



**O1-A1: In-service  
Training  
Programme &  
Handbook**

Training Needs Analysis  
Ireland

## Introduction

The field-based research in Ireland was completed with a group of 5 educators who work in various capacities with migrant communities using artistic disciplines. The following short report provides an overview of the responses collected during this training needs analysis exercise.

<p>Average age of the interviewees. The youngest and the eldest age.</p>	<p>The youngest participant to take part in the training needs analysis interviews was 36 and the eldest was 58.</p>						
<p>The gender split (how many males and females)</p>	<p>40% of all participants were male (2) and 60% were female (3).</p>						
<p>The distribution of types of the current work place of the interviewees. List of cities:</p>	<p>All five participants in these interviews were from different organisations. These are listed below:</p> <ol style="list-style-type: none"> <li>1. Non-governmental organisation</li> <li>2. Secondary school</li> <li>3. Youth project</li> <li>4. Training organisation</li> <li>5. Volunteer Board member ( Retired Teacher Of English, art and Drama)</li> </ol> <p>Cities: Dublin, and Ballyjamesduff</p>						
<p>Role of the interviewees in the institution:</p>	<table data-bbox="595 1305 1489 1433"> <tr> <td>a) Manager</td> <td>1</td> </tr> <tr> <td>b) Adult Educator (trainer of adults)</td> <td>0</td> </tr> <tr> <td>c) Migrant support worker</td> <td>0</td> </tr> </table> <p>d) Other (<i>please specify</i>):</p> <ul style="list-style-type: none"> <li>1 volunteer board member of a youth project</li> <li>1 youth worker</li> <li>1 project worker</li> </ul>	a) Manager	1	b) Adult Educator (trainer of adults)	0	c) Migrant support worker	0
a) Manager	1						
b) Adult Educator (trainer of adults)	0						
c) Migrant support worker	0						
<p>Average length of the interviewees' service in this role (<i>months or years</i>). Shortest and longest.</p>	<p>Participants in the Art4Inc TNA process had been in their current role for between 12 and 28 years.</p>						

<p>In their activities with migrants, do the interviewees use artistic <u>disciplines</u> for basic skills acquisition in the view of migrants' educational and social inclusion?</p>	<p>Yes 5 No 0</p> <p>All 5 participants in this research process have experience of using artistic disciplines in their work with migrants and migrant youth.</p>
<p>If they answered "Yes" to the question above, which artistic <u>disciplines</u> they use (<i>i.e. drama, music, etc.</i>)?</p>	<p>When asked to provide examples of some of the artistic disciplines they have experience of using with migrant communities, the interviewees listed the following:</p> <ul style="list-style-type: none"> <li>• Art and craft</li> <li>• Photography</li> <li>• Film</li> <li>• Dance</li> <li>• Drama</li> <li>• Drawing</li> <li>• Painting</li> <li>• Origami</li> <li>• Woodwork</li> <li>• Creative and factual writing</li> </ul>
<p>If they answered "Yes" to the question above, what <u>activities</u> they perform by using artistic disciplines?</p>	<p>Using the artistic disciplines listed above, interview participants stated that they used these disciplines to deliver community art projects to promote social inclusion, to enhance migrant's personal development using drama techniques such as playback theatre and dramatic movement and also to develop literacy skills through creative and factual writing activities.</p>

<p>As a follow-up question at this point in the interview, participants were also asked:</p> <p>In using these artistic disciplines, please provide some insight here into: (1) why you use these activities? (2) Why you selected these activities as best for your group and also (3) where did you learn about these activities?</p>	<p>Here interviewees were asked to provide some additional information on why they chose these activities and why they selected these activities as the best activities for their group-work. The following responses were collected from all interviewees:</p> <ol style="list-style-type: none"><li>1. These disciplines transcend language and literacy barriers. They also enable participants communicate at a deeper level. They can be used to underscore and support core curriculum subjects. My background is in Art and Dance and I've attended workshops and courses to build skills and developed programs to address individual needs with what resources were available.</li><li>2. Film-making builds teamwork skills in each group, and allows for varied creative approaches through many different genres of film. Stories told can be based on personal, social or cultural experiences of the group should they wish. Most learning took place from online research or liaising with others working in this area.</li><li>3. The drama work has in the past dwelt with social issues. The writing has usually culminated in a glossy publication that included art work. The art work could be individual or the pieces were a result of groups or the whole group working together. Most activities took place within the project but a lot of leeway was given for instance in the use of graffiti or work on the exterior of the building in selective pieces</li><li>4. Always motivate the participants to create items that can be gifted to family and friends.</li><li>5. I have knowledge of these disciplines and they are fun activities and also provide opportunities for participants to gain many skills</li></ol>
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<p>In general, which pedagogical skills the interviewees think are necessary for an Adult Educator working with migrants or for a Migrant Support Worker, in order to efficiently support migrants' educational and social inclusion through the use of artistic disciplines?</p>	<p>When asked to comment on the pedagogical skills which they thought were necessary for inclusive work with migrant communities through the use of artistic disciplines, participants provided the following list of skills which they feel all educators should possess in order to work successfully with this target group.</p> <ul style="list-style-type: none"> <li>• Knowledge of the mediums used in the chosen artistic discipline</li> <li>• Presentation skills</li> <li>• Self-confidence</li> <li>• Clear communication skills</li> <li>• Awareness of body language</li> <li>• Good people skills</li> <li>• Personal presence</li> <li>• Active listening skills</li> <li>• Patience</li> <li>• Preparation skills</li> <li>• Ability to review</li> <li>• Being able to 'think of your feet'</li> <li>• Mentoring skills</li> <li>• Ability to give constructive feedback</li> <li>• Motivational skills,</li> <li>• Flexibility</li> <li>• Creative thinking</li> <li>• Developing rapport with group</li> <li>• Team-building skills</li> <li>• Organisation skills.</li> </ul> <p>One participant also commented that it is very important that the educator has done some training in social inclusion and the problems facing new immigrants.</p> <p>Educators also require empathy and an understanding of the problems of the individuals participating is vital.</p>
<p>Do the interviewees have these pedagogical skills?</p>	<p>When asked if they feel that they possess all of these required skills, 80% of respondents (4) answered yes, that they do feel that they have these skills and 20%, or just 1 interviewee, said that they lacked some of these skills.</p>

<p>If they answered “No” to the question above, would they be interested in attending a training to acquire them?</p>	<p>When asked if they would like to participate in training to develop skills in these areas, the interviewee answered no, that they would not be interested in attending training at this time.</p>
<p>In they do not want to attend a training to acquire the missing, which were the reasons to answer so (<i>i.e. lack of time, lack of interest in these pedagogical skills, lack of trust in their effects and relevance, etc.</i>)?</p>	<p>As no interviewees stated that they would be interested in attending this training, they were next asked to identify what have been the main barriers that have prevented them from attending training in the past. To this question, the most common answers were lack of quality training available in these areas (60% of participants) and lack of time (40% of participants).</p>
<p>Do they use non-traditional embedded-learning approaches (<i>i.e. embedded-learning and enquiry-based learning approaches</i>) in your activities?</p>	<p>Yes 3                  No 2</p>

<p>If they answered “Yes” to the question above, what non-traditional embedded-learning approaches they use?</p>	<p>When asked to provide a list of the non-traditional embedded-learning techniques they use in their activities, the 3 interviewees who had this experience provided the following list of activities which they use regularly in their teaching and group work:</p> <ul style="list-style-type: none"> <li>• Clay work</li> <li>• Photography</li> <li>• Storytelling</li> <li>• Team craft challenges,</li> <li>• Playback theatre work</li> <li>• Art</li> <li>• Felt work</li> <li>• Collage</li> <li>• Tapestry</li> <li>• Beady pocket work</li> <li>• Sound work</li> <li>• Cooking and baking</li> <li>• Candle work</li> <li>• Self confidence, communication skills and problem solving through the media of dance and drama</li> <li>• The third interview also answered that their particular emphasis was on awareness and an appreciation of difference and as such most of the projects undertaken were led by the participants so that there was always a great feeling of pride and ownership.</li> </ul>
<p>Are they comfortable when they use these approaches? Please overall justify their answer.</p>	<p>When asked if they were entirely comfortable in using these approaches, 3 interviewees answered yes that they were comfortable in using these approaches because they had in-depth knowledge of these artistic disciplines and had ample experience in delivering these activities to a wide range of adult and youth groups.</p> <p>1 interviewees stated that they were ‘unsure’ of how comfortable they were using all artistic disciplines because they were inexperienced in using some practices more reliant on technology such as film-making and music, etc.</p> <p>The final interviewee declined to answer this question.</p>

<p>What is their opinion about the on-line learning and the new on-line learning environments that nowadays are more and more used by educators (<i>do you agree with them, do you like them, do you use them, do you have the needed skills to feel comfortable when using them, can you efficiently use them etc.</i>)?</p>	<p>When asked to comment on the online learning environments that are becoming more commonplace in education today, the interviewees made the following comments:</p> <ul style="list-style-type: none"><li>• I have no problem with using Google, Facebook, YouTube and Pinterest for ideas and research but I tend not to actively use these online environments during my group work.</li><li>• Where content is good they are useful. For example online video content can be watched repeatedly to ensure comprehension and understanding.</li><li>• I am a voluntary board member we encourage all new approaches</li><li>• I prefer personal interaction with people when training and learning.</li></ul> <p>The final interviewee was unsure of how to answer this question as they have little experience of using online learning environments.</p>
<p>Which do they think the benefits of using on-line learning environments are?</p>	<p>When asked to list the benefits of using these online learning environments in their work, interviewees listed the following benefits:</p> <ul style="list-style-type: none"><li>• Access any time, anywhere - Learners can learn at home or at a convenient time.</li><li>• Ideas can be sought from these environments from many cultures and traditions ensuring that education materials can be tailored to include all cultures in the room.</li><li>• With Google translate at your fingertips, this can also help to negate any language barriers for those with low levels of host language competence.</li><li>• Convenience - learners can replay videos etc. if they are unclear about anything.</li></ul>

<p>Do they consider that there are any risks in using on-line environments?</p>	<p>Next interviewees were asked to comment on what they considered to be the risks of engaging in online learning environments. This question received only 3 answers, as the other 2 interviewees stated that they did not know enough about these environments to comment on the risks associated with them. For those who answered, the following risks were identified:</p> <ul style="list-style-type: none"><li>• Dangers of virus' when downloading programmes and also the dangers of learners accessing unreliable information online.</li><li>• The issue of online anything is constantly discussed in our groups and outlining the obvious dangers is paramount</li><li>• Risk of hacking or viruses.</li></ul>
<p>How would they manage/deal the potential negative aspects or risks of the online learning environments? What skills do they need for that? Do they have these skills or they need to acquire them?</p>	<p>Following on from the previous question, only the 3 interviewees who listed the potential risks and dangers of online learning environments were asked to comment on how they would negate these risks when working online. To this question, the interviewees provided the following answers:</p> <ul style="list-style-type: none"><li>• Double check research/sources and only use reputable or credible websites</li><li>• Constantly be aware and on the look-out for scams and hoaxes</li><li>• Try out craft activities, recipes etc. before introducing them to participants.</li></ul> <p>These 3 interviewees expressed that they felt they had the skills to be able to take these preventative measures and that they have acquired these skills through their professional practice.</p>

<p>What kind of new educational environments arts-based, media-rich and interactive would they like the Art4Inc project bring to them?</p>	<p>When asked to identify new environments that they would like the Art4Inc project to introduce to support them in their work, all interviewees stated that they could not think of any new environments specifically that would help them in their work with adult and young migrants. When prompted by listing some sample e-learning environments, 1 interviewees commented that in any online environment that is created by the project team a discussion forum should be included. When asked to elaborate on this point, the interviewee stated that 'In such a project the sharing of viable ideas and the online discussion of how it worked would be invaluable'.</p> <p>A second interviewee also commented that in developing a new learning environment online, project partners should first look at the interesting links and resources that are currently available on YouTube and Pinterest and that the Art4Inc online environment could also be instrumental in bringing relevant links from these sites to learners' and educators' attention.</p>
<p>What resources arts-based, media-rich and interactive for the basic skills acquisition of their migrants would they like the Art4Inc project bring to them?</p>	<p>Lastly, interviewees were asked to suggest some new resources that the Art4Inc project could develop which would help them in their work with migrant groups. Here only 4 responses were received. The following recommendations for resources were made by these 4 interviewees:</p> <ul style="list-style-type: none"><li>• Resources that include simple terminology and plenty of visuals, which take into account poor literacy or language difficulties.</li><li>• Recordings of filmmaking workshops on each step of the filmmaking process that could be used with groups.</li><li>• Video tuition that groups could watch to learn technical elements of editing film.</li><li>• Information on filmmaking, which could be used to compliment the drama and dance activities that we use in our organisation.</li></ul>

Do they want to add something in relation to the need of skills of Adult Educators working with migrants and migrant support workers?	All 5 interviewees declined to make any additional comments at the end of the interviews.
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## Identified Learning Outcomes

Based on the findings from the field-based research activities undertaken in Ireland, we can recommend that the following learning outcomes should be addressed in the Art4Inc learning materials to be developed. On successful completion of the Art4Inc training, Adult Educators and Migrant Support Workers, should be able to:

- Demonstrate in-depth knowledge of at least one artistic discipline.
- Develop a lesson plan to integrate this artistic discipline in their teaching practice.
- Think creatively and practice creative problem-solving.
- Practice effective intercultural communication.
- Demonstrate their intercultural awareness and appreciation.
- Develop activities to encourage social inclusion through the use of artistic disciplines.
- Practice a range of new and innovative methodologies using different artistic disciplines.

## Best Practice Examples

<i>Name of the best practice</i> (maximum 1 line)	ArtsTrain – training programme by Youth Theatre Ireland.
<i>Link where the practices can be accessed or practice's identification data:</i> (maximum 3 lines)	<a href="http://www.youththeatre.ie/training/artstrain/">http://www.youththeatre.ie/training/artstrain/</a>
<i>Brief description of the best practice</i> (maximum 35 lines)	<p>Youth Theatre Ireland is the national development organisation for youth theatre, supporting a network of youth theatres who deliver year-round programmes of drama workshops and performance opportunities to young people aged 12 - 21 across Ireland.</p> <p>Youth Theatre Ireland deliver a full-time course called 'ArtsTrain' which is funded through the City of Dublin Education &amp; Training Board (CDET B).</p> <p>The course is the only accredited and dedicated youth drama facilitation training programme in Ireland. It runs throughout the year and participants receive a weekly training allowance, which is the equivalent to a social welfare payment. The course provides training in drama facilitation and youth arts, giving participants an</p>

	<p>understanding of good youth theatre practice.</p> <p>Learning takes place through workshops, which are dependent on trainees' active participation, observation, dialogue and analysis. As part of the programme, participants undertake a range of modules including creating drama, drama facilitation theory and practice and improvisation.</p> <p>The training is delivered at QQI level 6 and successful trainees achieve a QQI Major Award in Drama.</p>
<p><b>How can this best practice be used in Art4Inc?</b> (maximum 4 lines)</p>	<p>ArtsTrain can be used as an example of best practice for the Art4Inc project because it teaches how to use drama techniques in group leadership and facilitation, as well as focusing on the specific skills required to use this creative discipline in an education setting. ArtsTrain provides the Art4Inc project team with a sample curriculum, complete with learning outcomes and tried and tested training methodologies for engaging learners in how to facilitate a group using drama techniques. As such, lessons learned from the experience of Youth Theatre Ireland in delivering the ArtsTrain programme can inform the development of the Art4Inc project.</p>

<p><b>Name of the best practice</b> (maximum 1 line)</p>	<p>Sheherazade, 1001 Stories for Adult Learning - a Grundtvig Multilateral Project</p>
<p><b>Link where the practices can be accessed or practice's identification data:</b> (maximum 3 lines)</p>	<p><a href="http://www.sheherazade.eu">www.sheherazade.eu</a></p>
<p><b>Brief description of the best practice</b> (maximum 35 lines)</p>	<p>The Sheherazade project was funded under the Grundtvig sub-measure of the Lifelong Learning Programme.</p> <p>The aim of the project was to develop a suite of resources so that storytelling could be used as an educational strategy and a pedagogical tool in formal and non-formal adult learning.</p> <p>Focusing on the linguistic, interactive, performing, social and cultural aspects of stories and storytelling, Sheherazade provides innovative opportunities for adult learners to gain</p>

	<p>communication skills, develop imagination and creativity, improve intercultural understanding and build competencies for inclusion.</p> <p>The outputs from the project include a manual containing the following sections:</p> <ul style="list-style-type: none"> <li>• A review of the place/presence of storytelling in European adult training,</li> <li>• The potential of storytelling for competence development,</li> <li>• A methodological background for the use of storytelling in adult training including a large series of exercises and some advice for the adult trainer/storyteller,</li> <li>• A set of good practice examples from all over Europe,</li> <li>• A description of the pilots run by the Sheherazade partners,</li> <li>• A large bibliography.</li> </ul>
<p><b>How can this best practice be used in Art4Inc?</b> (maximum 4 lines)</p>	<p>As this project was funded under the Lifelong Learning Programme, all learning materials produced are available as open licence, open educational resources (OERs). As such, the Art4Inc project team can review the content of the handbook produced by the Sheherazade team when developing content on the artistic discipline for Storytelling.</p>

<p><b>Name of the best practice</b> (maximum 1 line)</p>	<p>Digital Latin Quarter – Digital Media Training for Youth-at-risk</p>
<p><b>Link where the practices can be accessed or practice's identification data:</b> (maximum 3 lines)</p>	<p><a href="http://digital-latin-quarter.eu/">http://digital-latin-quarter.eu/</a></p>
<p><b>Brief description of the best practice</b> (maximum 35 lines)</p>	<p>Digital Latin Quarter was a European project that was funded under the Grundtvig sub-measure of the Lifelong Learning Programme and developed and delivered by an EU-wide consortium between 2011 to 2013.</p> <p>DLQ aimed to use digital media production as a means of building key competencies of young European citizens, especially targeting youth-at-risk of school dropout and early school leavers. Using the medium of filmmaking, the objective of the project was to re-engage disadvantaged young learners back in education by providing an informal,</p>

	<p>creative space for them to learn. This approach also employed embedded-learning techniques to build the social and civic competences of young learners, as well as to develop their literacy and numeracy skills.</p> <p>The outputs of the project include: a training programme in digital media production for youth workers; a suite of digital media learning resources to support youth workers to deliver filmmaking training to young learners; the A.C.T. Curriculum which aimed to use embedded-techniques to build the Administrative, Creative and Technical (ACT) skills of young learners; a series of TV programmes produced by young learners and a range of media-based, interactive, guidance resources and the creation of DLQ-TV for youth engaged in the project.</p>
<p><i>How can this best practice be used in Art4Inc?</i> <i>(maximum 4 lines)</i></p>	<p>As with the Sheherazade project, all outputs produced by the DLQ project consortium are now freely available as OERs to be re-purposed for future training implementation. As such, Art4Inc partners can benefit from reviewing the content of the Youth Worker training programme and the ACT Curriculum when developing learning materials.</p> <p>Also, similar to the aims of the Art4Inc project, DLQ aimed to use the discipline of filmmaking to encourage social inclusion of disadvantaged young people. While the target group differs to the Art4Inc targets, there may be suitable lessons learned from the DLQ experience of using artistic disciplines with socially disadvantaged groups; which could inform the development of the Art4Inc project. These lessons learned can be found in the project policy paper which is available through the project website.</p>

# art4inc



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