, all while doing art-based activities. They learned this *through* the arts, art being the tool or medium. E.g., almost 2 out of 3 (62%) of the young people marked "Strongly agree" or "Agree" to the survey statement "I felt that the art-based activities made it easier to communicate in English", while 70% felt more "united with my classmates" (inclusion) after the last workshop. The learning processes were diverse, but in all situations the very vehicle of learning was the art-based activities. Through master training and simply by dancing, painting and playing drums, the students (also) learned about the art forms offered and how to perform the arts in an aesthetic 'learn by doing' process.

Although the three art instructors worked with quite traditional art forms, they adapted them to the youth of today. Here, dance was a mix of street dance subgenres; music built on a variety of rock 'n roll and pop music; visual art rested upon traditional drawing, painting and collage techniques, but also while using new materials and techniques, e.g. painting on plastic and including stage lighting and elements of theatre performance.

Status reports

None of the five schools offers mandatory art education at 7th grade, but students can attend optional after-school art education. Especially for the students at Klaipėdos Sendvario progimnazija who do so after having met compulsory dance, art and music lessons during primary school and up to 5th grade. Some attend art and music schools, some join a guitar club and different dance groups. One student who joined the Reach Out visual art workshop had won some prizes in a city art competition, while another won last years 'talent show' at their school. Due to the teachers, the level of students' art competences varied from moderate to high.

As for the students at Gimnazjum Spoleczne nr 1 im. Janusza Korczaka, teachers reported that "[a]ll students attended art and music classes so they have done different types of work. The class has also participated in a 4-day theatre workshop which ended with a performance last year" (teacher 2). Like in Klaipeda, some students practiced art in their spare time e.g. playing bass, guitar, piano, dancing or singing. According to the teachers, the art-based learning level ranged from average to high.

In the Danish schools, students undertake art as separate school subjects (visual art, music) in primary school. All students are taught music, arts, crafts and physical education for 1-2 lessons a week until the 5th grade. After that, only physical education is offered for the rest of their schooltime as part of the common curriculum. However, from 7th grade, they can choose Dance, Drama, Music or Visual arts as an optional two-year course, but only a few had done so at Sydfalster Skole. Nevertheless, the participating group of students were considered to be fairly proficient within art-based learning. At Møllebakkeskolen, almost all students in 7th grade attended some sport in their spare time (soccer, badminton or gymnastics), while only a few attended music education. Thus, the overall art-based learning level of Danish students was considered moderate.

Surveys

Most of the students were already motivated toward participation as they had heard about the project format and content from both teachers and older students who had already participated in similar activities. In addition, some of the instructors had visited the schools before, so the young students might have been engaged in the common 'signature' morning warm-up on previous occasions. Only 11% stated a general "Low" or "Very low" interest in art-based activities, a percentage that did not change during the project period. The research does not reveal why 11% of the students gave such low interest, but the fact that not all students volunteered for the project may be

part of the answer. At an early stage of the project, a circus workshop was announced as an alternating option to visual art. Therefore, circus not being part of the final program might have caused some dissatisfaction among some students, too.

The students' answers after first and third workshop round*:

Statements	Level of (dis)agreement	After 1st workshop	After 3rd workshop
I learned something new within the field of dance, music and visual art	"Strongly agree" + "Agree"	35 + 36 % = **71 %**	29 + 38 % = **67 %**
	"Disagree" + "Strongly disagree"	3 + 5 % = **8 %**	9 + 2 % = **11 %**
I learned to express myself in a new way	"Strongly agree" + "Agree"	23 + 32 % = **55 %**	23 + 32 % = **55 %**
	"Disagree" + "Strongly disagree"	10 + 1 % = **11 %**	11 + 2 % = **13 %**
I improved my creativity	"Strongly agree" + "Agree"	32 + 34 % = **66 %**	21 + 37 % = **58 %**
	"Disagree" + "Strongly disagree"	6 + 1 % = **7 %**	13 + 3 % = **16 %**

Table 5. Results of the survey regarding art-based learning.
* The statements "Neither agree or disagree" and "Don't know" are disregarded in this table extract. For all answers, see Appendix 2 and 3.

Due to the students themselves, working intensively in art workshops had a positive outcome in both specific artistic skills and overall creative and performative skills, as shown in the table above. The development is significantly positive regarding the learning of artistic skills (71% / 67%).
Not surprisingly, the learning curve from the first to the last workshop round flattened out a little; the challenges became a bit easier to cope with as students got to know the instructors, each other and what was expected of them.

Interviews

Here follow some representative students' statements from the focus group interviews:

- ***We can use what Daniela taught us in art class – we will probably be the best!***
- ***You can use your imagination to do many sorts of things.***
- ***It's fun and relaxing. Painting helps me release stress.***
- ***We improved. Daniela is really nice as a teacher, she likes to communicate, she likes to help. I wish that she were a main teacher of this school.***
- ***I have learned some new dancing moves.***
- ***Pako is cool, he was very inspiring, and he was sweet and funny too. He loves what he is doing.***
- ***You could use dance as a school subject and as workout, something we could do in common during breaks or as part of the sport lessons…***
- ***I would like dancing during the normal school days.***
- ***While dancing, all your thoughts drift away. You just concentrate on the moves.***
- ***It's hard to learn, but gradually you do learn to do it, and afterwards you are proud of yourself: 'I actually did it!'***
- ***The final performance was the very best thing about it, working together.***
- ***Later on, you could perhaps get a job as a dancer, or you can use it at parties … 'Wow, where did he learn that?'***
- ***Repetition is boring, it is monotonous.***

- ***I can really use this workshop as I have a bass guitar at home. This made me feel like playing it again a little more.***
- ***I am normally not that good at keeping the rhythm steady, but I improved.***
- ***Andy was kind and made fun, very dynamic. I really like that guy.***
- ***We should have more hours doing this.***
- ***We could form a band, singers, bass, drums, piano – I could be the manager!***

Here, students point out several gains, among these art-based skills, creativity, fun, stress release, self-confidence, collaboration skills and awareness of future work or spare time possibilities.

Representative statements from focus group interviews with teachers:

> ***Teacher 1: People like Pako, Daniela and Andy are role models, and they set a different path for the kids.***
>
> ***Teacher 1: Students feel really confident with them, they can be themselves with the workshop leaders, they want to be the best version of themselves (…). With more confidence, they dare to try more.***
>
> ***Teacher 1: In the last circle, a boy said. "These two days will stay with me for the rest of my life". He came to music workshop and says "I never played an instrument, I didn't know what to choose: I chose this, but I don't think I'm gonna play"… He ended up with three instruments and a solo section. So from "I don't want to play, I've never played" to "this could be it", you know, a way of life, to be more open, to do crazy stuff…***
>
> ***Teacher 9: What is driving them is that they want to participate, they want to try something new. And with every performance they are feeling more confident, more open (…). Being here prepares them…gives them tools to deal with the new, with the unknown. That makes them stronger. And now they are cooperating, which shows that when it comes to a higher purpose we can combine our talents, join our forces and deal with something that is ahead.***
>
> ***Teacher 3: It would be great if those workshops were much, much more often. For some kids it is like "I can be the champion, I can win the world".***
>
> ***Teacher 2: In some of my classes, I want them to do speeches. I think this kind of workshops, especially the performance part, is influencing how you perform speeches in the class.***
>
> ***Teacher 9: Also, I think it transfers into regular life, because they can use this experience with many different people to also be more open for changes in their daily life.***
>
> ***Teacher 4: Sometimes you know, if they feel apprehensive at school, it's good to refer to the workshops: "Remember what you did in the workshops, you did it".***
>
> ***Teacher 5: It is fun too, a kind of distraction from every day's core activities at school. They can come back with fresher minds.***
>
> ***Teacher 5: Their creativity level is higher now. Also, their self-confidence, they feel so important now. Some girls are low at the academic level, but they are good dancers, and they come higher in the class hierarchy. All the school saw them dancing. Now they feel more confident in the classroom. It helps in other subjects also.***
>
> ***Teacher 5: I asked these guys from drum class: they are very happy. Before they couldn't play. They knew nothing before about drums. In our school curriculum there are more playing with some [other] instruments … flute, singing, theory about music, listening… - now they feel experienced as drummers.***

Teacher 5: We talked about some students with special needs because of their academic results. Now they feel equal to the others, because it's not about learning, it is about playing drums, and they feel very comfortable.

Teacher 5: [Compared to art-based skills, school] subjects are more important, I think, academic results are more important. It [art] is like … additional… the show of other skills.

Teacher 9: [In Denmark] music, drama, dance and visual arts are from now on optional subjects that some students can choose. (…) There they can take something with them.

Teacher 3: As a teacher, it is also a bit of an eye opener to see some students who you have a picture of daily perform in a certain way. Then you experience that they are also able to do music and stand up and dance for everyone else. (…) Then you get a different view of them and may try to push them further because you know, okay, this is not what they are afraid of. How is it then, we should work to make them dare to go forward?

Teacher 7: They have to read Pako's body all the time, it's a different kind of language. (…) Then we got into talks about what communication actually consists of. In music, they also get an understanding of rhythm, and that's a different kind of language. Then they find out that language is actually quite a lot of other things too [than just verbal language].

Here, the teachers point toward a variety of gains for the young people. Seen in a school perspective, most of the participating students did learn new art-based skills during the process, skills that could be used in optional art education. In addition, some students might be able to transfer new performative abilities and self-confidence to other school subjects. At least, they had fun, a pleasant distraction from the everyday at school.

The teachers who observed the process obtained a more nuanced view on their students' abilities, which they could use as a basis for future teaching. In a broader perspective, some students may have discovered that art can also offer future occupation or a different attitude to life, confidence in dealing with the new and unexpected, stronger awareness of the value of cooperation, better knowledge about communication and growing creativity and open-mindedness. Overall, teachers did not focus much on the artistic outcomes as such, but more on possible transfer effects related to learning and teaching at school. Art is primarily seen as a tool for excellence in school subjects.

So then, how do the art instructors fit into this picture? Do they see themselves as artists, teachers or something third?

Interview statements from the art instructors:

Andy Penny:
I think I am a facilitator. I can go in with as much music knowledge needed; as a professional, I can teach them to play most things, (…) I don't think my role is that. My role is to facilitate what they have, what skills they have in that room. (…) . I hope, I am part of that band; I want them to be up there, you know … I am Andy [laughs].
I am the class clown, the entertainer trying to make sure, everybody is entertained in that room. I tried to get them to escape from the real world, you know (…), music is fantastic, art is fantastic for that. Escapism is so important to get them to feel, it's not so serious, we can laugh, we can … make it as serious as we want to, but to start off we are just playing. My goal is playing, it's so important.
I could be a session musician, I could do that all day long, but it's boring. I love having people around and … sharing, it's a sharing thing, not a teaching thing. I try to tell the students, it's about life skills, it's about leaving here thinking "I can do anything". Playing the instruments are secondary in that situation, I think. (…) - Grownups and teachers, that's what get in the way for education.

Figure 10. Andy Penny directing a workshop band at a school performance. Photo: B.D. Austring

Daniela Stoian:
One element of the workshop that I am doing is playing. I feel like playing is engaging the participants to collaborate. Another element is encouraging all the time. You have to put most emphasis on what is good and get over mistakes quickly. (…) We don't do painting for the sake of painting in my workshop; it's a tool. Everything is a tool for self-discovery, for group identity and so on.
I always want to work as a team together. I don't know how much I can actually 'teach' as a teacher, but I like to collaborate, and I think there is so much power in collaborating, more than in teaching (…). if we learn from each other constantly, I find it a more interesting process to work in. (…) I'm going with the collaboration between artists of different ages and different knowledge or skill.
Having joined the workshop, they [students] are artists. That means, that what they think matters; what they believe in matters; what they are interested in matters (…).In this way we are all artists … It's just about putting your ideas out there.
I do believe in the power of playing (…) and I think there is so much potential in art and non-formal education for development that somehow the school didn't manage to get into the program, and I hope at one point it will get more a part of it.

Francisco Almeida ('Pako'):
I think, my role in this is giving that power to them by being present, without actually not having to explain … power to be themselves, power to think artistically, power to be more than they were one hour before. I'm giving them power to be stronger. My success criteria is to put them on stage looking really good, to give them the feeling that they did something good.
I never plan. I think, if I start planning it will become not as artistic as I want (…) Then I would spend much more time to explain the choreography I wanted to do instead of enjoying the time with them. (…) That's why I love dance, we don't need to speak. We just move together and there's a human connection that happens – even better than the communication of words.
The first thing I need to make them is a family. I need to make them feel that they are suffering together [laughs], sweating together. (…) I work with chaos, and I'm giving them the power. If the group is together, everyone will help each other, or the people who are more strong will help the

weak, naturally – in choreography, in the steps, even in the energy of the group. My job is to control that and to give them that power of 'family' so that they can carry each other.
We are dealing with people that haven't danced before and never do the art, so it's not fair for me to expect them to blossom in two days. (…) To be honest, I never think the performance is good enough, I am a dancer, you know.
Art is always the most important, because art is giving humans the power to express how it feels. (…) I really believe that art is the solution for the world, and I am one of those vessels.

To sum up: The roles are articulated slightly varied by the three art instructors, with Andy modestly seeing himself as a facilitator, Daniela highlighting her role of a collaborator and Pako feeling like a 'vessel' for art in school. However, they clearly agree on a common success criterion: to empower the young people by challenging them, helping them to do something they value and to experience the potentials of creative teamwork.

The art instructors did not see themselves as teachers; they did not aim at certain scholastic skills. Instead, they used their artistic skills in order to promote playfulness, self-discovery, group identity, creativity, bodily communication, performativity and collaboration as what Pako describes as basic "life skills".

Observations

The following case description of the instructors' working methods and the effects on the students is based on the researchers' observations through the first and last workshop sessions. Only a selection of the instructors' activities and methods are described below.

Visual art

Daniela Stoian's workshop attracted students who were curious about or already engaged in visual art or simply not interested in music and dance. The workshop needed a lot of materials and tools, good light, tables and time for cleaning up afterward. It differed from the other art workshops by the necessity of current verbal instruction, ongoing dialogue and the use of warm-up games and drama exercises to stimulate cooperation. DS clearly articulated that these were *art-based* activities. Thus, one of her slogans was "develop your weirdness, do art".

After an introduction circle where everybody learned each other's names, she introduced a flexible plan for the whole workshop, the tasks, materials and tools. She emphasized the value of group work: "Remember, you are there for each other"…"Everything is done better together".
The first day the main task was drawing. The students produced a common drawing on large pieces of paper, each student having his or her own part to draw. The genre was a crossover between figurative and abstract art. From the very beginning, DS organized the paper pieces in order, so they could easily be presented in context on stage later on. Having settled on a framework, she invited the students' active participation and co-determination, firstly about what to draw. She showed and explained how 4-5 basic colors can be mixed to almost any color on a plastic plate, and how to paint with colored water with different brushes or using fingers and hands. "Let your hand do it. Don't think too much"…"No pressure, have fun!" Many were quick learners or already familiar with the techniques, so the products were generally of good quality. Most students were sincerely proud of their new painting. During the process, DS put on some Japanese jazz music – "jazz is floating - just like painting" - while she circulated between the tables.

DS encouraged students by highlighting even small progress, smiling and giving hugs. "Thank you for listening to me". Several times she asked them to call her Daniela, not 'teacher'.

Later on, the group produced masks, and finally some lighting and choreography was added. At the end of the day, the group had to speed up the activities due to limited time. Here, some chaos occurred around a couple of boys, but DS did not scold them: "I know you are tired". She asked the

students who had already finished their own tasks to help groupmates who were behind schedule.

Figure 11. Painting i groups. Photo: B.D. Austring

After the break, the responsibility for the various pictures and props was distributed. Then the whole process was rehearsed. The last rehearsal took place without DS's instruction. She literally placed tape over her mouth, and the students had to remember the progression themselves. Other students entering or leaving the hall disturbed the final rehearsal on stage. It turned out to be an exercise in choreography and collaboration at the same time, though done somewhat nervously and chaotically. However, the school presentation went well. After the presentation, DS warmly praised the group: "You are artists, you have been doing all this, not I".

Dance

Dance was popular; the dance groups were the largest. What characterized the dance workshop was a high level of activity and energy from the beginning to the end of the day. As instructor, Pako appeared very experienced and able intuitively to create choreographic group sequences, at the same time giving everyone an individual focus when needed. He enjoyed a high status in the eyes of the students, as they simply did what he asked of them without needing to raise his voice.

Pako started by making a circle of students for exchanging names and dance experiences. Some, mostly among the girls, had danced before. To calm the inexperienced ones he offered: "If you have danced before, take it easy. If you have not danced before, take it easy. I will challenge you all, but we are a team". After the circle, there was not much further dialogue between Pako and the students, but many one-way work instructions were given in an intensive, still playful, warm and humorous atmosphere.

The show was built up sequence-by-sequence, layer upon layer, to the sound of youth appealing music: "I focus on movement, not steps". "My way of working is repetition". The sequences were

rehearsed more times in a row, first slowly, then at an increased pace while adding or removing details all the time, still with respect for their age, physique and level of dance skills. Despite the one-way communication, Pako was open to students' individual input. When a boy showed a 'moon walk' or a girl made a pirouette, he included both in the choreography right away. And when another girl suffered from a sore knee when bending it, he simply adjusted the choreography so she could do her solo standing.

When the progression was almost in place, Pako demonstrated and instructed less and less during replays. Near the end, he threw himself into the crowd of dancing kids, distracting them by pushing and getting in their way. The dancers all laughed, still trying to stay on track. "If you can do it with me messing things up, you can do it anytime and everywhere", he explained.

Just before the public performance, he gathered the group into a final circle to encourage them: "Do not worry. As a team, you are protected. If you fail, you just smile and continue. Nobody else knows the choreography so they may think you just did a solo. And I protect you, all mistakes are my fault (...). Now it is done. Now you just need to have fun".

Music

Andy Penny also began his workshop by gathering 10-12 students in a circle. Here, everybody gave their names and told about their experience and interest in music. Keeping the circle, he placed everyone on a chair. Then he introduced whatever instruments were available in the room: triangle, claves, tambourine, congas and various other drum types. Everyone got a drum or a conga, and students quickly learned a simple basic rhythm. It sounded surprisingly coherent. In quick succession, a series of different rhythms were introduced and practiced and after a while, each rhythm formed a sequence. The first couple of sequences were very easy to learn, but gradually they became a little more complicated. One of the boys seemed to give up even during day one.

AP, sitting at a drum kit, worked from the available know-how; he was open to almost all suggestions and included whatever skills the present students had. A girl mentioned that she sometimes sang and played the piano with her sister at home; consequently, AP asked her to do it as part of the performance. He had to ask several times, but after a while, and despite shy protests and denial, she agree and formed her own sequence. The same went for two boys, one of them who played the bass a bit, the other who composed music on his computer.

Andy had a commentary scale from "rubbish!" to "getting better" to "amazing", every time said with a big smile. The performance was completed after 11-12 sequences. After a short break, the order and the division of roles were finally agreed on for the final performance - after a vote on what gestures and attitudes one shows when shouting one's name during the introduction part. Then the whole progression was rehearsed a couple of times.

AP encouraged the group to continue playing after the workshops ended, as "I am here only for two days". It has been successful at some of the schools. After the second workshop e.g. two boys from Sydfalster Skole signed up for lessons in bass and violin.

Selected teachers' observations

Teacher 8: The fact that artists come in from outside, and make the students use their bodies in a different way than they do on a daily basis - it gives them SO much on the personal level ... Much more of that, please!

Teacher 5: Students learn a lot in music. Drums were very popular. They liked Andy as a teacher very much. He allowed improvisation, consulted with the students. They created the title of the group. Dancers became stronger, more organized, more enthusiastic. Visual art group used more techniques and materials than in usual lessons (drawing on plastic bags, making constructions with wooden sticks and plastic, etc.). Children were involved in design

of performance decorations. They even use work protective gowns in the performance. During the project, students could express themselves. Regular activation of creativity, improvisation. The level became higher. They were engaged very much: "Will they come the next year?".

Teacher 3: A girl was almost too shy to sing in public and had severe problems coming over it. Andy asked her several times, but the amazing thing was that a group of boys encouraged her a lot too: "You can do it!" And when she finally did it, they praised her a lot".

Short analysis

Individually, the three art instructors had their own style and work methods, due to both their personalities and the art form that they practiced. What they did have in common, aside from obvious artistic expertise, was open-mindedness, a readiness for change, tolerance, a focus on both individuals and the group, a willingness to take risks and plenty of humour.

Conclusion

Based upon surveys, observations and interviews we are able to conclude that the students, seen as a whole, significantly improved their individual level of the aesthetic art languages offered, related to the level described in the schools' status reports. Especially, the surveys and students' interview statements prove this, but also the observations and interviews support the findings. The data also shows progress within development of creativity and ability for self-expression.

Regarding the art related 'life skills' mentioned, primarily the observations show that e.g. playfulness, collaboration and performativity were developed among most student, but not knowing the previous levels for this, the research is not able to categorize the degree of progress.

Conclusions

When analyzing the data related to the six main goals of the project, the results vary depending on the students' individual starting point before the first workshop, starting points, which are not available for the research. Instead, the research refers to generally worded status reports written by teachers or headmasters. Here, a risk of generalization and bias is always present.

Another possible source of error is the fact that part of the collected data is qualitative: Students, teachers and artists spoke their minds and expressed feelings linked to a specific time and context.

Finally, the data is not compared to similar data from a control group of students, which can create statistical uncertainty.

However, having recognized these potential inaccuracies, the collected empirical data still appears to be of high quality. A high percentage of the participating students answered the survey questions, a large number of observations were conducted and the interview material is comprehensive.

Here, we will briefly go through the six themes focused upon, referring to the respective analysis sections for details and nuances.

Foreign language learning

Students' English speaking and understanding has shown significant positive development.

According to the surveys, the observation part, as well as the statements of both students and teachers, the level of spoken English and the students' communication abilities and courage to speak improved noticeably during the workshop period. Having attended only 6 days of working in an art workshop, the majority of children clearly state they gained considerably more skills within English understanding (82%) and English speaking (83%). The main driver was the necessity of communicating in English and a learning environment that legitimated trial and error.

Inclusion and motivation

Students' inclusion and motivation has shown clear positive development.

The survey, interviews and observations points at the fact that the Reach Out art-based workshops promoted motivation and inclusion among the students. Single cases also support the notion that the workshops had a positive impact on motivation and inclusion on an everyday level in normal school context.

Knowledge about other countries

Students' knowledge about other countries has shown no clear positive development.

Although the research data does show examples that some learning about other countries took place, this was primarily caused by the three art instructors, and a majority of students did not learn much new, either because they had the knowledge in advance or because not much new information was offered.

Personal development

The potential for students' positive personal development by doing art-based activities is significant.

The Reach Out workshop period made room for personal development due to the physical environment created by the art instructors. It enabled students to experiment with new roles and identities

and to discover new aspects of each other's personalities and talents. During workshops, they needed to learn how to be open and ready for something new and to collaborate with new people. Finally, the performances gave them more confidence in themselves and a vital experience of success. Generally, students developed because they were challenged, among other things, by having to do performances, so they needed to leave their personal comfort zone.

Understanding of democracy and human rights

The potential for students' better understanding of democracy and human rights is significant.

Even though the research was not designed to show whether students became more or less democratic during or after the project, the data indicates that the art-based workshops established a democratic learning environment and, as such, represent democratic values on a microscale based on helping each other, group decision taking, redistribution of status and balancing individual and collective consideration. Furthermore, the workshops seemingly promoted democratic competences, in the sense that students practiced how to speak up, vote, listen to each other, make compromises, etc.

Art-based learning

Students' level of art-based skills shows significant positive development.

Based upon all collected data, the study concludes that most students significantly improved their individual skills regarding the aesthetic art languages offered. The data also show progress within development of creativity and ability for self-expression. To students, the workshops also offered contemplation, fun (77% agreed to this after the third workshop session) and a pleasant break from daily school life, and potentially some transfer of performativity to other school subjects. To participating teachers, it offered the possibility to obtain a new and more nuanced view of individual students.

Figure 12. Detail from a dance workshop. Photo: B.D. Austring

Perspectives

The conclusions in this report reflect a core part of studies that deal with the implications of art-based teaching in an educational context. Accordingly, there is evidence that art-based teaching can be applied in order to promote academic learning, personal development, inclusion, social skills and a sense of democracy (Bamford, 2006; Catterall, 2009; Holst & Chemi, 2016; Winner et al. 2013). The same conclusions are found in the Reach Out project.

When comparing the Reach Out project with the "Exchanges For All" project, it seems evident that Reach Out is not able to promote strong relationships between people from different countries, at least not to the same degree as the "Exchanges For All" format. On the other hand, the study indicates that the students' interest and motivation were partly produced by the newsworthiness that the artists represent. Thus, there seems to be pros and cons regarding the organization of the project.

In order to strengthen the students' learning outcomes in Reach Out, with respect to the category "Knowledge about other countries", it might be advisable that the schoolteachers introduce the artists and the countries they come from more intensively before or between the workshops. Alternatively, the students could have some type of continuous online interaction with the artists and the students from the other countries using social media. This would possibly strengthen the students' knowledge about other countries and their feeling of being part of a cross-national community.

The study demonstrates that communicative competences are developed through communication. In the workshops, English was both goal and medium, which can explain the significant development already described. It underlines that the cross-national interactions and activities offer unique opportunities regarding the practice of English speaking. Additionally, the international art instructors prove to be able to inspire and motivate the children in a way that seems related to their role and position as artists and foreigners.

A recent Danish research study, "Orality in foreign language teaching" (Andersen, 2020) highlights another three preconditions for successful learning of foreign languages at school: 1. Class' social norms, 2. Students' motivation (communication readiness) and 3. Psychological security. During the Reach Out project, all the three preconditions were met:

1. The social norms of speaking English were already positive due to the general high status of this language in all three countries involved, but also the high status of the art instructors speaking English supported this norm.
2. Students' willingness to communicate in English were very much a product of the psychological atmosphere that the art instructors managed to create by never correcting or emphasizing how to speak English correctly. Only the message mattered, which made perfect sense for the students. They were motivated from activities with a high degree of openness and dynamism, where the instructors followed up on the students' initiatives and let their views and interests influence the results.
3. The students' collaboration in joint activities both gave rise to authentic communication and improved their internal social relations increasing their feeling of security in the group.

In general, when teaching English in class, schoolteachers have not the same possibilities to establish this kind of authentic communication. Furthermore, it is difficult to be part of students' everyday life and at the same time maintain 'star quality' in the eyes of the young people. Thus, the Reach Out format represents an important and effective boost to classroom education that advantageously could be used more often during secondary school involving a variety of arts and artists.

A final striking finding relate to *participation*, both in terms of the students' high interaction intensity and the special quality of participation, 'sharing' and 'collaboration', that the professional artists manage to establish. In the final survey, as many as 89 % of the students agree with the statement "During the workshop I felt included and part of the group", either with the value 'strongly agree' or 'agree'. Despite the relatively short time span, the students felt they were met by the artists along the way. According to the observations, several students even reacted on the inclusive, democratic communication way of working by considering the art instructors as a new personal friend - despite the significant differences in language, culture and age. The vast majority of students were fully engaged - physically, emotionally and cognitively - in learning processes that are outside schedule and exam requirements. They simply did so for pleasure, but also because they felt that it was absolutely necessary in order to achieve important personal and shared goals.

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Appendix 1: The survey questions

Dear student. We are interested in measuring the impact the workshops have on well-being, learning and learning-motivation. Therefore, the following questions are about the workshops as well as about your general school experiences. All your answers will be anonymous. Mikkel Snorre Wilms Boysen and Bennyé Düranc Austring who are Danish researchers from University College Absalon carry out the research project.

I am a...

(1) ❑ girl
(2) ❑ boy

I am from...

(1) ❑ School - Stubbekøbing
(2) ❑ School - Møllebakkeskolen
(3) ❑ School - Klaipeda Sendvario
(4) ❑ School - Wejherowo
(5) ❑ School - Sydfalster Skole

I participated in the workshop with...

(1) ❑ Pako (PT) - Global Dance
(2) ❑ Andy Penny (UK) - Music
(3) ❑ Daniela Stoian (RO/DK) - Visual Art

My motivation for learning in school is generally...

(1) ❑ Very high
(2) ❑ High
(3) ❑ Moderate
(4) ❑ Low
(5) ❑ Very lov
(6) ❑ Don't know

My well-being and happiness in school is generally...

(1) ❑ Very high
(2) ❑ High
(3) ❑ Moderate
(4) ❑ Low
(5) ❑ Very lov
(6) ❑ Don't know

My interest in art-based activities (for example drama, music, painting, dance) is generally...

(1) ❑ Very high
(2) ❑ High
(3) ❑ Moderate
(4) ❑ Low
(5) ❑ Very lov
(6) ❑ Don't know

In the following questions, please rate to what extent you agree or disagree with the statements. It is important that you are honest, and please remember there are no right or wrong answers.

The workshop was …

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
Fun	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
Exciting	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
Motivating	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
Challenging	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
Relaxing	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

Foreign language speaking: During the workshop…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
I learned new English words	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I tried to speak English with the teachers or classmates during workshops	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I understood what the workshop teachers said in English	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

Art-based learning: During the workshop…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
I learned something new within the field of dance, music or visual arts	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I learned how to express myself in a new way	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I improvised and used my creativity	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt united with my classmates	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt that the art-based activities made it easier to communicate in English	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

Inclusion and motivation: During the workshop…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
I felt motivated and engaged	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt included and part of the group	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I observed that some of my classmates was not included	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I participated in the activities	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I worked with someone that I normally don't interact with	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I experienced my classmates in a new way	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

Personal development: During the workshop…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
I did something that I haven't done before	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I challenced myself in new ways	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I was forced to do something, I didn't enjoy doing	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I was forced to do something, that turned out to be exciting and interesting	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt that the instructor saw a side of me that my teachers don't normally see	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
My friends saw a side of me that they don't normally see	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

Knowledge of other countries…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
During the camp I learned something new about Lithuania, Poland, England or any other European countries	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
During the camp, the instructor told me something about other countries, cultures or traditions that surprised me	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

Understanding of democracy and human rights: After the camp…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
I now feel I'm a bit more a part of a European community	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

After the workshop…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
I felt that my self confidence had grown	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt good	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt inspired	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt more related to my classmates	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt that I had made new friends	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
I felt that my English skills had improved	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

In the future, I would like to have more…

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Don't know
Teaching similar to the workshops	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
Art-based teaching (for example music, dance, visual art)	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑
Teachers and instructors from other countries	(1) ❑	(2) ❑	(3) ❑	(4) ❑	(5) ❑	(6) ❑

The last survey also included the following question:

Now, we want you to compare the three rounds of workshops that you have participated in:

(1) ❑ Altogether, I found the first workshop (October, 2019) most exiting

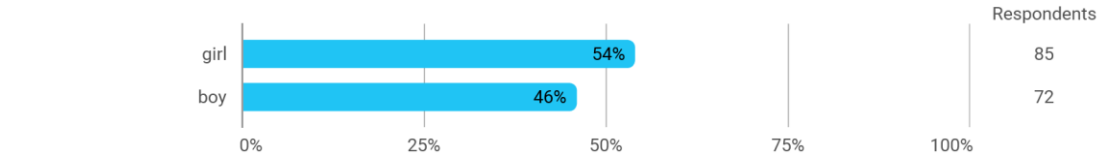
(2) ❑ Altogether, I found the second workshop (November, 2029) most exiting

(3) ❑ Altogether, I found the last workshop (February 2020) most exiting

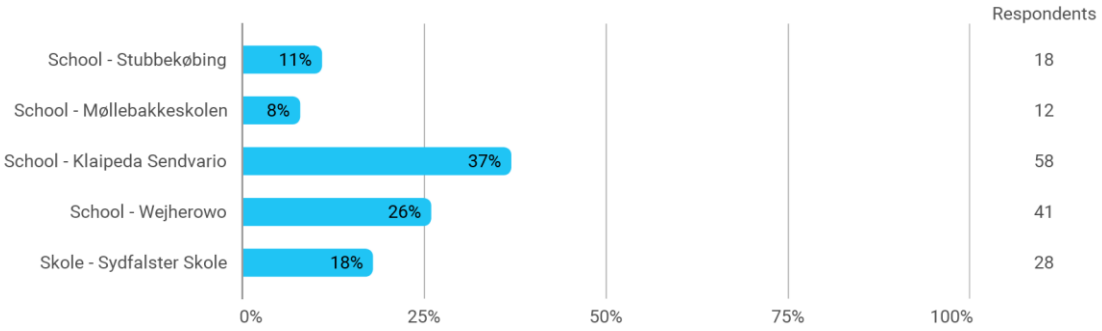
(4) ❑ I don't know

Appendix 2: The results of the first survey

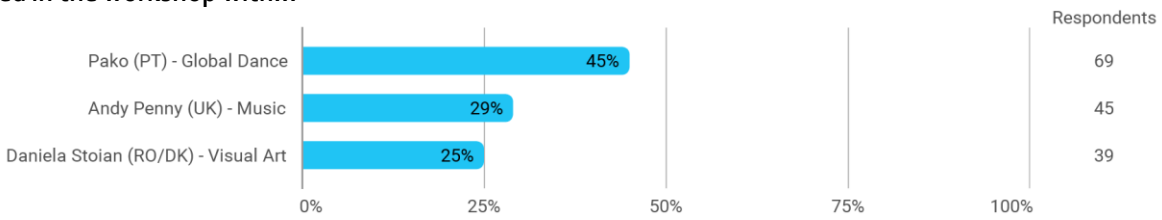
I am a...



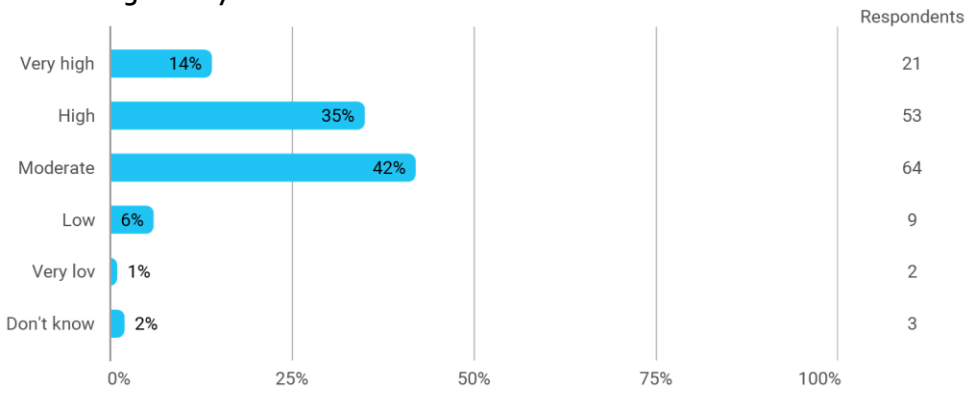
I am from...



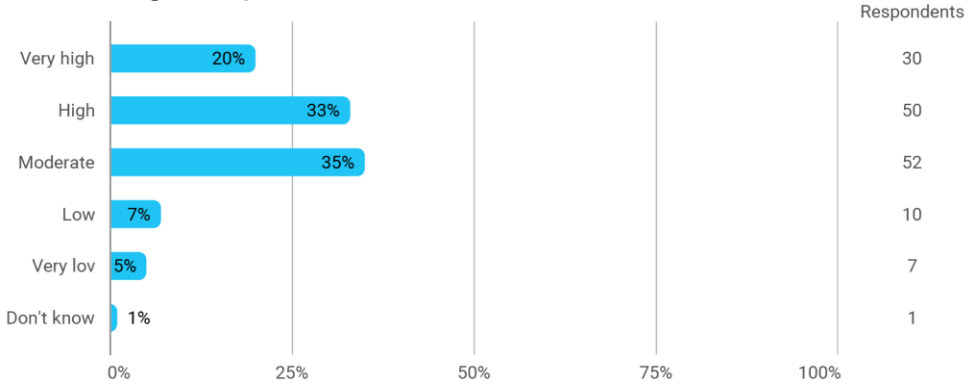
I participated in the workshop with...



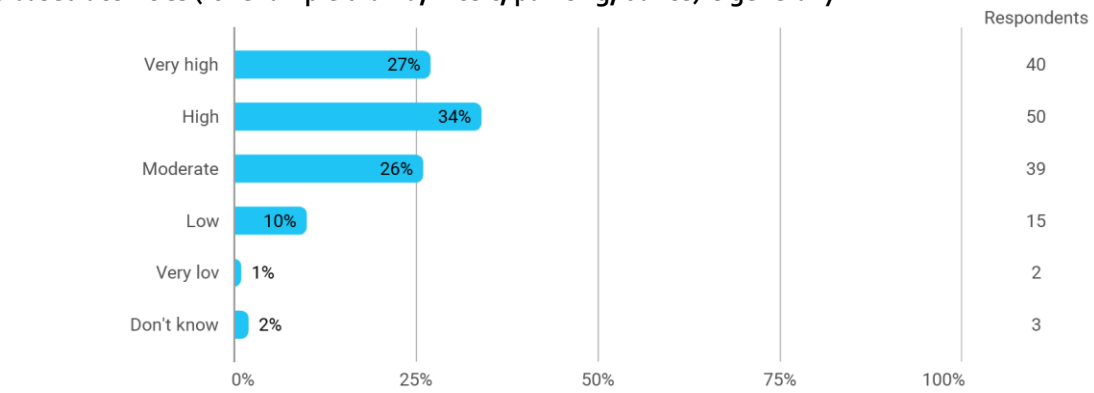
My motivation for learning in school is generally...



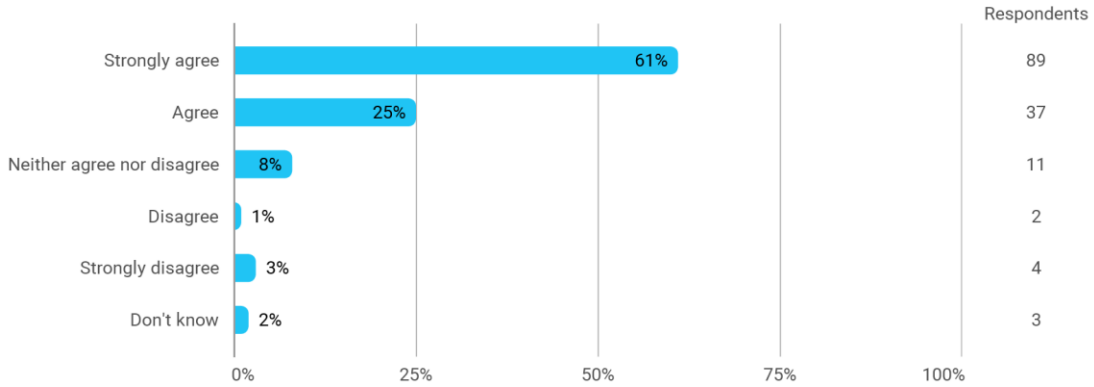
My well-being and happiness in school is generally...



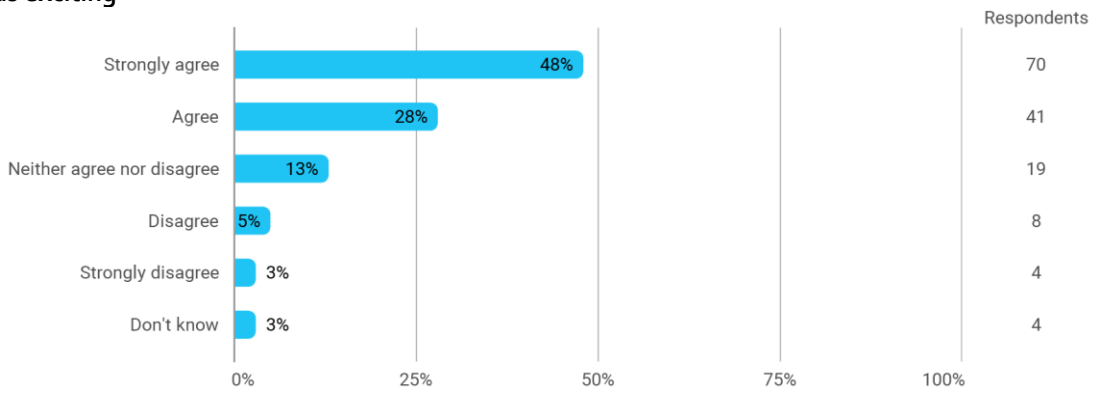
My interest in art-based activities (for example drama, music, painting, dance) is generally...



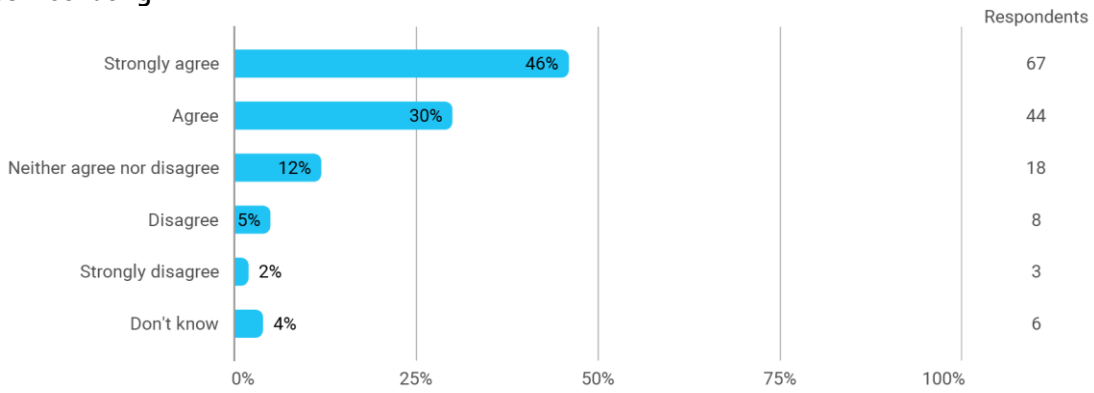
The workshop was fun



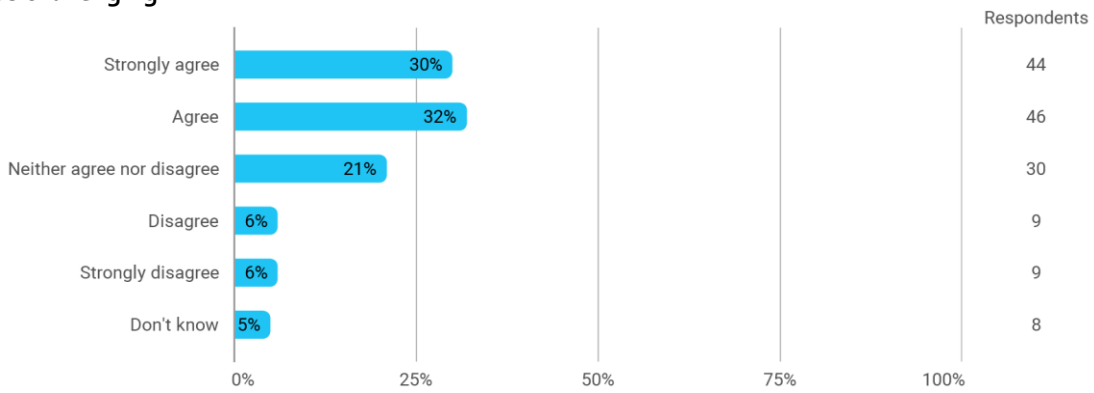
The workshop was exciting



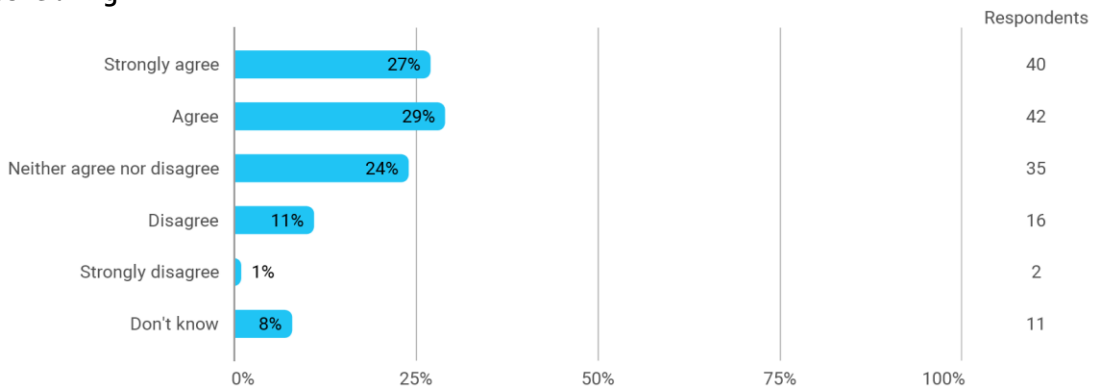
The workshop was motivating



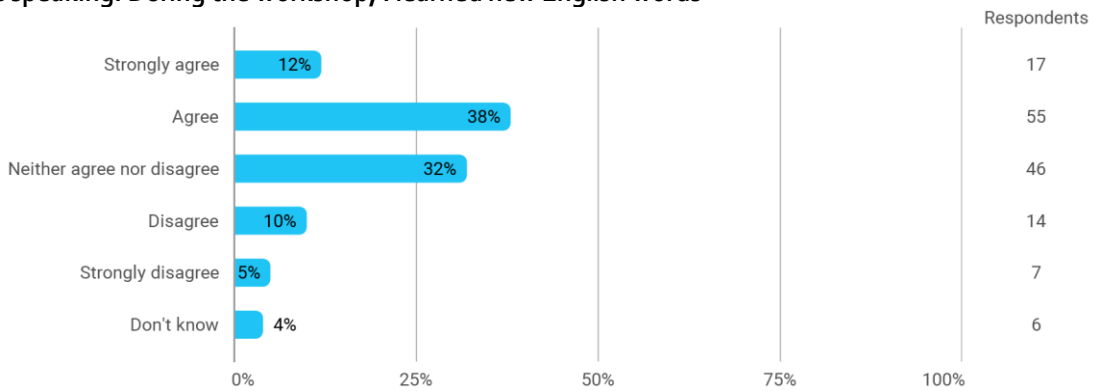
The workshop was challenging



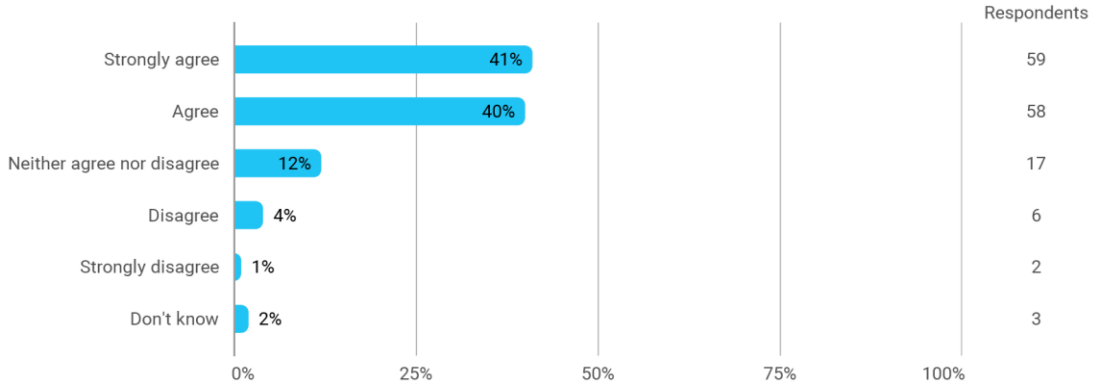
The workshop was relaxing



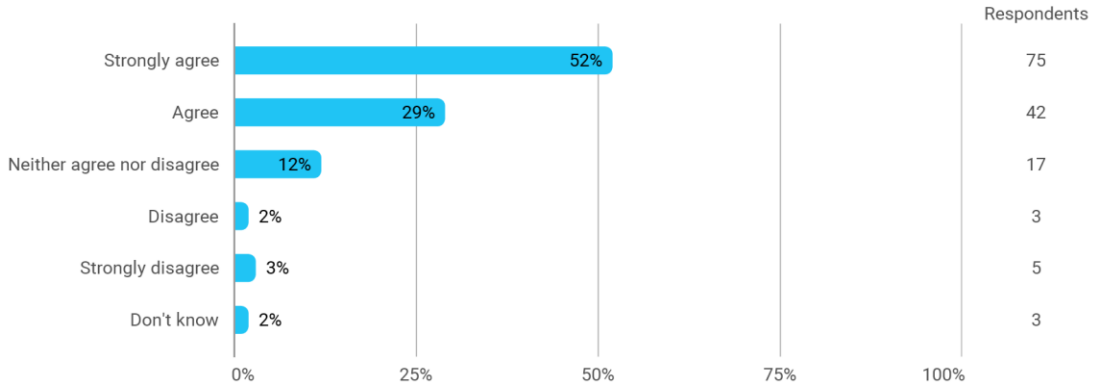
Foreign language speaking: During the workshop, I learned new English words



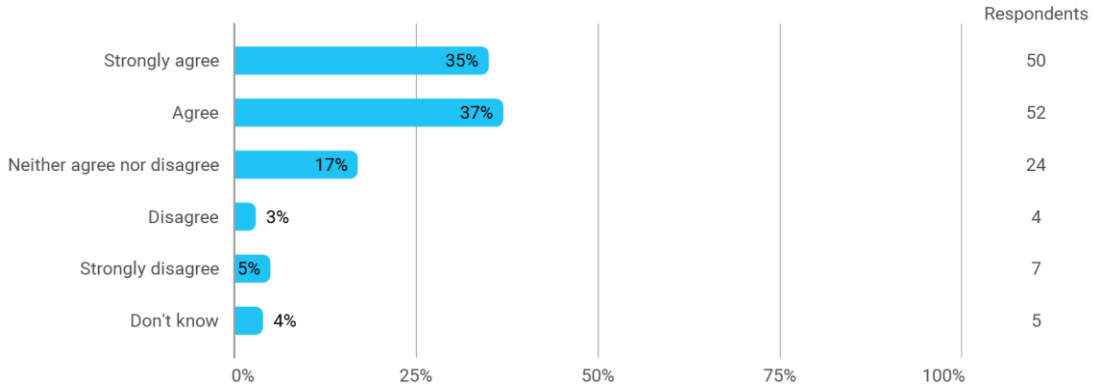
Foreign language speaking: During the workshop I tried to speak English with the teachers or classmates during workshops



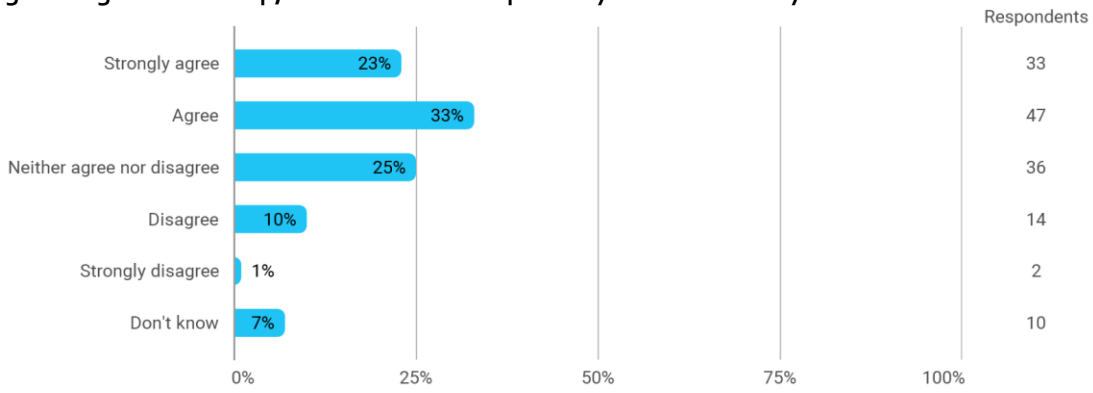
Foreign language speaking: During the workshop, I understood what the workshop teachers said in English



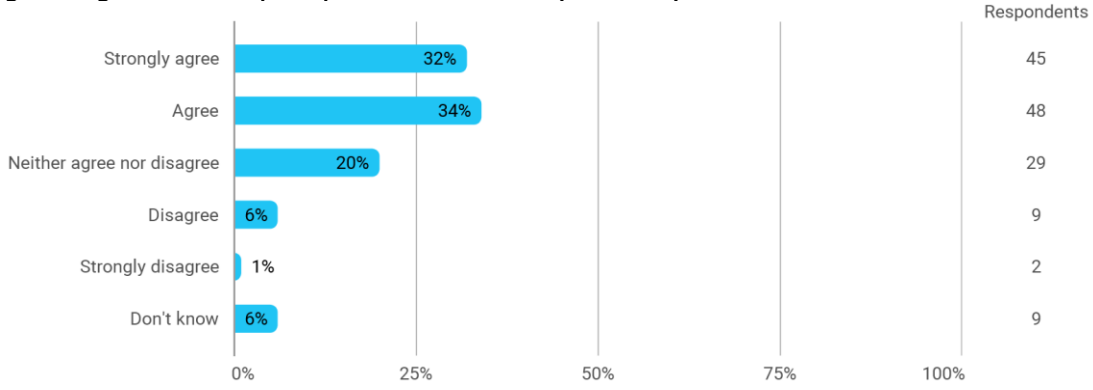
Art-based learning: During the workshop, I learned something new within the field of dance, music or visual arts



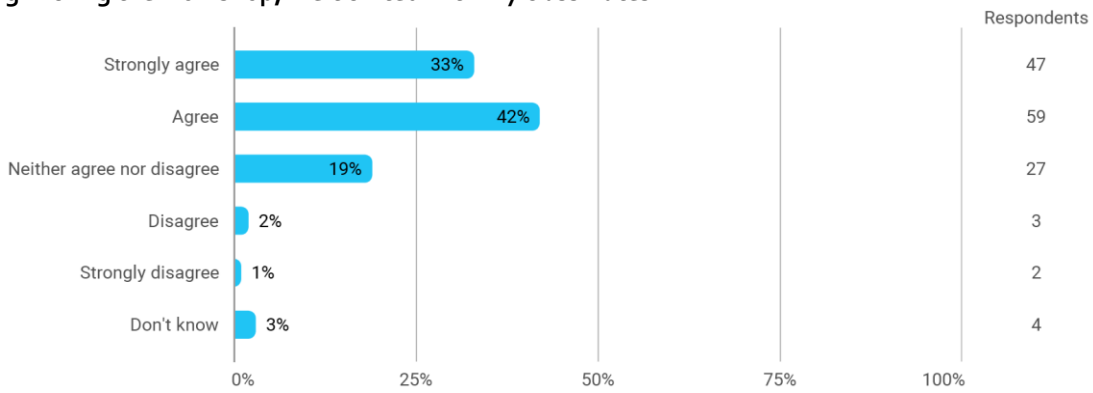
Art-based learning: During the workshop, I learned how to express myself in a new way



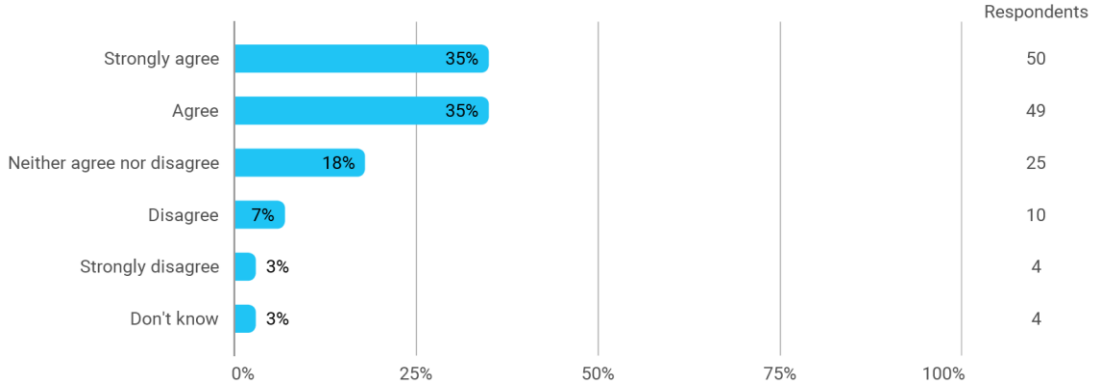
Art-based learning: During the workshop I improvised and used my creativity



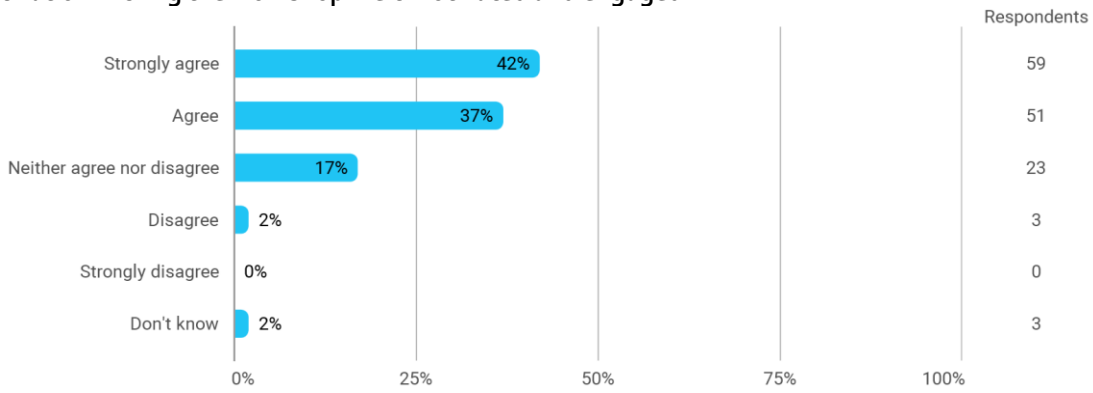
Art-based learning: During the workshop, I felt united with my classmates



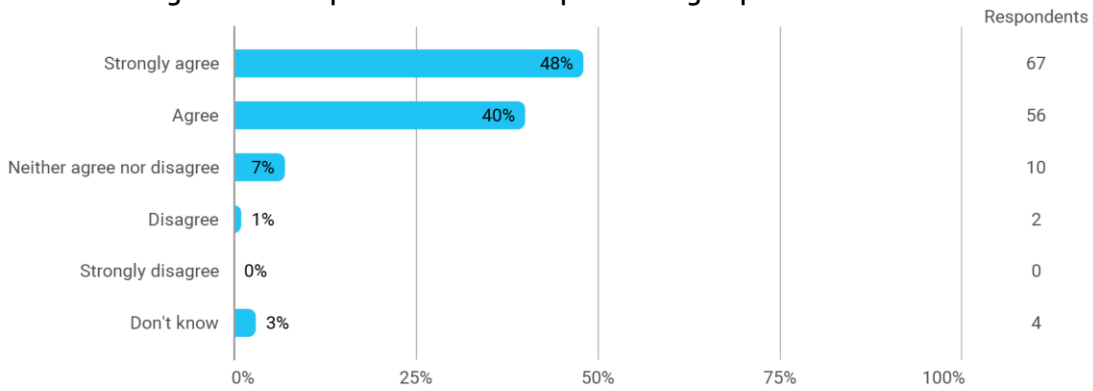
Art-based learning: During the workshop, I felt that the art-based activities made it easier to communicate in English



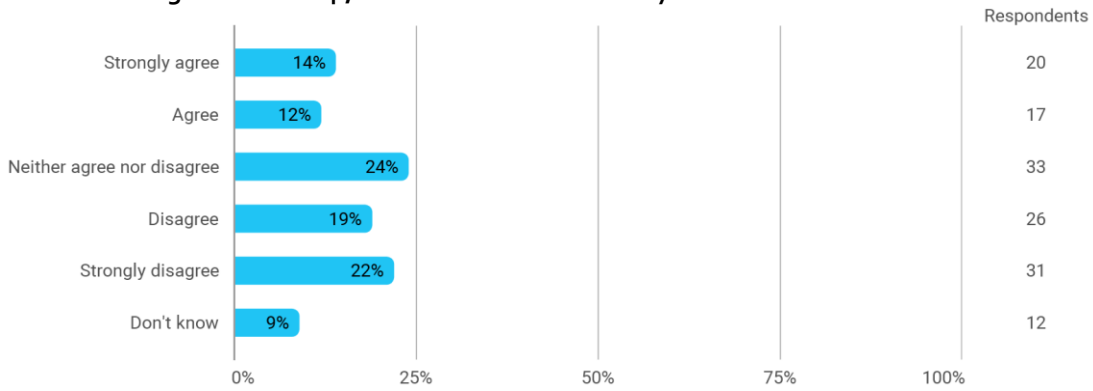
Inclusion and motivation: During the workshop I felt motivated and engaged



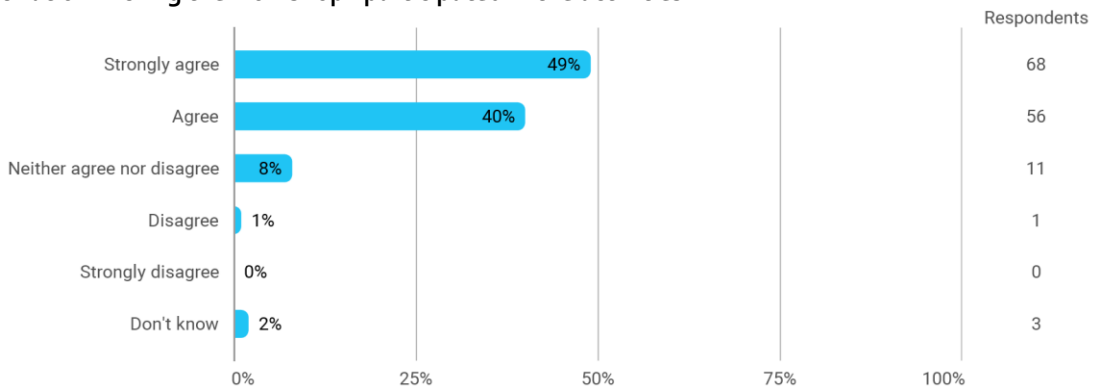
Inclusion and motivation: During the workshop I felt included and part of the group



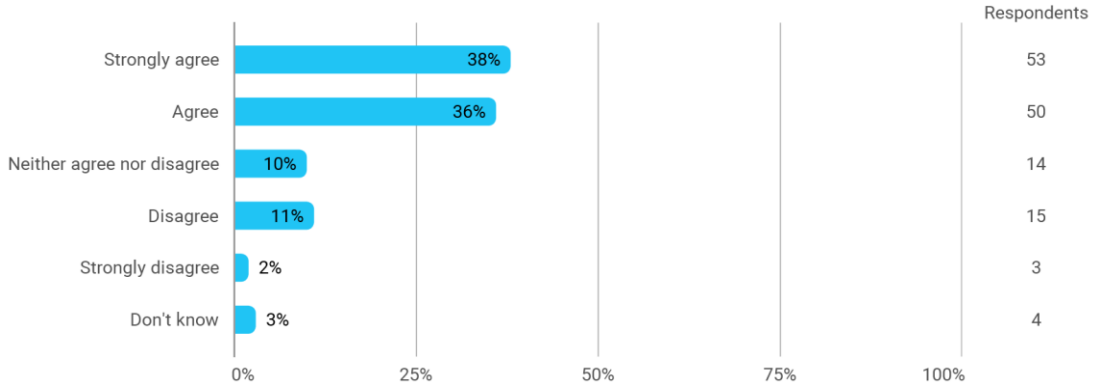
Inclusion and motivation: During the workshop, I observed that some of my classmates was not included



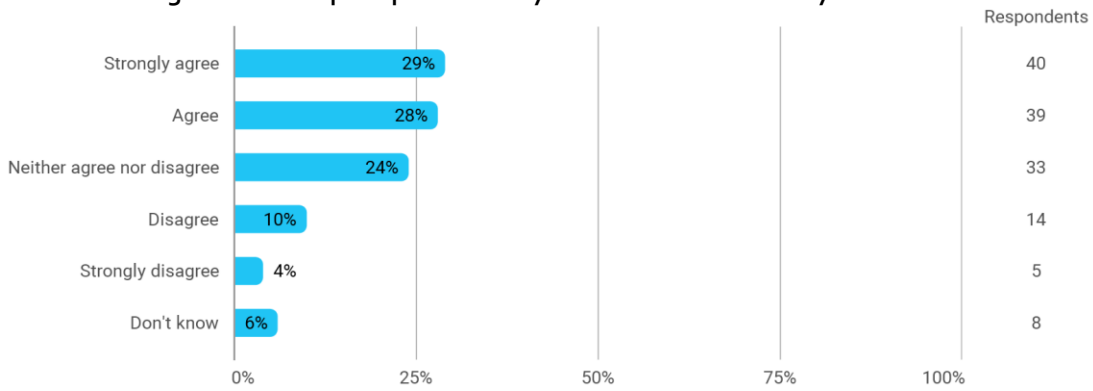
Inclusion and motivation: During the workshop I participated in the activities



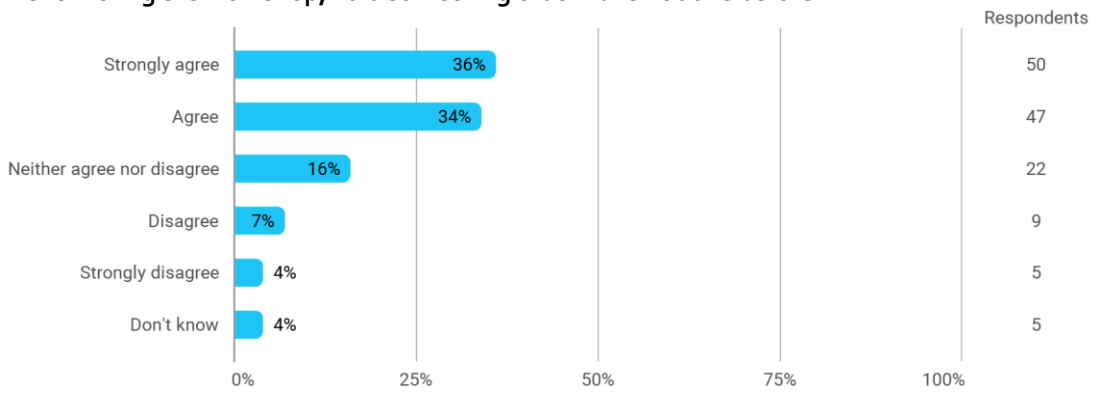
Inclusion and motivation: During the workshop I worked with someone that I normally do not interact with



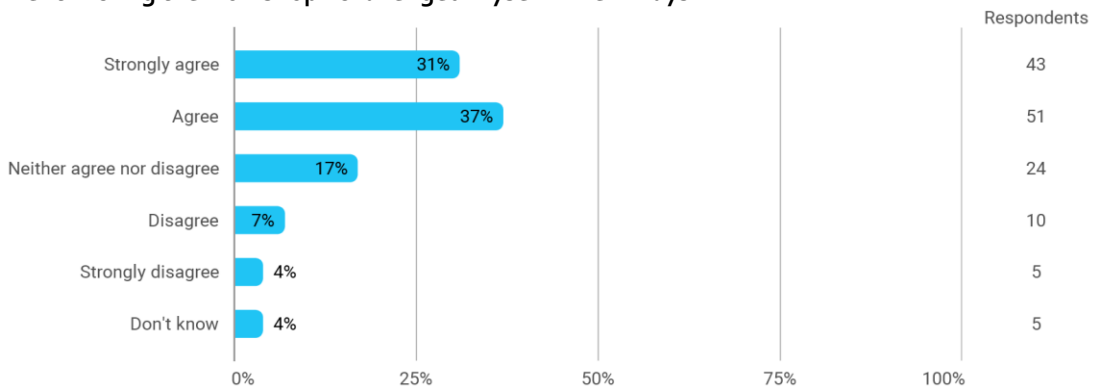
Inclusion and motivation: During the workshop I experienced my classmates in a new way



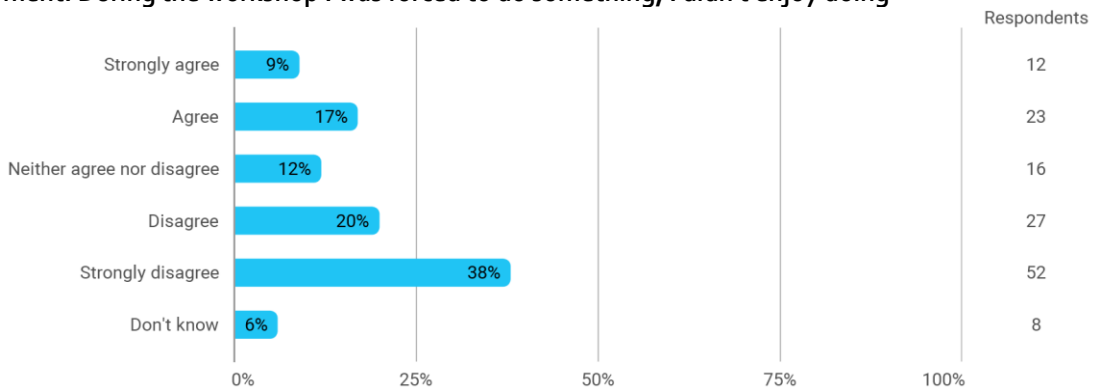
Personal development: During the workshop, I did something that I haven't done before



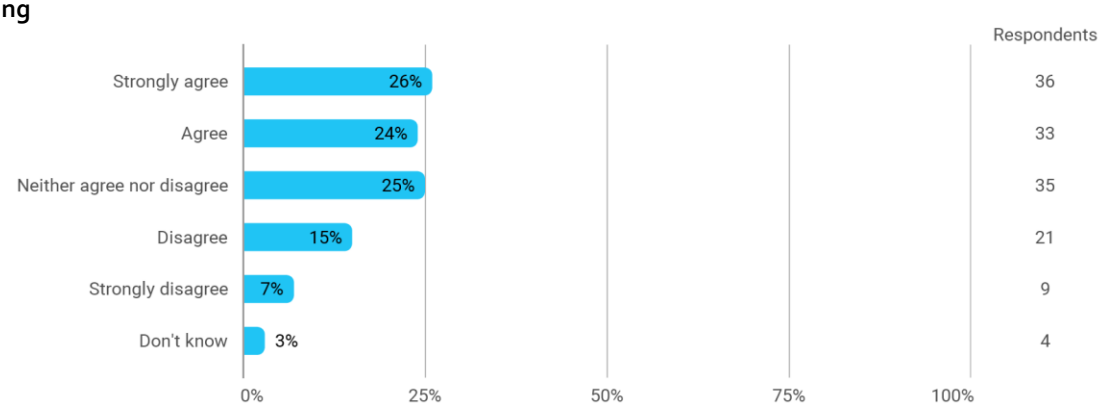
Personal development: During the workshop I challenged myself in new ways



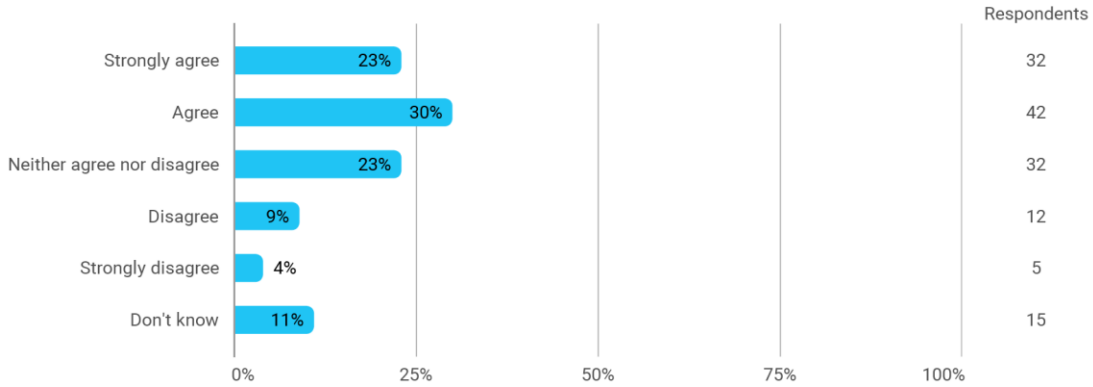
Personal development: During the workshop I was forced to do something, I didn't enjoy doing



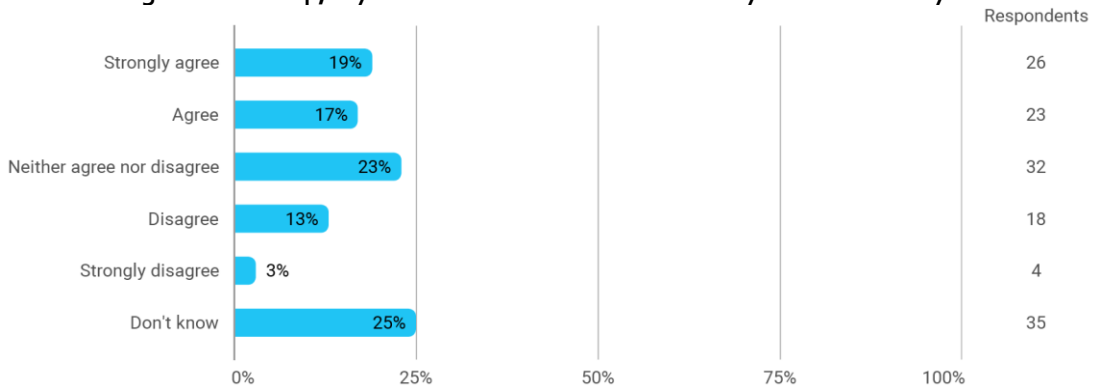
Personal development: During the workshop, I was forced to do something, that turned out to be exciting and interesting



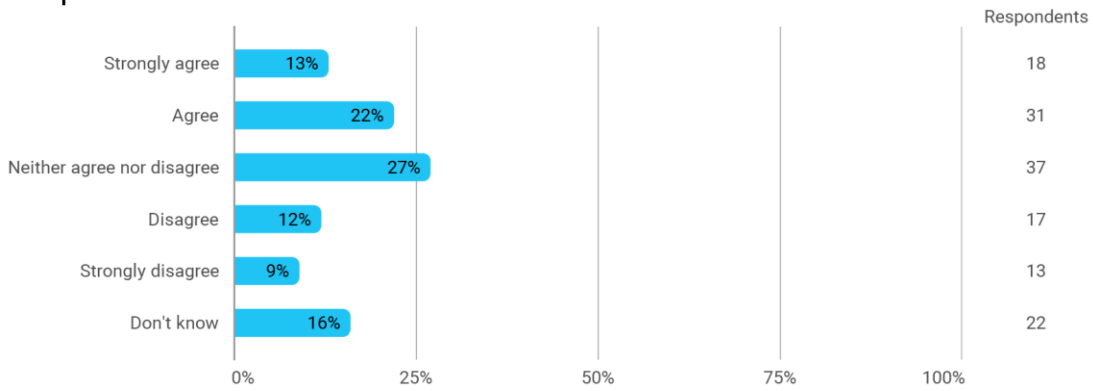
Personal development: During the workshop, I felt that the instructor saw a side of me that my teachers do not normally see



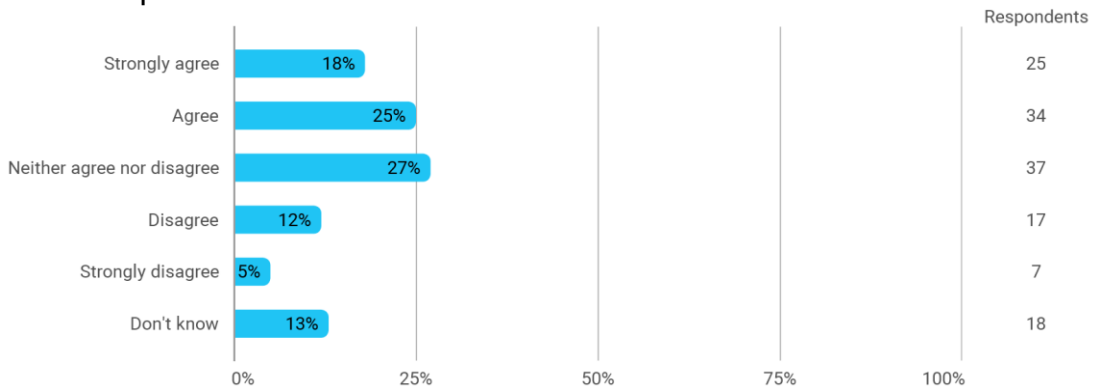
Personal development: During the workshop, my friends saw a side of me that they do not normally see



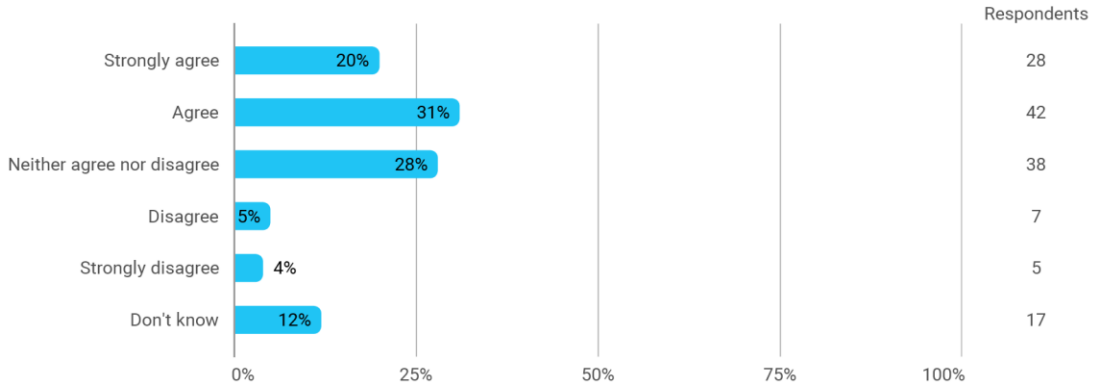
Knowledge of other countries: During the camp, I learned something new about Lithuania, Poland, England or any other European countries



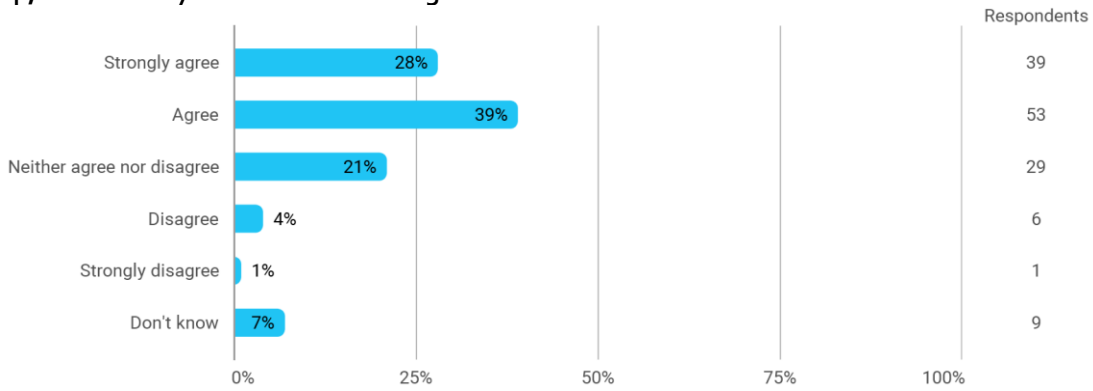
Knowledge of other countries: During the camp, the instructor told me something about other countries, cultures or traditions that surprised me



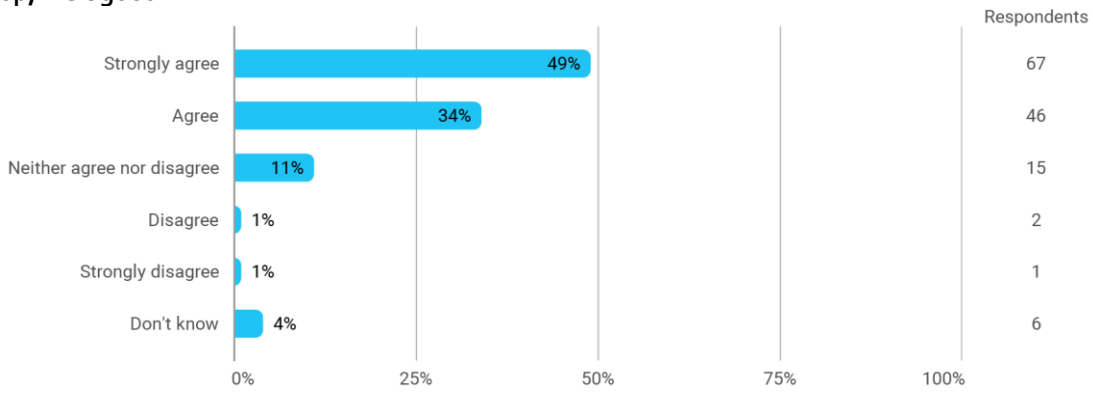
Understanding of democracy and human rights: After the camp, I feel I am a bit more a part of a European community



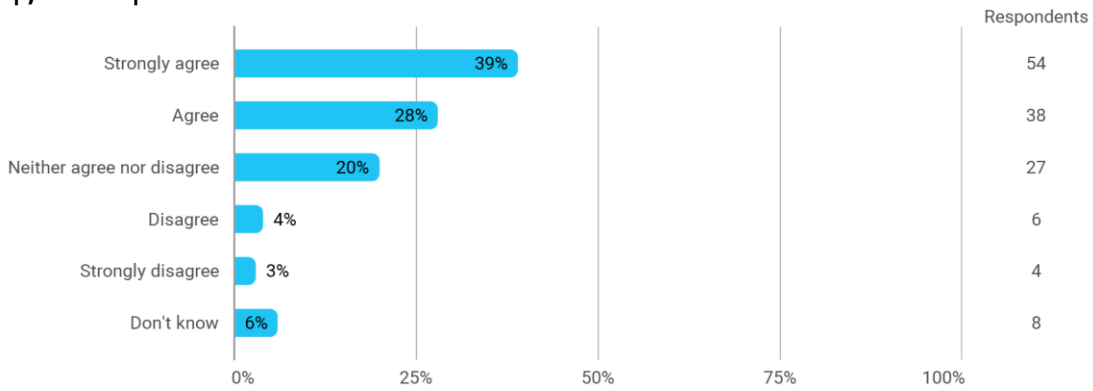
After the workshop, I felt that my self-confidence had grown



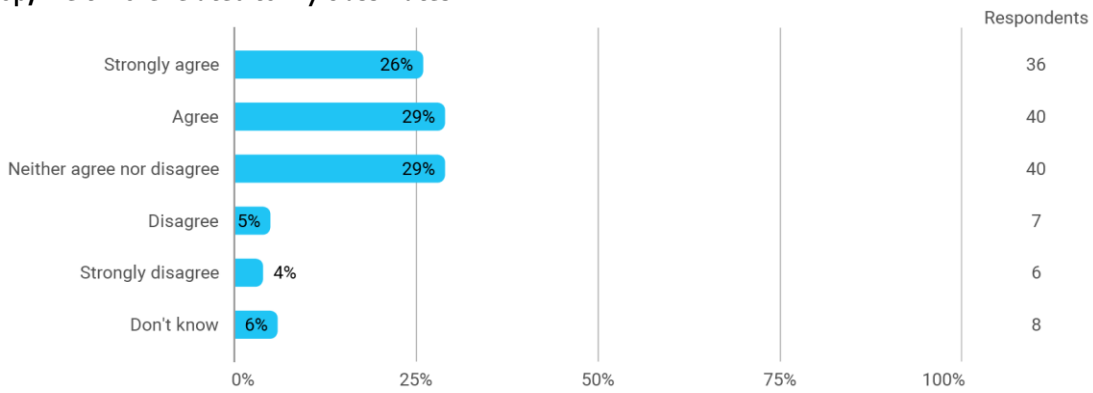
After the workshop, I felt good



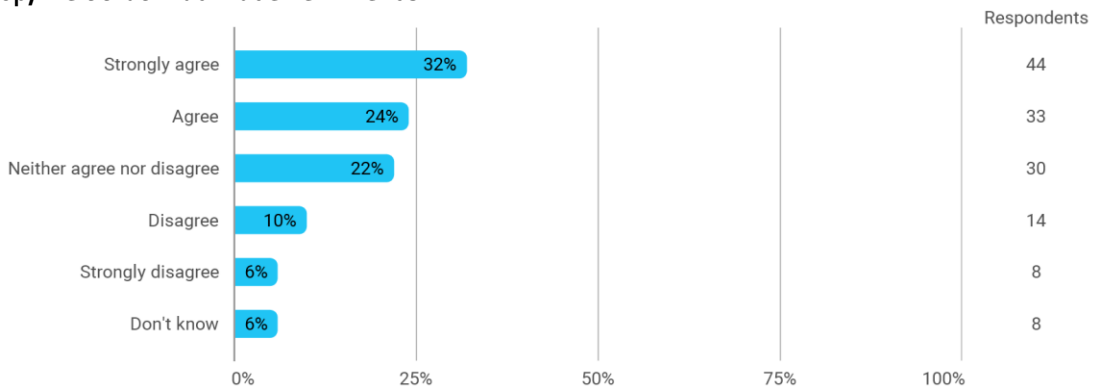
After the workshop, I felt inspired



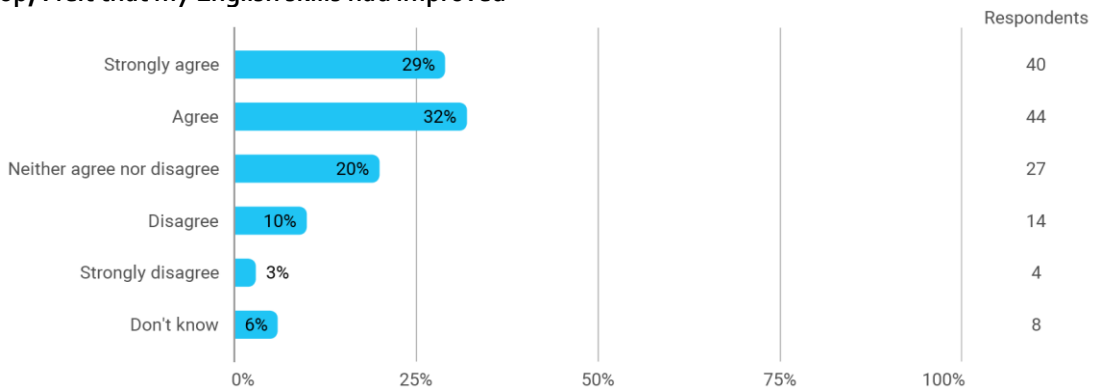
After the workshop, I felt more related to my classmates



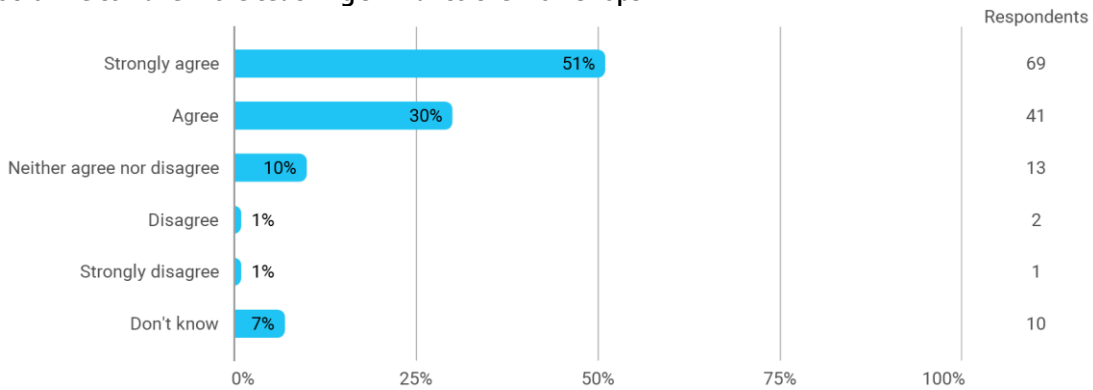
After the workshop, I felt that I had made new friends



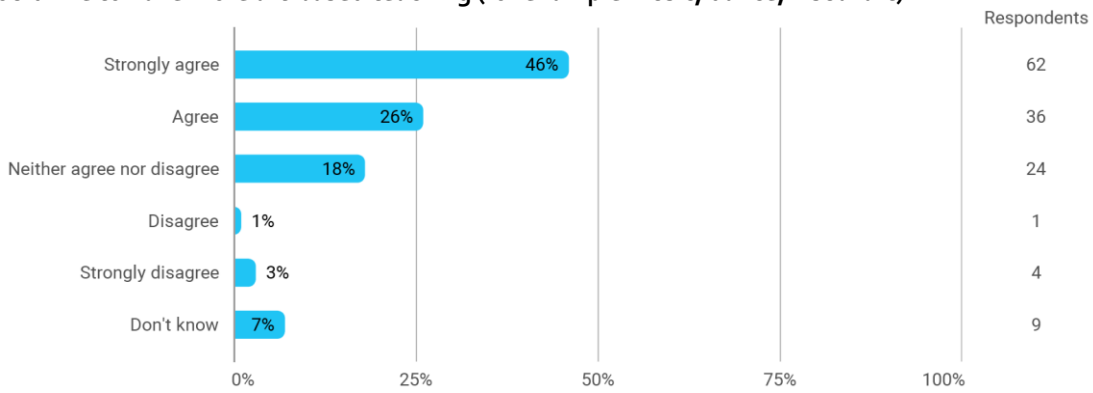
After the workshop, I felt that my English skills had improved



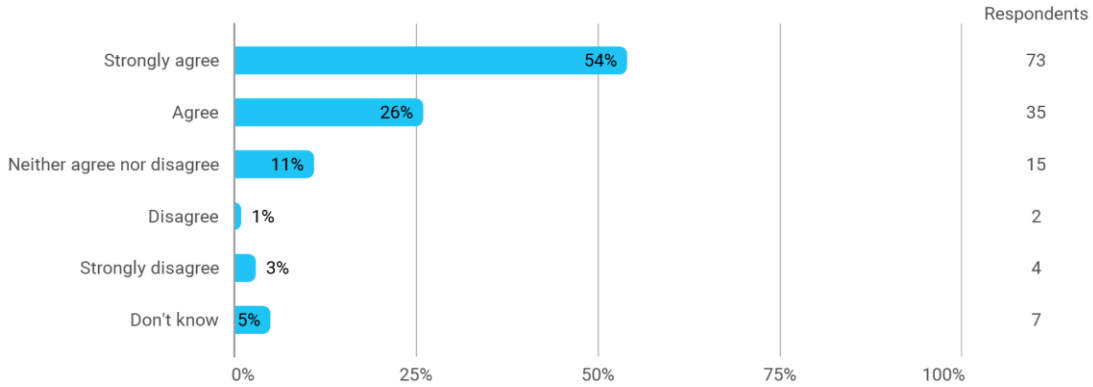
In the future, I would like to have more teaching similar to the workshops



In the future, I would like to have more art-based teaching (for example music, dance, visual art)

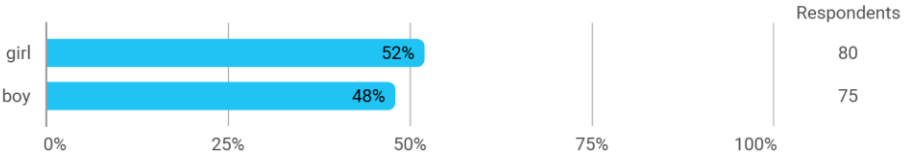


In the future, I would like to have more teachers and instructors from other countries

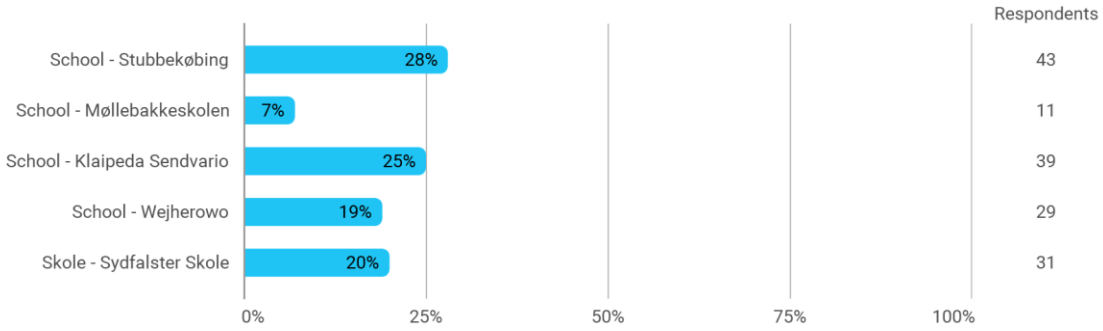


Appendix 3: The results of the last survey

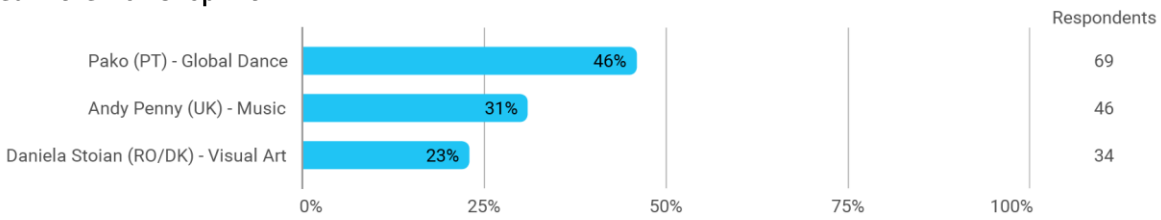
I am a...



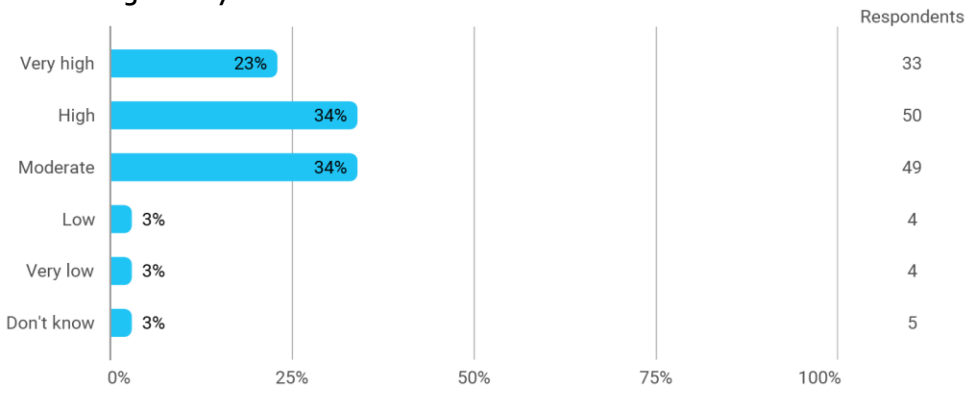
I am from...



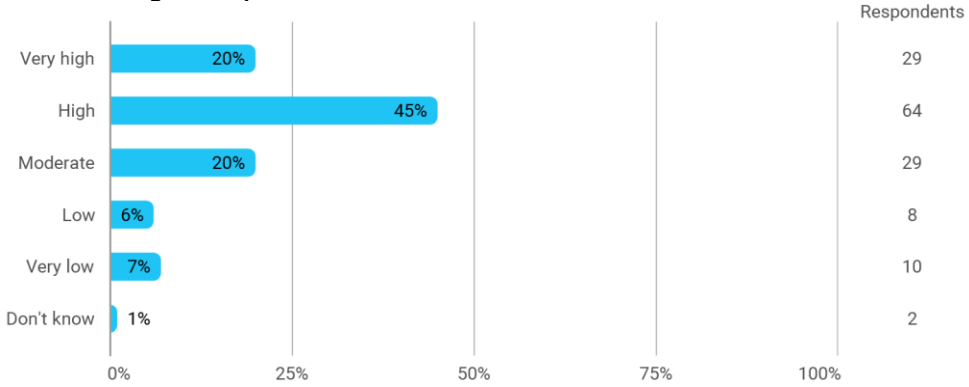
I participated in the workshop with...



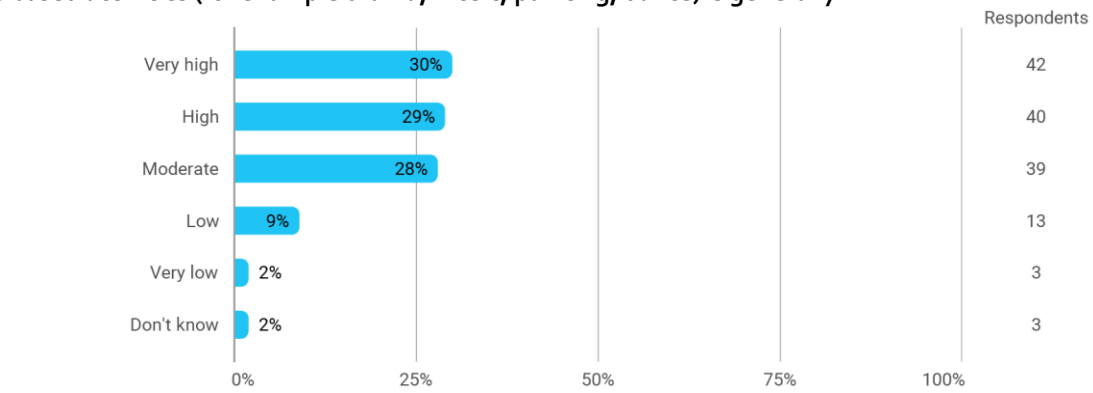
My motivation for learning in school is generally...



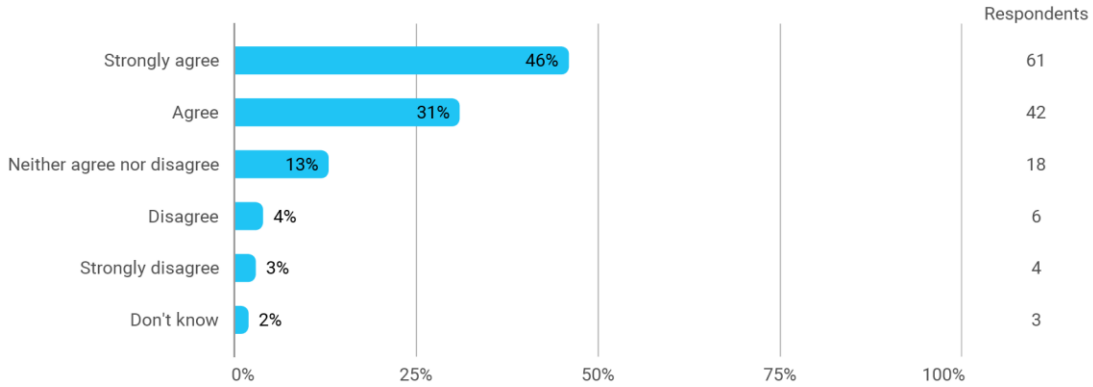
My well-being and happiness in school is generally...



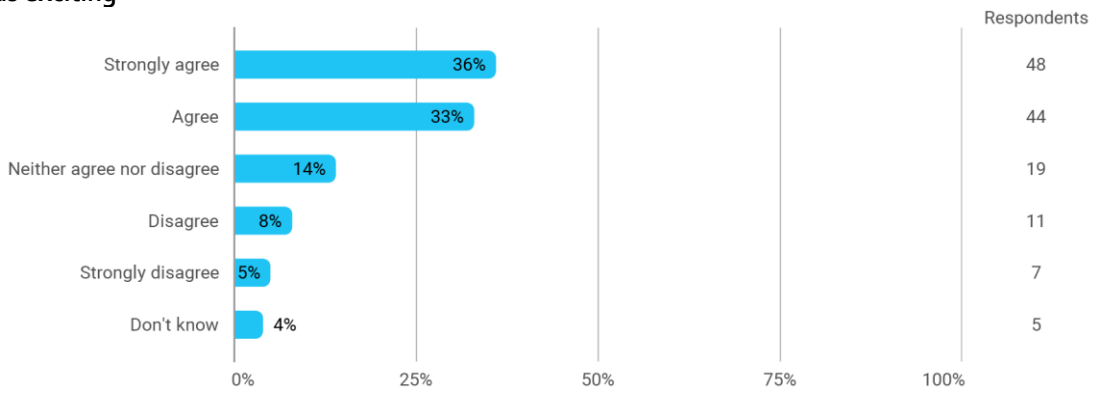
My interest in art-based activities (for example drama, music, painting, dance) is generally...



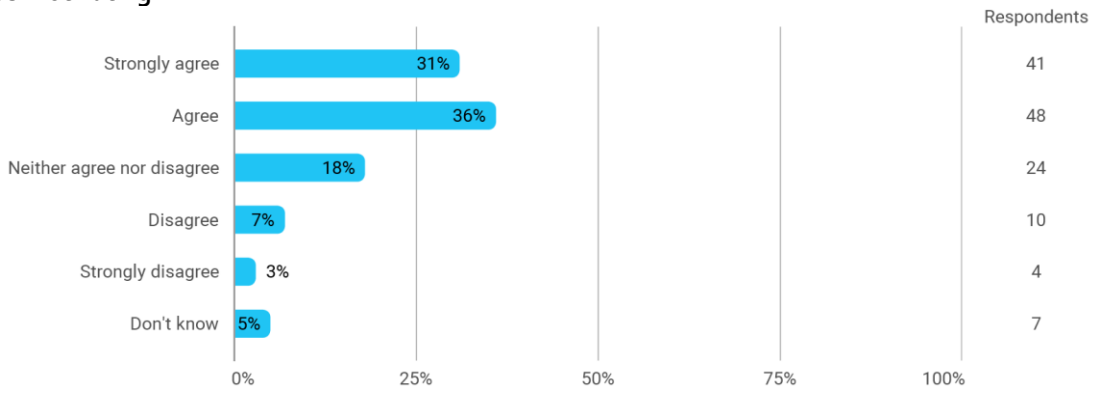
The workshop was fun



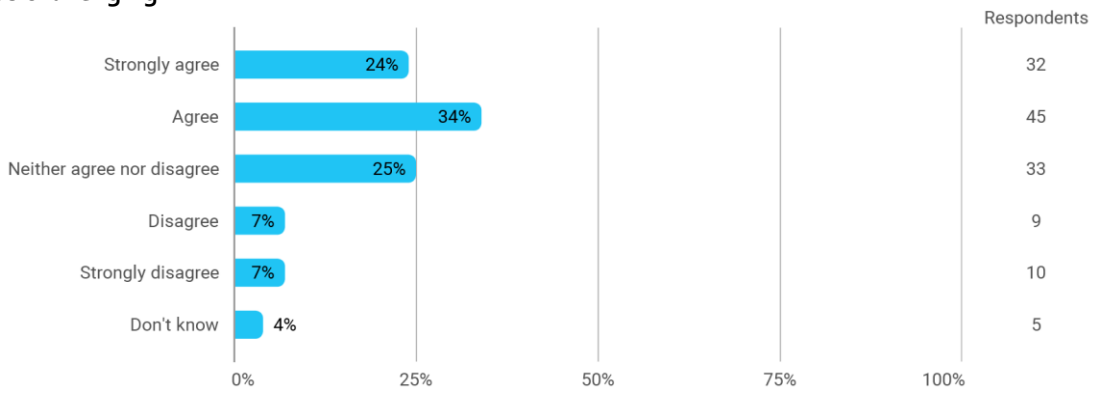
The workshop was exciting



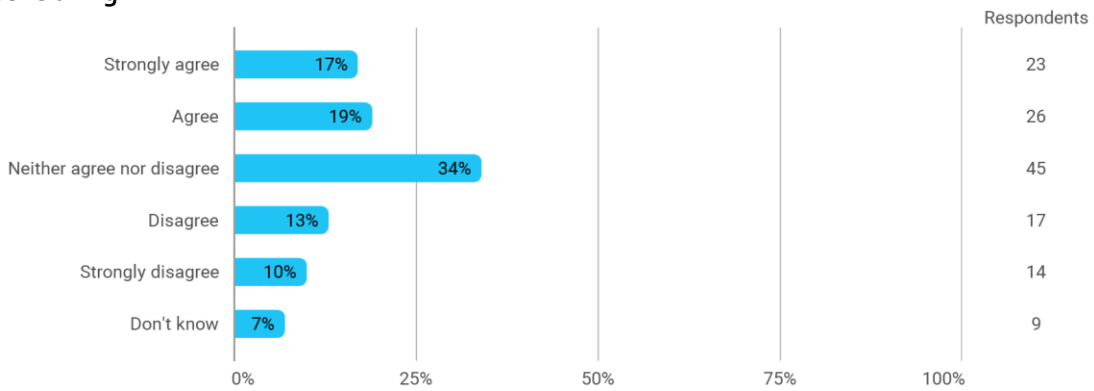
The workshop was motivating



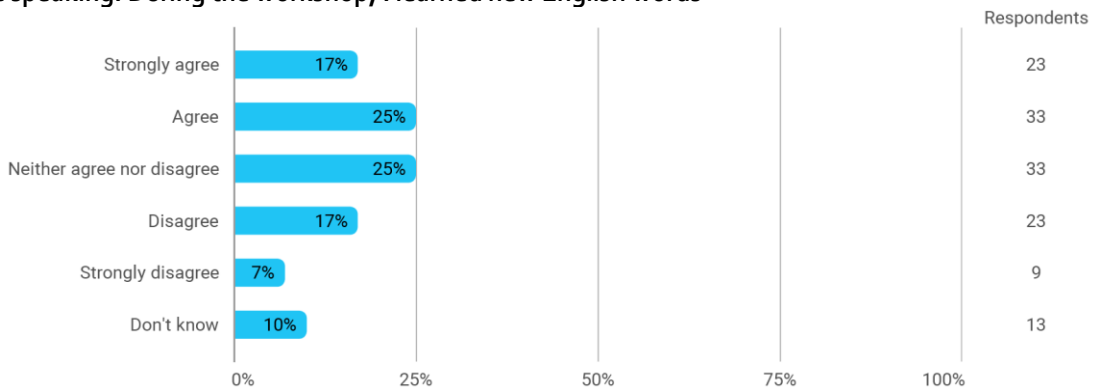
The workshop was challenging



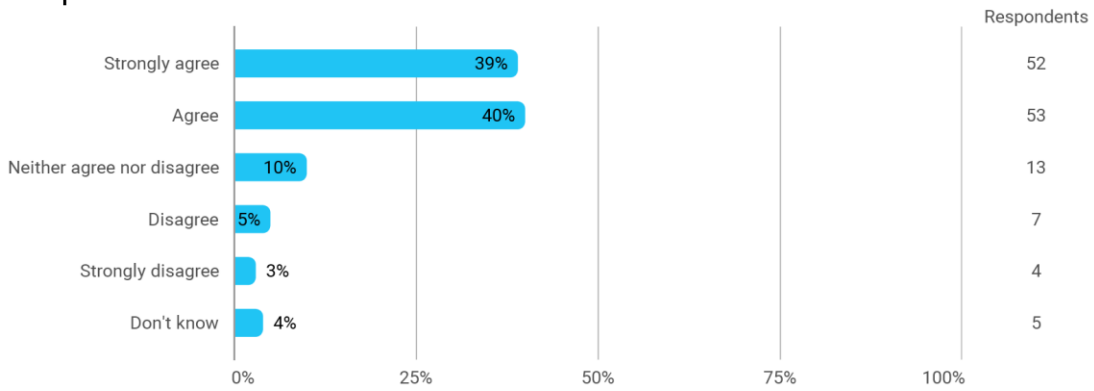
The workshop was relaxing



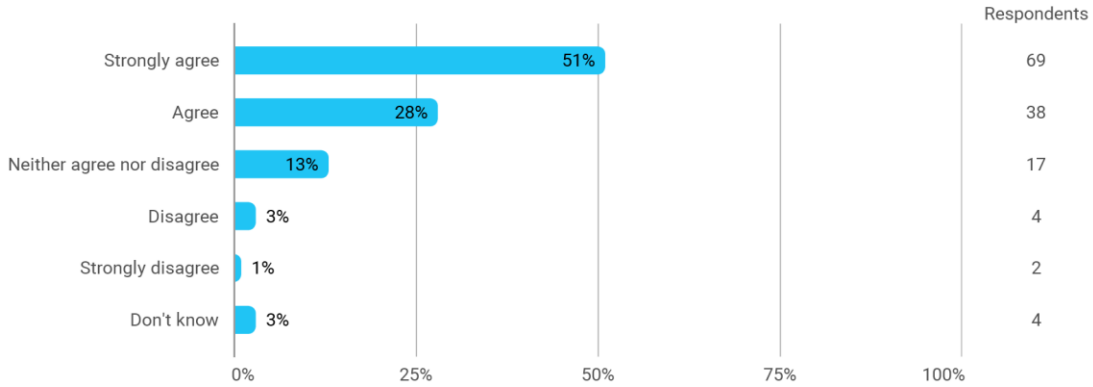
Foreign language speaking: During the workshop, I learned new English words



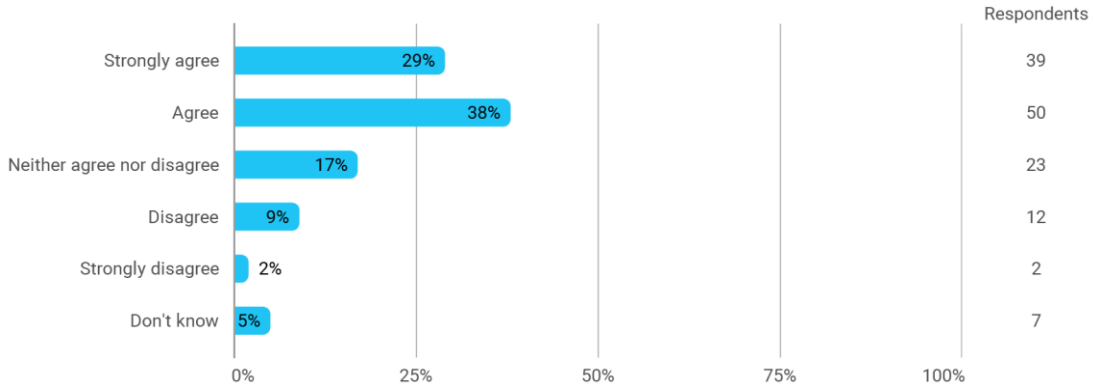
Foreign language speaking: During the workshop, I tried to speak English with the teachers or class-mates during workshops



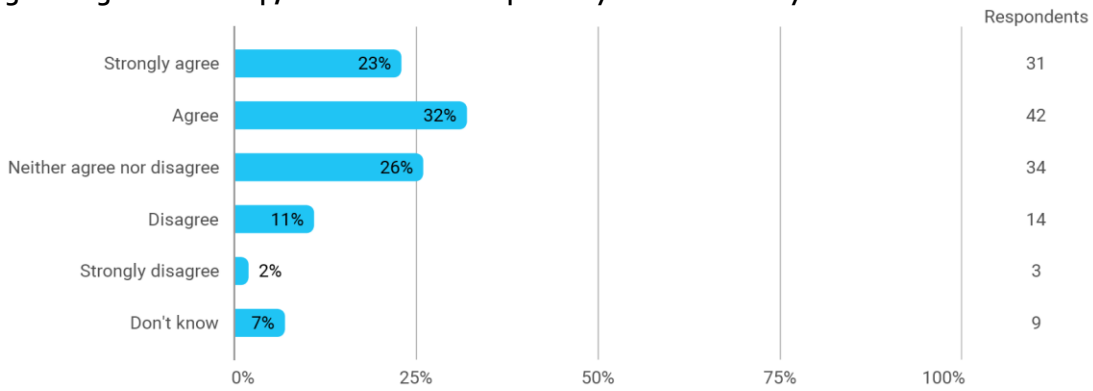
Foreign language speaking: During the workshop, I understood what the workshop teachers said in English



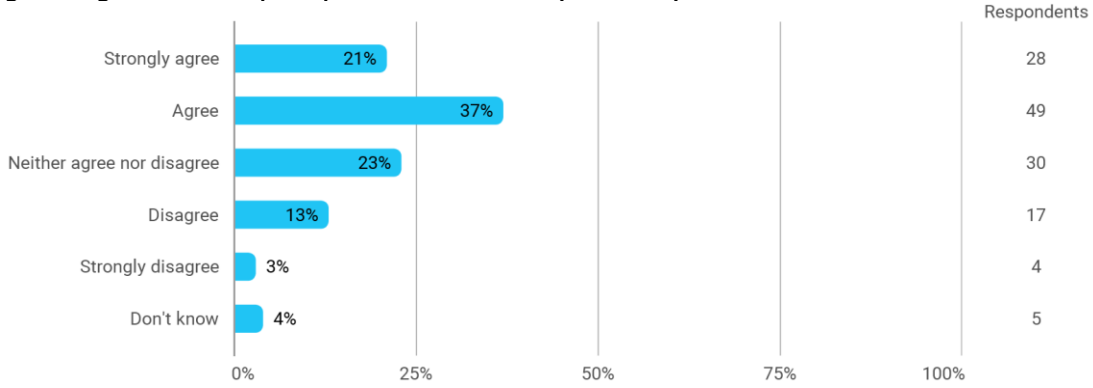
Art-based learning: During the workshop, I learned something new within the field of dance, music or visual arts



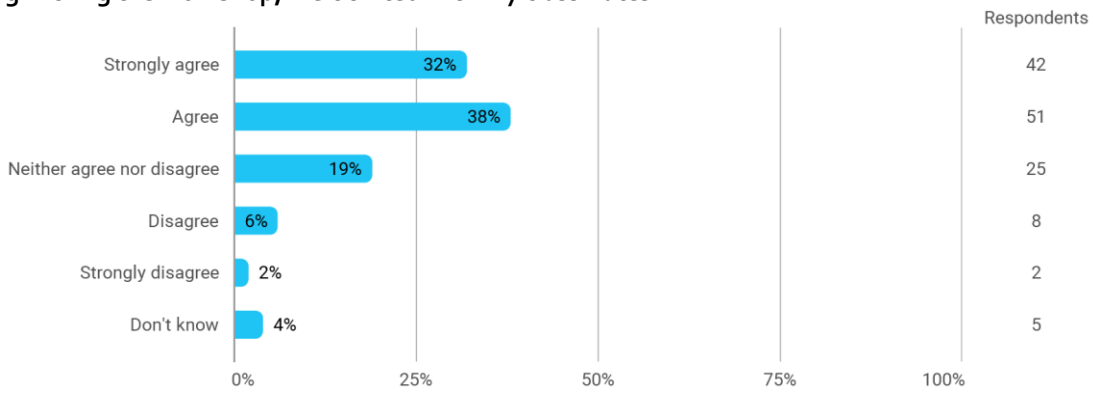
Art-based learning: During the workshop, I learned how to express myself in a new way



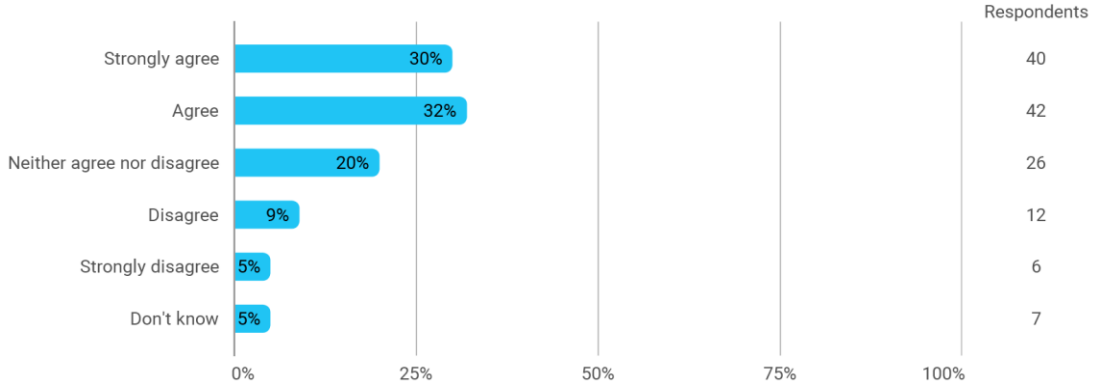
Art-based learning: During the workshop I improvised and used my creativity



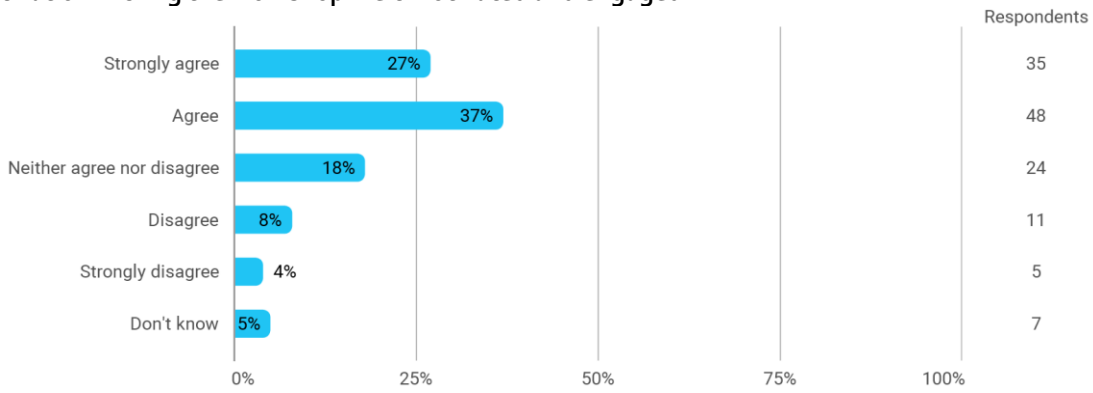
Art-based learning: During the workshop, I felt united with my classmates



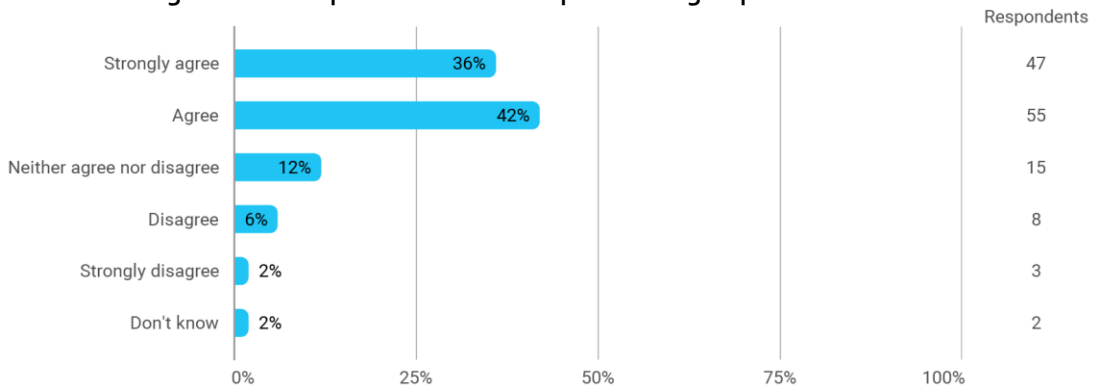
Art-based learning: During the workshop, I felt that the art-based activities made it easier to communicate in English



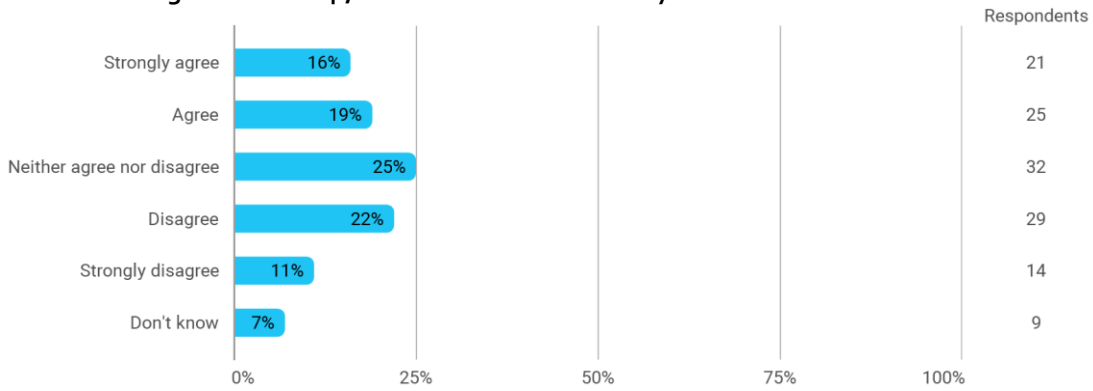
Inclusion and motivation: During the workshop I felt motivated and engaged



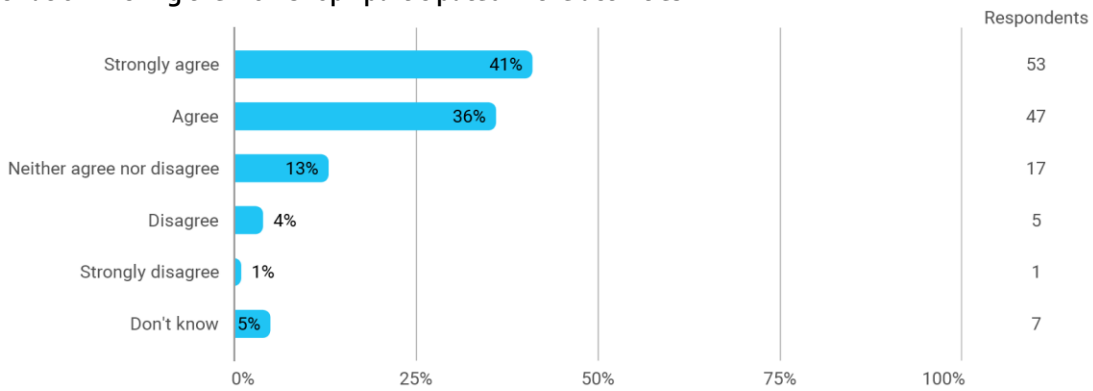
Inclusion and motivation: During the workshop I felt included and part of the group



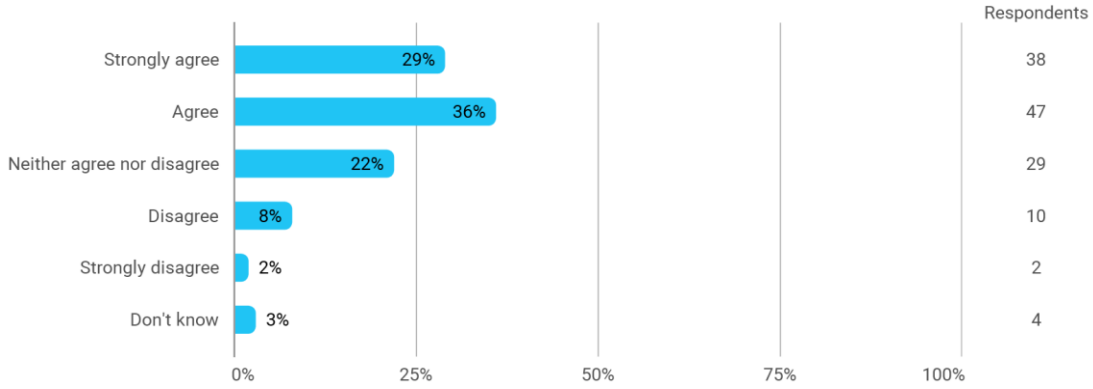
Inclusion and motivation: During the workshop, I observed that some of my classmates was not included



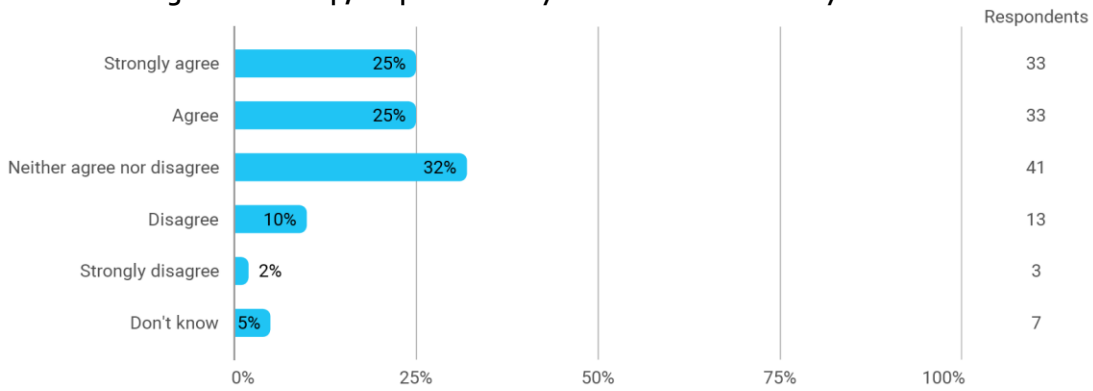
Inclusion and motivation: During the workshop I participated in the activities



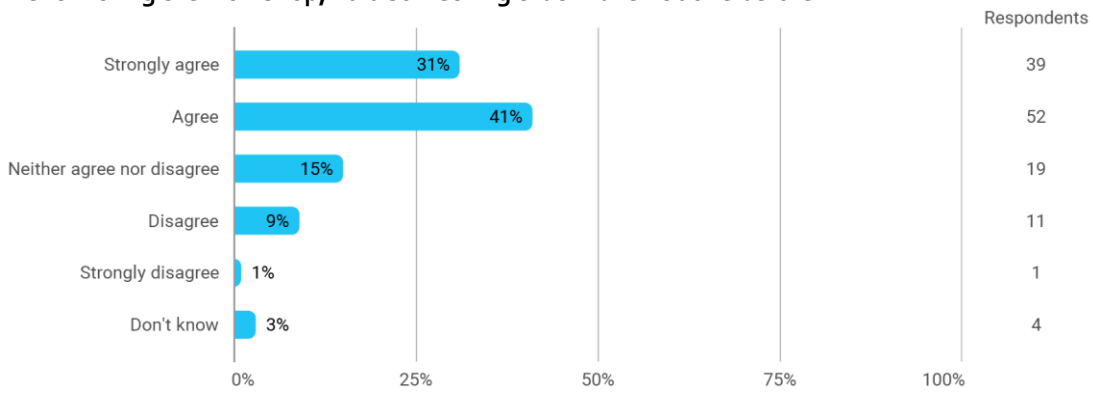
Inclusion and motivation: During the workshop I worked with someone that I normally do not interact with



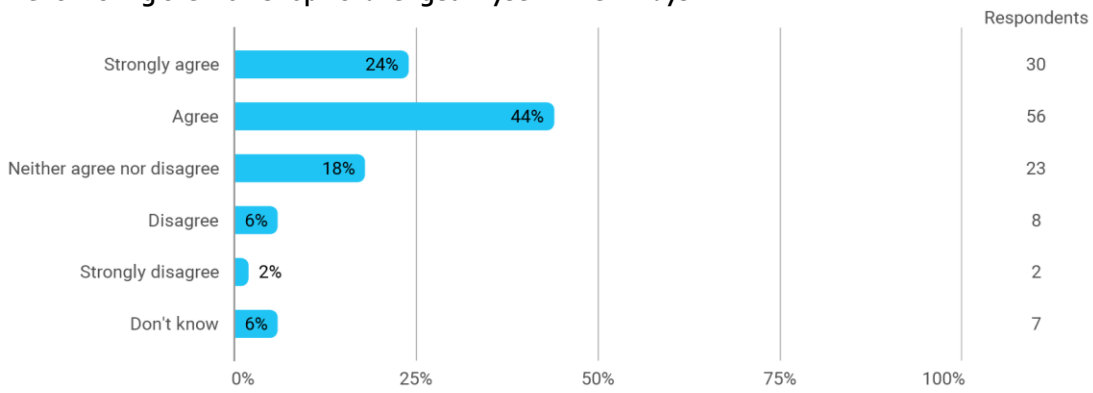
Inclusion and motivation: During the workshop, I experienced my classmates in a new way



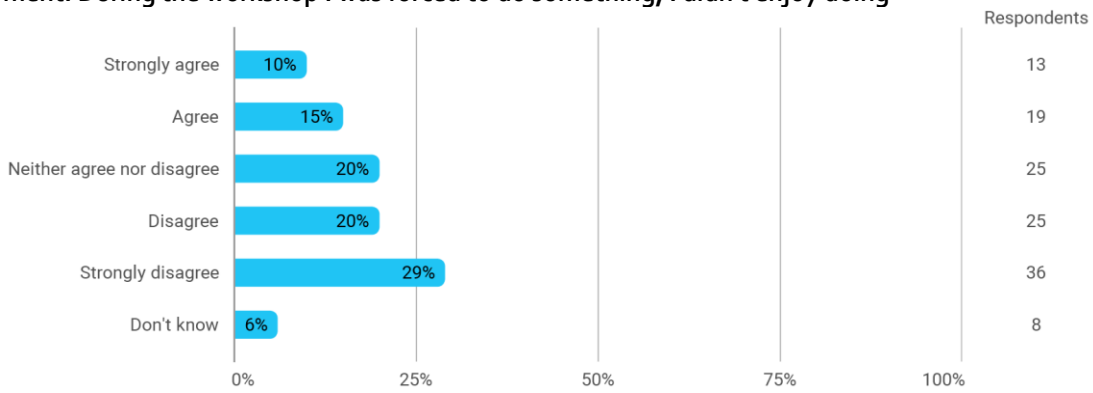
Personal development: During the workshop, I did something that I haven't done before



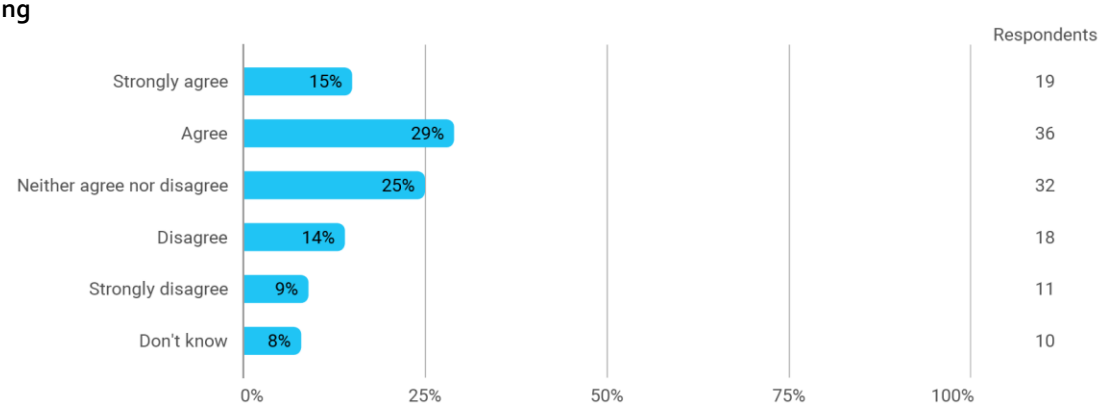
Personal development: During the workshop I challenged myself in new ways



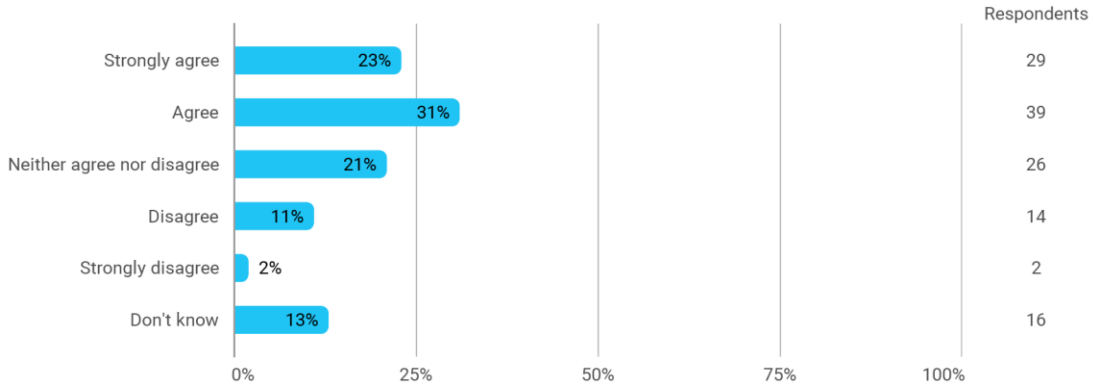
Personal development: During the workshop I was forced to do something, I didn't enjoy doing



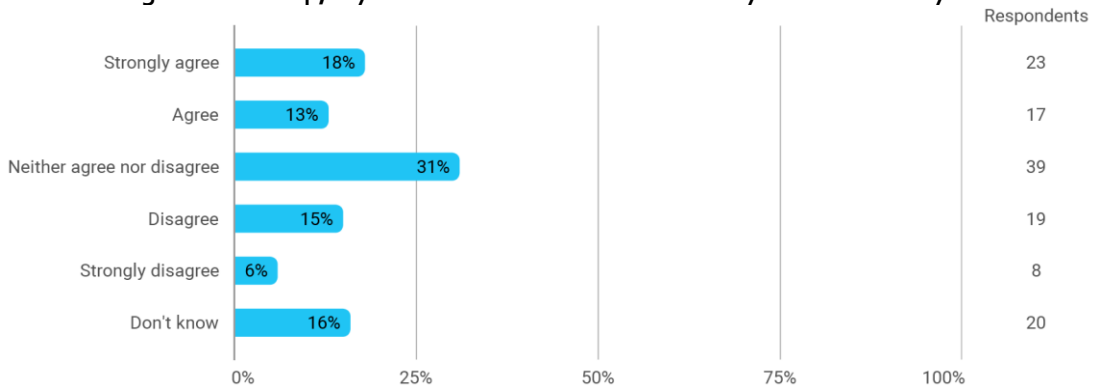
Personal development: During the workshop I was forced to do something, that turned out to be exciting and interesting



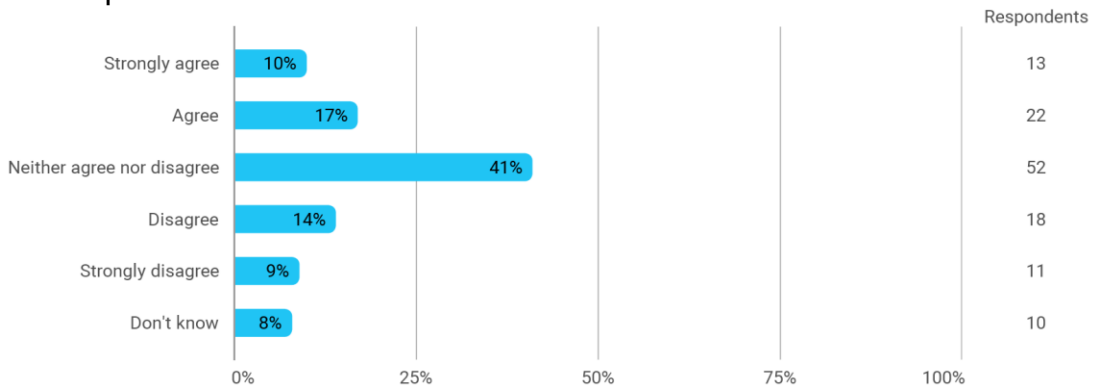
Personal development: During the workshop, I felt that the instructor saw a side of me that my teachers do not normally see



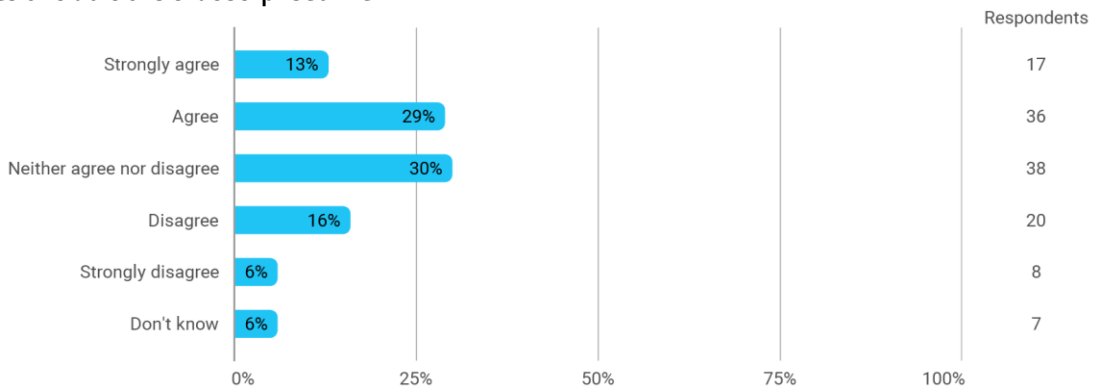
Personal development: During the workshop, my friends saw a side of me that they do not normally see



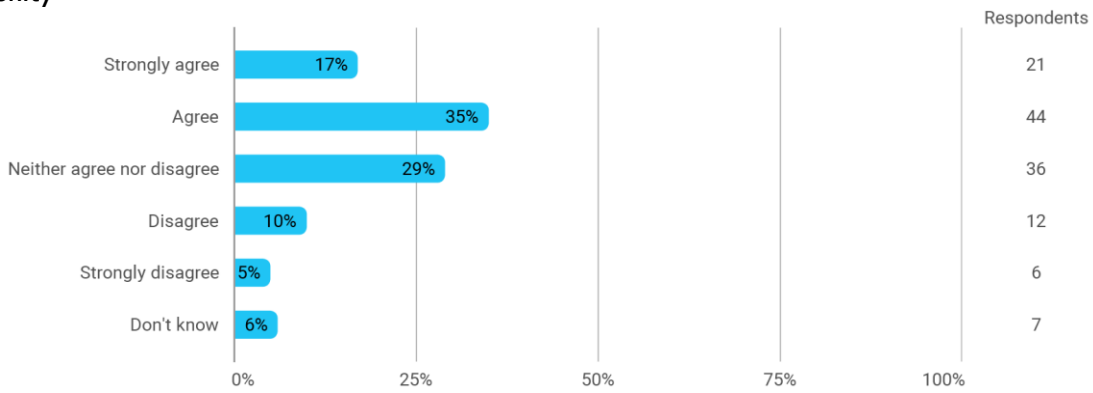
Knowledge of other countries: During the workshops, I learned something new about Lithuania, Poland, England or any other European countries



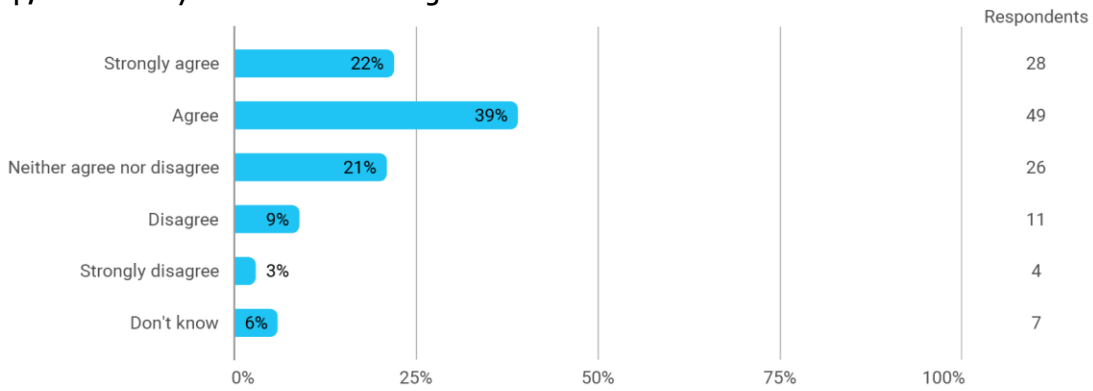
Knowledge of other countries: During the workshops, the instructor told me something about other countries, cultures or traditions that surprised me



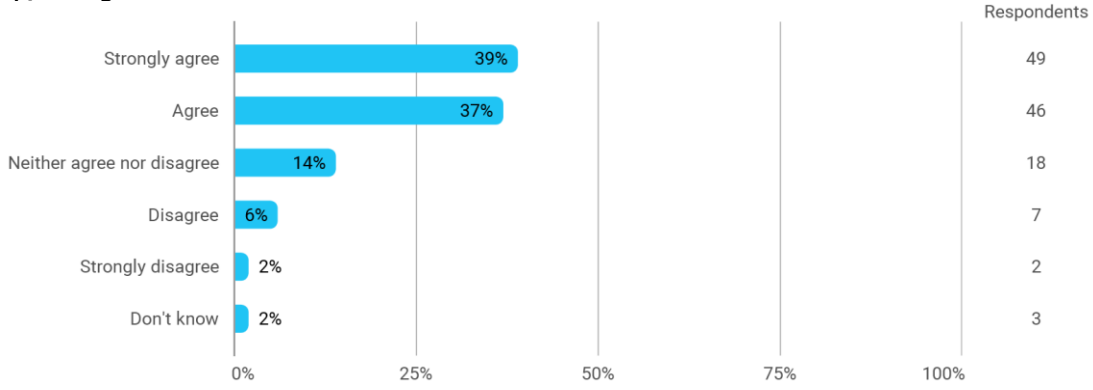
Understanding of democracy and human rights: After the workshop, I now feel I am a bit more a part of a European community



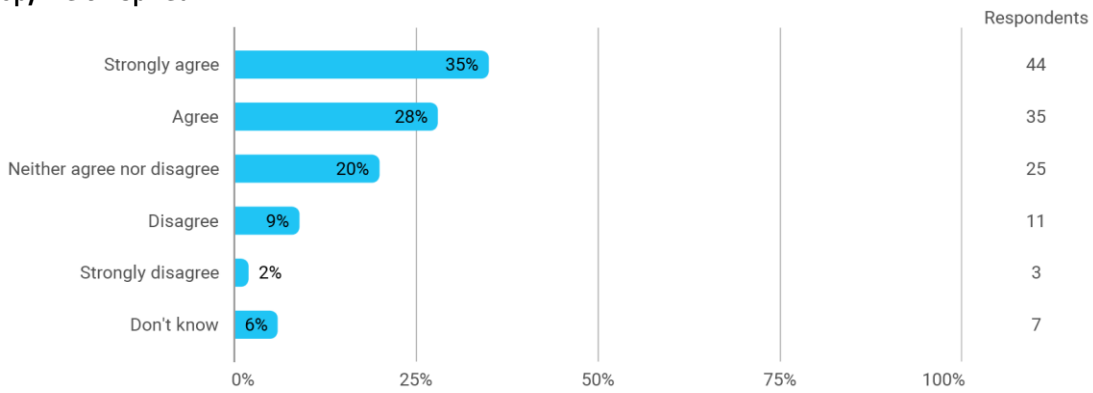
After the workshop, I felt that my self-confidence had grown



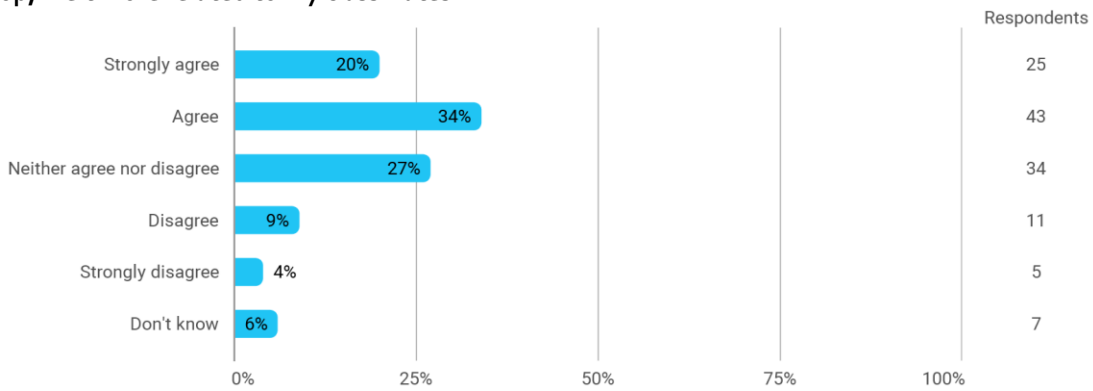
After the workshop, I felt good



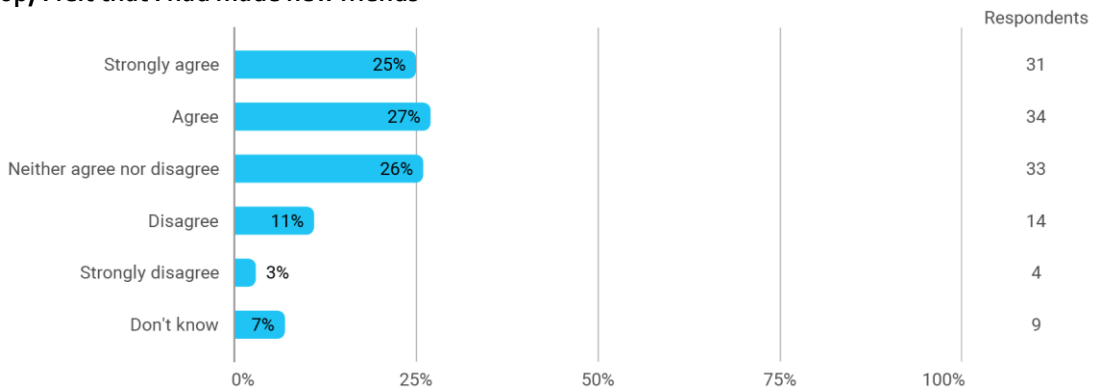
After the workshop, I felt inspired



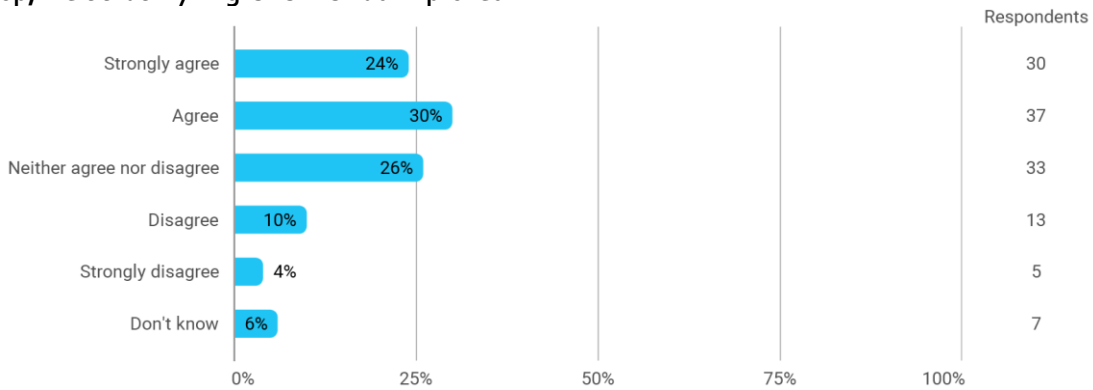
After the workshop, I felt more related to my classmates



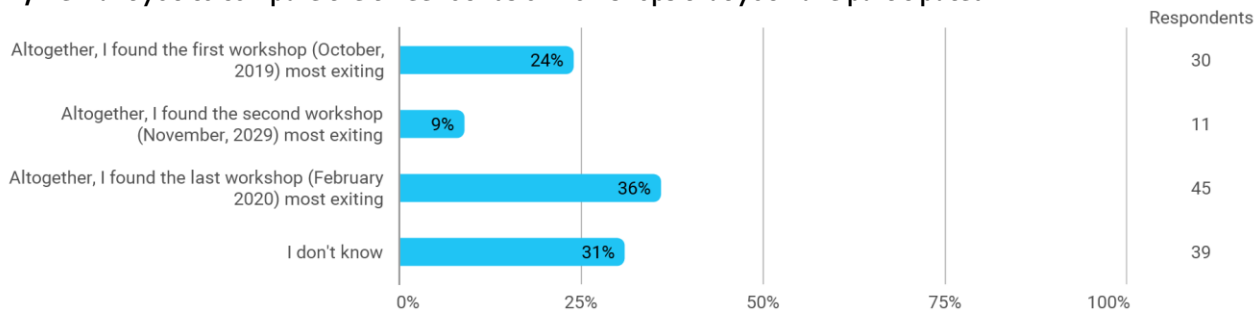
After the workshop, I felt that I had made new friends



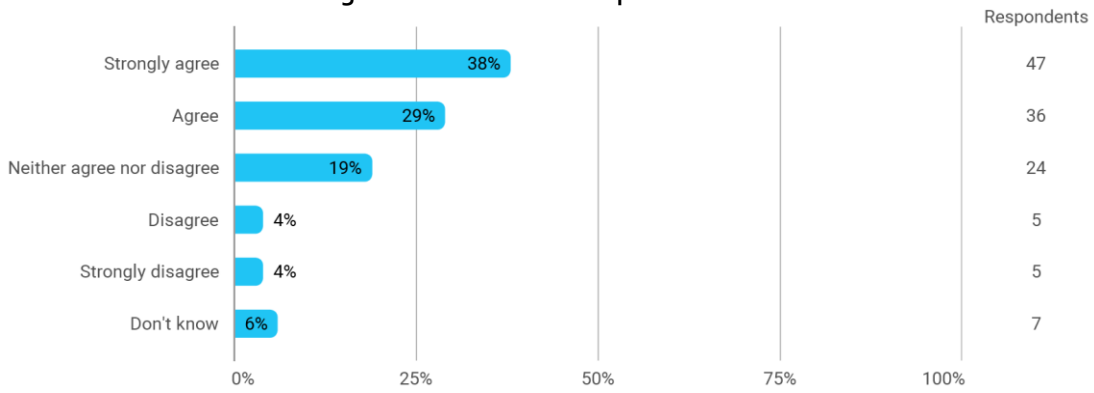
After the workshop, I felt that my English skills had improved



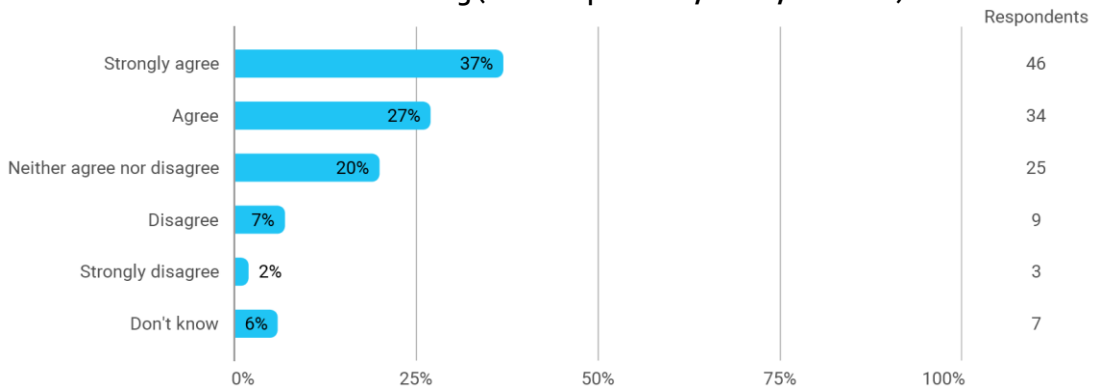
Now, we want you to compare the three rounds of workshops that you have participated in:



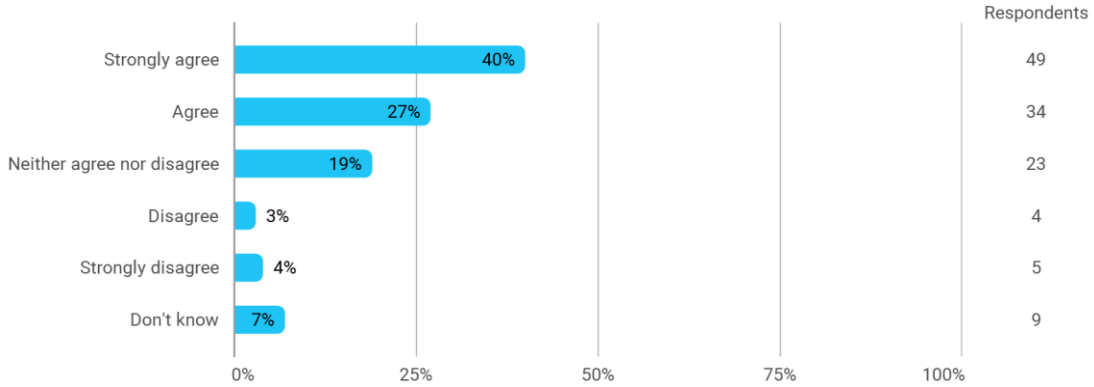
In the future, I would like to have more teaching similar to the workshops



In the future, I would like to have more art-based teaching (for example music, dance, visual art)



In the future, I would like to have more teachers and instructors from other countries



Appendix 4: Guide for semi-structured group interviews with students and teachers

Questions for students

What are your names and in which workshops did you participate?

1. Foreign language speaking
Did you understand all of what the workshop teachers said in English?
Have you tried to speak English with the teachers or classmates during workshops?
Did they understand what you were saying?
At some point, did you have to give up communicating in English?
Do you speak and understand English better now than before the camp? Why / why not?

2. Art based learning
How was it to participate in the art based workshops? Did you like it?
Did you learn something new about dancing, acting and playing music? *[Categories adapted to the workshops actually offered].* – What did you learn?
Did you have the opportunity to use your own ideas and creativity during the workshop? How?
Did working with dance, music, or visual arts make it easier to communicate in English?
Can / will you use your new skills when you get back home? - How?
Should activities like dance and music be a bigger part of your normal school education? - Why / why not?

3. Inclusion and motivation among young people
Did you see anybody not being included during this camp? (No names, please).
Do you know of a classmate sometimes having problems with their schoolwork, who is not happy about attending school? - If so, were they doing better during the camp? What do you think is the reason for that?
Were there any changes in the usual class hierarchy during camp?
Did you speak or work better with your classmates during the camp than normally at school? Can you give an example?

4. Personal development
Did you surprise yourself during this camp trying things you did not imagine you would try beforehand? If so, where did you find the courage for it?
Did you have any problems suddenly performing dance, music or visual art? If so, how did you overcome them?
How was it to work and communicate only using English?
What do you think of the workshop teacher? Did he/she like what you were doing?
Has your self-confidence changed during camp? - How?

5. Knowledge of other countries
Are you normally interested in hearing/reading about other countries? Why/why not?
Did you learn something new about Lithuania, Poland, England or any other European countries during this camp? - If so, what topics did you learn about?

Do you think there are differences between young people in Europe? Lithuania, Poland, Denmark and other countries? *(School behavior, taste in music, boy-girl relations, family relations, English language competencies, religion…)*
Is it better to be a young person in your country than in other European countries? Why/why not?

6. Understanding of democracy and human rights
The camps are part of a European democracy project. Did it make you feel a little bit more international, more like a European?
Did it make you think about democracy and human rights?

7. What is the worst / best thing you can say about this camp?

Questions for teachers:

1. Foreign language speaking
Did the children understand, what was said in English during the workshop?
Do you think, the students learned new English words during the workshop?
Did you observe children trying to speak English to their classmates or to the instructor during the workshop?
Do the children speak and understand English any better now than before the camp? Pronouncing the words, understanding the words…

2. Art based learning
Did the children learn something new within dancing, music or visual art?
Will they be able to continue developing their new skills further when they return to school? - How?
Should activities like dance, music, visual art be a bigger part of the curriculum in your countries? (or be implemented in other subjects) - Why / why not?
Did you see examples of YP using their own creativity during workshops?
Did the art-based activities make it easier/harder for the YP to communicate in English?

3. Inclusion and motivation
Did you observe any differences in terms of the social dynamic in the group of children?
For instance, children included/excluded that are not normally included / excluded?
Did some of the children work with someone they do not normally interact with?
Did you observe children being more/less motivated and engaged than they normally are?
4. Personal development
Did some of the children surprise you during this camp doing things, you did not imagine they would be doing / would be able to do?
Do you think they surprised each other or them self?
Do you think that the children felt forced to do something they do not normally do – in a good way? – in a bad way?
Did their personal self-esteem change during camp? - How? – Why?
Did the workshop teachers motivate and teach in other ways than you do?

5. Knowledge of other countries

Did the children learn something new about Lithuania, Poland, England or any other European countries during this camp? - If so, what topics did they learn about

6. Understanding of democracy and human rights

Do you think the camp made the children feel a little bit more international, more like a European?

Are the boys dominating the girls? - Does this have something to do with national cultures?

What is the goals related to the circles?

7. Further matters?

Appendix 5: Teacher observation form

Class / school	
Observer's name	
Date	

Observation themes:

1. Foreign language speaking
2. Art-based learning
3. Inclusion and motivation of young people
4. Personal development
5. Knowledge about other countries
6. Understanding of democracy and human rights
7. Other relevant observations

1. Foreign language speaking

Duration: **Setting:**	**Observations:**	**Changes or developments during session:**	**Short analysis or interpretation of changes:**
The young people's understanding of what they hear in English			
The young people's ability to speak their minds in English			
The young people´s ability to be part of a conversation in English			

2. Art based learning

Duration: **Setting:**	**Observation:**	**Changes or developments during session:**	**Short analysis or interpretation:**
The young people's skills related to art based activities (music, dance, visual art etc.)			
The young people's enthusiasm and engagement in art based activities			
The young people's ability and courage to			

Duration: Setting:	Observation:	Changes or developments during session:	Short analysis or interpretation:
express themselves using aesthetic medias			
The young people's own level of creativity and improvisation skills			

3. Inclusion and motivation among young people

Duration: Setting:	Observations:	Changes or developments during session:	Short analysis or interpretation:
The young people´s acceptance among classmates			
Level of non-academic young people's contribution and motivation			
Group affiliation and class hierarchy			
Cooperation and communication patterns among the young people			

4. Personal development

Duration: Setting:	Observations:	Changes or developments during session:	Short analysis or interpretation:
The young people's personal courage when interacting and participating in camp activities			
The young people's ability to cope with or overcome personal challenges			
The young people's relation to workshop teachers			
The young people's level of self-confidence			

Duration: Setting:	Observations:	Changes or developments during session:	Short analysis or interpretation:

5. Knowledge of other countries

Duration: Setting:	Observations:	Changes or developments during session:	Short analysis or interpretation:
The young people´s knowledge of other countries			
The young people's expressed views on similarities and differences regarding various countries			

6. Understanding of democracy and human rights

Duration: Setting:	Observations:	Changes or developments during session:	Short analysis or interpretation:
The young people's views and values regarding democracy and human rights *(Focus e.g. on possible prejudices, stereotypes, open-mindedness, condemnation, curiosity, (mis)understanding, tolerance …)*			

7. Other relevant observations

Duration: Setting:	Observations:	Changes or developments during session:	Short analysis or interpretation:
Other relevant observations related to the YP at camp			

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