

A CREATIVE WORKBOOK

# eMOTION IN THE MIRROR

practice and theory

A book from the Artist Within.



## **The artist within – Applied eMOTION**

**Dance and art expression in formal and non-formal education for developing entrepreneur skills – best practice sharing between sectors and methods**

**Hungarian Association for Expressive Arts and Dance Therapy**

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**Partners: IKTE – ARM-BG – CRN Berlin – EURO-NET – SAN – Theater Vision**

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## **eMOTION in the Mirror practice and theory**

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# eMOTION in the Mirror

## practice and theory

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## 1. Foreword: How to feel miserable as a helping professional?

by Kriszta Zsiday

- 1, Constantly compare yourself with others.
  - 2, Undervalue your expertise.
  - 3, Let your helping desire dictate what you do.
  - 4, Bow to time/need/emotional/financial pressures.
  - 5, Base the success of your entire career on one assignment.
  - 6, Only do work that is crucial or at least highly important and society would love to see done.
  - 7, Do whatever the client/customer asks.
  - 8, Set unachievable/overwhelming goals to be accomplished.
  - 9, Ventilate to your family/friends all the time about what you do and expect them to cheer you on.
  - 10, Stick with what you know.
- (Inspired by <http://www.kerismith.com>)

Creativity takes courage. To help and to take care of ourselves as much as we take care of others requires creativity and innovation from time to time. We believe that there is an *artist within* all of us, and practicing it helps to apply our and the target groups' emotions in a constructive way for inner growth.

So we went on a quest for almost 3 years and now we are ready to share with you our results of how to become and stay a contented helping professional.

## 2. Introduction: Description of our project 'The Artist Within' (TAW)

by Anna Schmidt

The impact of fine art based techniques in the process of healing is a much-disputed issue in psychotherapy research, practice and formal education. Significantly, through painting, sculpturing and dancing patients can learn to express inner pictures, develop creative skills and train their sensual perception.

With this intention, the *Hungarian Association for Expressive Arts and Dance Therapy* (IKTE) trains artistic practises in a non-formal way to its members. While adding this knowledge about the impact of arts to the occupational environment, three members, Kriszta Zsiday, Tibor Cece Kiss, and Gábor Halmos came up with the project *The Artist Within* (TAW). Thus, as psychologist, psychotherapist and trainer, all work as helping professionals. Helping professions defines an occupational sector, where people have to work professionally with other humans such as nursing, doctors, trainers, social workers or teachers. For that reason they are in their personal and occupational environment confronted by the occupational disease, which is since the 1970s known as Burn-out Syndrome. To give an illustration, people who work professionally with other humans, have an over-proportional risk of being affected by despondence, mood swings, and sleep disorder linked to bodily symptoms as backache or digestion disorders. In this context, the members of the Hungarian Association came up with a concept of developing a set of artistic practises for helping professionals to refresh them before symptoms of burn-out show up. Another key point is to settle the developed method in the curriculum.

With some artistic practices as dancing, drawing from their method (integral expression and dance therapy) in their mind, they wanted in the first place to develop a wider set of methods as a toolkit as well as doing a European wide research. Accordingly, they got in touch with other European associations. As a result, a group with members from Bulgaria, Germany (with two organisations), Hungarian, Italy and Poland was formed for TAW project. On one hand, some of the participating associations work with artistic practices in the sector of adult non-formal education, while on the other hand, The Artist Within is partnership with formal education organisations. In fact, the University of Social Science in Łódź, Poland, joined the project with a research team. The practical implementation included three working steps.

*Firstly*, there were *trainings* organised for helping professionals to learn a set of artistic practises. Therefore, helping professionals from the six participating organisations got invited to experience the impact of artistic methods themselves at three trainings: integral expression and dance therapy, storytelling, and humour strategies in Hungary, Italy, and Germany, respectively. In particular, the first of the trainings took place in Cserkeszölő, Hungary, where the IKTE offered expressive arts therapy experience. The second training took place in Potenza, Italy, where the association EURO-NET held the training in storytelling. Finally, the German associations Theatre Vision e.V (Leipzig) and CRN (Berlin), organized the third training in Leipzig, who did a one-week course in clowning and humour strategies, supplemented with intercultural stimulation.

*Secondly*, the participants of the trainings went afterwards with the incorporated artistic methodologies back to their working environment. The intention was to use the learnt methodologies in their helping profession, and as a practice, create a “*pilot*” project with their clients. The participants were required to organise at least one pilot project after attending one of the workshops using the artistic practices.

*Thirdly*, the non-formal knowledge was transferred into *formal, academic curriculum*. For this purpose, the project The Artist Within cooperated with the University of Social Science in Łódź, Poland. For the purpose of research, the participants of the first three workshops met up, and created – in groups of six people from heterogeneous backgrounds – a curriculum that combined the artistic methods including expressive arts, clowning and storytelling. This own developed curriculum they

then taught to a group of university students as practical lecture. Afterwards, the research team reviewed the working steps through focus group interviews.

In conclusion, The Artist Within provides helping professionals a toolkit (*The Artist Within Toolkit*, see appendix) with artistic practices. Definitely, this toolkit and the applied strategies help to deal with specific occupational demands. In the long run, The Artist Within project helps helping professionals to develop strategies to balance themselves and their clients and reduce the risk of burn-out significantly.

### Overview of the work process

Participating Organisation / Country	Educational Sector	Working Step
<b>IKTE (Integrált Kifejezés- és Táncterápiás Egyesület) / Hungary</b>	Non-formal / adult education	Training in method 1: Expressive Arts, Integral Expression and Dance Therapy
<b>All</b>	Non-formal / adult education	Pilot / Home training
<b>EURO-NET/ Italy</b>	Non-formal / adult education	Training in method 2: Storytelling / Cartoon animation
<b>All</b>	Non-formal / adult education	Pilot / Home training
<b>Theater Vision e.V., and CRN (Comparative Research Network) / Germany</b>	Non-formal / adult education / research	Training in method 3: Clowning / Humour Strategies
<b>All</b>	Non-formal / adult education	Pilot / Home training
<b>University of Social Science Łódź / Poland</b>	Formal / academic / science / higher education / research	Trainers work with an integrated approach to university students
<b>ARM (The Association on Refugees and Migrants) Bulgaria</b>	Non-formal / adult education / research	Discussion and processing of results

### 3. Project Partners

**The Association on Refugees and Migrants (Bulgaria)** was established in the year of 2000 as human rights, refugees' and migrants' protection network and inter-cultural education and research NGO initiative. ARM-BG is a social innovation and change forum, research and training institute and socio-cultural instrument for exploring, communicating and protecting rights and life space of old and new minorities. ARM-BG is actively involved in research, teaching, artistic and intercultural activities that link the realm of ideas with everyday experience. (website: [www.airm-bg.org/maineng.htm](http://www.airm-bg.org/maineng.htm) )

**Spoleczna Akademia Nauk – SAN (Poland)** is a private University situated in the third biggest city in Poland- Łódź. The Association of Polish Educators established sAN in January 1995. Currently there are ca. 16 thousand students enrolled in the Academy. SAN offers PhD, MA and BA studies, post-graduate courses as well as specialized training courses on daily, evening and weekend and extramural basis. SAN is also very active in scientific research, organisation of national and international conferences and publishing scientific book. (website: [www.san.edu.pl](http://www.san.edu.pl))

**Comparative Research Network – CRN (Germany)** is actively involved in scientific research, teaching and cultural activities that link the realm of ideas with everyday experience. CRN works internationally and cross-culturally. CRN performs research both as a partner within international consortia as within the scope of its own projects. CRN publishes a working paper series that communicates the work of its members to a wider audience. (website: [www.comparative-research.net](http://www.comparative-research.net) )

**Theater Vision (Germany)-** It is a theatre association from Leipzig, founded in 2008 with the target to realize our own visions of theatre. That is a circle of professional theatre people of various fields (theatre pedagogues, dramaturges, educators, actors, geri-clowns) working independently in Leipzig. Their visions mean a theatre that is deep going without being detached, funny without being superficial, experimental without being too abstract. A special section in association is the sociocultural theatre, e.g. projects that are focused on the work with different generations, people with difficult backgrounds, refugees etc. (website: [www.theater-vision.de](http://www.theater-vision.de))

**Hungarian Association for Expressive Arts and Dance Therapy – IKTE (Hungary)** is offering trainings, workshops and professional cooperation based on the specific methodology Integral Expression and Dance (IED) Therapy. This approach belongs to expressive arts therapies. The key feature of this complex, interdisciplinary approach is that it uses multimodal expressive arts processes. This feature derives from the idea that expression has a healing power and we all have access to different ways, modalities of expressions. (website: [www.tancterapia.com](http://www.tancterapia.com))

**EURO-NET (Italy)** is a not for profit association that is member or associated member of 57 international networks (5 of them are EU networks). EURO-NET has a wide experience in students and the youth field and owns permanent and highly qualified facilities for training courses, meetings, apprenticeships, workshops, youth exchanges or initiatives, etc. with different skills. EURO-NET has realized and developed over 300 different kinds of activities in many fields -languages, IT, European citizenship, comics, self-esteem, family support, video graphics, animation, projects management, marketing, etc. (website: <http://www.euro-network.eu>)

## 4. Background theoretical review of key project concepts & terminology

by Tania Reytan

### 4.1. Burn-out: Theoretical Background

#### *What is Burn-out?*

The “burn-out” metaphor implies not only that somebody had to be “burning” (i.e. was passionate and strongly committed to their job, etc.) before being able to “burn-out”, but also that once a fire is burning, it cannot continue to burn unless resources are provided to keep it burning. In other words, social services professionals’ energy or capacity to work can diminish over time when the work environment does not provide resources and is especially demanding. In the latter stages of Burn-out, a state of physical, emotional and mental exhaustion will occur from which it is hard to recover.<sup>1</sup>

#### *The interpersonal aspect of Burn-out*

The Burn-out concept was first described in the 1970s and originally referred to a reaction to interpersonal stressors on the job<sup>2</sup>. The concept was traditionally examined in the context of human services, such as health care, social work, psychotherapy and teaching. One of the most prominent definitions describes Burn-out “as a syndrome of *emotional exhaustion*, *depersonalisation*, and *reduced personal accomplishment* that can occur among individuals who work with people in some capacity”<sup>3</sup>. Exhaustion occurs as a result of one’s emotional demands. Depersonalisation refers to a cynical, negative or detached response to care recipients/ patients. Reduced personal accomplishment refers to a belief that one can no longer work effectively with clients/ patients /care recipients. In the late 1980s Burn-out was noticed more and more outside work with patients and care recipients<sup>4</sup>. In a more general way Burn-out can be seen as “*a state of exhaustion in which one is cynical about the value of one’s occupation and doubtful of one’s capacity to perform*”<sup>5</sup>. Researchers agree that stressors leading to Burn-out in human services can also be found in other occupations<sup>6</sup>. One of the most radical definitions representing the general nature of Burn-out is provided by Maslach and Leiter (1997)<sup>7</sup>: “Burn-out is the index of the dislocation between what people are and what they have to do. It represents erosion in value, dignity, spirit, and will – an erosion of the human soul. It is a malady that spreads gradually and continuously over time, putting people into a downward spiral from which it’s hard to recover.”

#### *The process aspect of Burn-out*

Researchers agree that Burn-out does not occur “overnight”. It is rather a result of a slow, prolonged process that may even last for years. According to several authors (e. g., Burisch, 2006<sup>8</sup>)

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<sup>1</sup> Schaufeli, W. B. & Greenglass, E. R. (2001), Introduction on a special issue on Burn-out and health. *Psychology & Health*, 16, 501–510.

<sup>2</sup> Maslach, C., Schaufeli, W. B. & Leiter, M. P. (2001), Job Burn-out. In S. T. Fiske, D. L. Schachter & C. Zahn-Waxer (Eds.), *Annual Review of Psychology*, 53, 397–422. ; Schaufeli, W. B., Leiter, M. P. & Maslach, C. (2009). Burn-out: 35 years of research and practice. *Career Development International*, 14, 204–220.

<sup>3</sup> Maslach, C. Jackson, S. E. & Leiter, M. P. (1996). MBI: The Maslach Burn-out Inventory manual (3rd ed.). Palo Alto, CA: Consulting Psychologists, 4; Italics ours

<sup>4</sup> Demerouti, E., Bakker, A. B., Nachreiner, F. & Schaufeli, W. B. (2007). The job demands-resources model of Burn-out. *Journal of Applied Psychology*, 86, 499–512.

<sup>5</sup> Maslach, C. Jackson, S. E. & Leiter, M. P. (1996), op. cit., 20.

<sup>6</sup> Burisch, M. (2006). *Das Burn-out-Syndrom: Theorie der inneren Erschöpfung* [The Burn-out- Syndrome: A Theory of inner Exhaustion]. Heidelberg: Springer Medizin Verlag.

<sup>7</sup> Maslach, C. & Leiter, M. P. (1997), *The truth about Burn-out*. San Francisco: Jossey Bass.

<sup>8</sup> Burisch, M. (2006). *Das Burn-out-Syndrom: Theorie der inneren Erschöpfung* [The Burn-out- Syndrome: A Theory of inner Exhaustion]. Heidelberg: Springer Medizin Verlag.



the “triggers” can include excessive job demands and the employee’s inability to continuously invest energy when meeting the demands. The development of Burn-out usually begins at an early stage of emotional exhaustion. High levels of emotional exhaustion consequently lead to a withdrawal from the people/ clients/ patients /customers people work with and also from their job in general. Such a withdrawal results in depersonalised reactions to people/ clients/ patients/ customers, and in a cynical attitude towards the job<sup>9</sup>. In other words, emotional exhaustion may lead to the depersonalisation stage of Burn-out<sup>10</sup>. However, several authors claim that exhaustion and depersonalisation develop rather parallel and have different antecedents.

According to Demerouti et al. (2007)<sup>11</sup> “the development of Burn-out follows two processes.” The first process is related to job demands which lead to frequent overtaxing and consequently to exhaustion. A lack of job resources (e. g., lack of social support), on the other hand, represents a second process which in the end leads to disengagement from work. If resources are not functional in meeting job demands, withdrawal behaviour from work will occur. Withdrawal behaviour consequently leads to disengagement which refers to “distancing oneself from one’s work, and experiencing negative attitudes toward the work object, work content, and one’s work in general”. The third component of Burn-out, reduced personal accomplishment, is a rather incidental part of the process and is not seen as a core dimension of Burn-out.

In general, there is little agreement on how the Burn-out develops and which stages are included. Although most researchers agree that Burn-out follows a process of stages, almost every author presumes a different stage order. However, the basic aspects of the Burn-out process can be resumed in the following stages: *High workload + Physical/emotional exhaustion + Depersonalisation + Despair/ helplessness/ aversion = Burn-out*<sup>12</sup>.

The first stage is characterised by high workload, high level of job stress and high job expectations. The job demands exceed job resources and the job does not fulfil one’s expectations. In the second stage affected persons feel physically and emotionally exhausted. People need higher energy investment in order to execute all job tasks. Often sleep disturbances, susceptibility to headaches and other physical pain belong to this phase. The third stage includes depersonalisation, cynicism and indifference. Furthermore, people in this stage are apathetic, depressed and bored. A negative attitude toward the job, the colleagues and clients/ service recipients/ patients is normal here. In the fourth stage people feel despair, helplessness and often have aversion to themselves, to other people or to everything. Feelings of guilt and insufficiency make up this phase.

### ***The medical aspect of Burn-out***

As a clinical/medical condition, Burn-out may be labelled as work-related neurasthenia which is described in the International Classification of Diseases ICD-10<sup>13</sup>. The ICD-10 definition includes the following: “Burn-out is either persistent and distressing complaints of feelings of exhaustion after minor mental effort, or persistent and distressing complaints of feeling of fatigue and bodily weakness after minimal physical effort. It contains at least two out of the following six distress symptoms: muscular aches and pain, dizziness, tension headaches, sleep disturbance, inability to relax, or irritability. The patient is unable to recover from the symptoms by means of rest, relaxation or entertainment and the duration of the disorder is at least three months”.

However, this classification does not include any specific preconditions or causes and fails to mention reduced work effectiveness. In addition, it does not indicate a timeframe concerning the appear-

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<sup>9</sup> Taris, T. W., Le Blanc, P. M., Schaufeli, W. B. & Schreurs, P. J. G. (2005). Are there causal relationships between the dimensions of the Maslach Burn-out Inventory? A review and two longitudinal tests. *Work & Stress*, 19, 238–255.

<sup>10</sup> Maslach, C., Schaufeli, W. B. & Leiter, M. P. (2001) op. cit., 397–422.

<sup>11</sup> Demerouti, E., Bakker, A. B., Nachreiner, F. & Schaufeli, W. B. (2007), op. cit., 502.

<sup>12</sup> BOIT: Burn-out Intervention Training for Managers and Team Leaders, A Practice Report, Die Berater Human Service, Austria, 2011, 5–14

<sup>13</sup> Schaufeli, W. B. & Enzman, D. (1998), *The Burn-out companion to study & practice*. London: Taylor & Francis.

ance or the disappearance of the symptoms. Burn-out is also defined as a mental adjustment disorder as described in the *Diagnostic and Statistical Manual of Mental Disorders*, DSM-IV. Mental adjustment disorders are characterised by “the development of clinically significant emotional or behavioural symptoms in response to an identifiable psychosocial stressor or stressors. The symptoms must develop within 3 months of the onset of the stressors: “by definition, an adjustment disorder must resolve within 6 months of the termination of the stressor”<sup>14</sup>. The DSM-IV distinguishes six subtypes of adjustment disorders. The definition of the unspecified subtype is the most similar to the definition of Burn-out. It is characterised by “maladaptive reactions (e. g., physical complaints, social withdrawal, or work or academic inhibition) to psychosocial stressors that are not classifiable as one of the specific subtypes of adjustment disorder”. Using the adjustment disorder definition for diagnosing Burn-out, however, may be problematic. Burn-out is not usually an immediate reaction to an identifiable stressor. It is more likely a result of chronic stressors (i.e., continuously occurring problematic situations) and progresses rather slowly. It usually does not resolve after six months.

### ***What is not Burn-out?***

Burn-out has been often mistaken for stress. Despite the fact that symptoms may be quite similar, important distinctions should be made. Stress can intensify Burn-out but is not the main cause of Burn-out<sup>15</sup>. Although employees experience stress because of long work schedules, shift work or general workload, they may not experience Burn-out. In addition, stress symptoms may be more physical rather than emotional. The opposite holds true for Burn-out. Stress produced urgency and hyperactivity. Burn-out, on the other hand, produced helplessness. Emotions associated with stress are over-reactive; those associated with Burn-out are more blunted. Burn-out also has similar symptoms to specific mood disorders. However, some differences do exist. Depression, for instance, may extend over every life domain (e. g., work, family, leisure). Burn-out, however, is specific to work context<sup>16</sup>. Another somewhat related, but different disorder, is the *post-traumatic stress disorder* (PTSD). PTSD is “caused by the exposure to a traumatic event or extreme stressor that is responded to with fear, helplessness, or horror”<sup>17</sup>. Burn-out, on the other hand, is caused mainly by interpersonal and emotional stressors in the workplace and is characterised by different reactions (e. g., exhaustion).

## ***4.2. Interdisciplinary Historical and Theoretical Framework on Burn-out***

### **The social and cultural context of emerging burn-out**

When burn-out began to be described and discussed in the 1970s, it was primarily in reference to work in the human services, such as health care, social work, psychotherapy, legal services, and police work. Qualitative interviews and case studies gave a vivid picture of the experience in which people lost both their energy and their sense of the value of their job. The loss of meaning was especially poignant within professions dedicated to lofty goals to help and serve others. Tellingly, burn-out discussions began within the human services, because they were better able to give “voice” to issues of emotions, values, and relationships with people – concepts that had not been widely recognized within the research literature on the workplace.

The roots of the burn-out concept seem to be embedded within several broad social, economic, and cultural developments of the 1960s in the USA.

<sup>14</sup> Schaufeli, W. B. & Enzman, D. (1998), op. cit.

<sup>15</sup> Burisch, M. (2006), op. cit.

<sup>16</sup> Maslach, C., Schaufeli, W. B. & Leiter, M. P., 2001, op. cit., 397–422.

<sup>17</sup> Mealer, M., Burnham, E. L., Goode, C. J., Rothbaum, B. & Moss, M., 2009, The prevalence and impact of post traumatic stress disorder and Burn-out syndrome in nurses. *Depression & Anxiety*, 26, 1118.

- John F. Kennedy ignited a vision of public service, as he challenged Americans to “ask not what your country can do for you, but ask what you can do for your country”.
- Subsequently, President Lyndon B. Johnson launched the “War on Poverty” that caused a large influx of idealistically motivated young people into human services professions.
- However, after struggling to eradicate poverty for a decade or so, they found themselves increasingly disillusioned. They came to learn that the systemic factors perpetuating poverty nullified their efforts to alleviate poverty’s downstream impact on people and frustrated their efforts to open opportunities for children of poor families. Frustrated idealism was a defining quality of the burn-out experience, mirroring the intensity of combustion.
- It was critical to the concept’s momentum: service providers were appalled at their diminished capacity to perform or to show compassion towards their recipients. The experience of burn-out was not merely an inconvenience or an occupational hazard, but a devastating attack on their professional identity. They had chosen a career path of service, forsaking other options in the vibrant American economy of the era. Exhaustion on its own would not be so compelling: dedicated people may even derive fulfilment from exhausting themselves through exerting extraordinary effort for a deeply valued cause. The lack of compassion and diminished effectiveness implicit in the full burn-out experience had a much more devastating impact on their identity (Farber, 1983).
- From the 1950s onwards the human services in the USA as well as in Europe rapidly professionalized and bureaucratized as a result of greater government and state influence. Small-scale, traditional agencies where work was considered a calling, transformed into large-scale modern organizations with formalized job descriptions.
- Arguing this point, Cherniss and Kranz (1983) observed that burn-out was virtually absent in monasteries, Montessori schools, and religious care centres where people consider their work as a calling rather than merely a job. They argued that such “ideological communities” provide a collective identity that prevents burn-out from occurring because of social commitment, a sense of communion, contact with the collective whole, and shared strong values. Seen from this perspective, burn-out represents the price paid of professionalizing the helping professions from “callings” into “modern” occupations.
- The “cultural revolution” of the 1960s weakened the professional authority of – among others – doctors, nurses, teachers, social workers and police officers. The traditional prestige of these professionals was no longer evident after the 1960s. Simultaneously, empowered recipients expected much more than ever before. As a consequence, recipients’ demands of care, service, empathy, and compassion intensified. Together, these two trends increased the technical and emotional demands of professional work considerably.

### **Burn-out in the twenty-first century**

- Burn-out was originally viewed as a specific hazard for naive, idealistic, young service professionals who became exhausted, cynical, and discouraged through their experiences in cold bureaucratic systems serving entitled, unresponsive clients with intractable problems. But that was long ago. The young idealists entering the workforce in the 1960s are at the time of this writing already retired. Young professionals in the early twenty-first century have fewer opportunities for naivety.
- Burn-out researchers started thinking that while naive idealism magnifies one’s vulnerability to burn-out, it is not an essential prerequisite. The conclusion was that the deciding factor might be the nature of work life and the broad cultural context within which work occurs in the twenty-first century.
- *Macro sociologically*, two distinct contributors to the experience of work life explain burn-out’s persistence as an experience, a matter of social importance, and a focus of scientific inquiry. The first contributor is a persistent imbalance of demands over resources (Aiken et al., 2001; Bakker and Demerouti, 2007). When demands increase –, e.g. more service recipi-

ents with more intense requirements – resources fail to keep pace. There are insufficient personnel, equipment, supplies, or space to meet the demand (Aiken et al., 2002). Insufficient opportunities to rest and regenerate depleted energy aggravate the exhausting impact of demand/resource imbalances.

- The second contributor concerns motives rather than energy. Employees in the twenty-first century view organizational missions, visions, and values with scepticism (Hemingway and MacLagan, 2004). Employees may hold personal values that differ from the organizations.
- The potential for value conflicts is increased as organizations and employees reduce their commitment to one another. The major value conflict for service professionals in the 1970s was between the counterculture and an established social order (Martin and Siehl, 1983). Young people distrusted older generations. They did not trust anyone over 30 and they did not trust their institutions either. The free clinic movement in the USA sought to establish a new approach to health care. Working for organizations in the establishment engendered one type of value conflict. Working for organizations within the counterculture engendered another type of value conflict as the demands of business or public sector accountability were generally inconsistent with counterculture ideals.
- Professional service providers or managers entering a twenty-first century workforce expect a much more varied career than their counterparts a generation previously (McDonald et al., 2005). Neither party is ready to make a life-long commitment. Accordingly, employees are less willing to put aside their personal inclinations for the good of the company.
- Another form of conflict occurs between the organization's stated values and its values in action (Argyris, 1982). Employees exercise severe judgment when they witness a gap between organizational intentions and reality. Rather than attributing the shortfall to market conditions or bad luck, they often attribute the problem to corporate hypocrisy. This attribution may apply to the entire executive level or it may pertain to distinct individuals who are abusing positions of authority to exploit the company for their personal gain. In these scenarios, employees accept the organizations' espoused values. They experience conflict with the values they attribute to the organizations' shortcomings.
- Public sector organizations in the twenty-first century often state ideals that far exceed their resources (Potter et al., 2007). Few societies devote sufficient resources to meet their populations' needs. The systemic imbalance of demands to resources promotes exhaustion and reduces professional efficacy while alienation from corporate values reduces providers' involvement in their work or their service recipients (Schaufeli, 2006; Schaufeli and Bakker, 2004). Together, the principles inherent in globalization promise to perpetuate burn-out throughout information/service organizations.
- Current management within a globalized economy proclaims lofty ideals that they fail to support while they focus on the fiscal, policy, and political issues required to maintain large organizations or corporations. As individuals struggle to chart a course through complex, contradictory, and sometimes hostile institutional environments, they are vulnerable to the exhaustion, cynicism, and inefficacy that define burn-out.
- The burn-out phenomenon has grown from a specialized occupational hazard to a pervasive workplace hazard. Thus, it appears that the same basic factors seem to drive burn-out now as before, albeit with a slightly different quality. Most prominent are the imbalance between demands and resources at work, and the conflict between values (i.e. between personal values and those of the organization, and between the officially stated organizational values and the values in action).

### **The positive future of burn-out?**

- Originally, burn-out was defined as a negative state of mind, albeit that one of its three constituting elements – reduced professional efficacy – was measured with positively worded items that were reversed to constitute a negative scale.



- A broader, more positive perspective emerged in the mid-1990s when Maslach and Leiter (1997) *rephrased burn-out* as an erosion of a positive state of mind, which they labelled *engagement*. According to Maslach and Leiter (1997, p. 24) the burn-out process starts with the wearing out of engagement, when “...*energy* turns into *exhaustion*, *involvement* turns into *cynicism*, and *efficacy* turns into *ineffectiveness*”.
- Accordingly, *engagement* is characterized by *energy*, *involvement* and *efficacy* – the direct opposites of the three burn-out dimensions<sup>18</sup>. By implication, engagement is assessed by the opposite pattern of scores on the three MBI scales: unfavourable scores are indicative for burn-out, whereas favourable scores are indicative for engagement. By rephrasing burn-out as an erosion of engagement with the job the entire range of employee well-being is covered by the MBI running from the positive pole (engagement) to the negative pole (burn-out).
- This changing focus in burn-out research from an exclusively negative approach to the erosion of a positive psychological state coincides with the emergence of Positive Psychology. Quite symbolically at the brink of the new millennium, in January 2000, a special issue of the American Psychologist sparked interest in Positive Psychology. In that issue, its most prominent advocates, Seligman and Csikszentmihalyi (2000, p. 5), stated that the purpose of Positive Psychology  
“...is to begin to catalyse a change in the focus of psychology from pre-occupation only with repairing the worst things in life to also building positive qualities”. After less than a decade, positive psychology is thriving, including the field of positive occupational behaviour, which is defined as “...the study and application of positively oriented human resource strengths and psychological capacities that can be measured, developed, and effectively managed for performance improvement in today’s workplace” (Luthans, 2003; p. 179).
- Although the notion of engagement was formulated a couple of years before the “official” commencement of the *positive psychology movement* in 2000 and the first empirical studies were carried out before that date, this movement certainly reinforces the interest in work engagement. Then clearly, the concept of work engagement fits neatly into this emerging positive trend and illustrates that the deficit-based study of burn-out is complemented with a positive approach that focuses on work engagement.
- The growing scientific interest for work engagement is exemplified by special issues of leading journals such as the Journal of Organizational Behaviour (Bakker and Schaufeli, 2008) and Work & Stress (Bakker et al., 2008). Moreover, widespread interest in the business community encourages the scientific community’s shift towards a positive perspective that rephrases burn-out as *the erosion of engagement*.
- Today’s organizations face rapid and continuous changes. Instead of traditional organizational structures (i.e. control mechanism, chain of command) and a strong emphasis on economic principles (i.e. cost reduction, efficiency, cash flow), the focus in modern organization is on the management of human capital.
- Currently, organizations expect their employees to be proactive and show initiative, collaborate smoothly with others, take responsibility for their own professional development, and commit to high quality performance. This increased psychologisation is illustrated by Ulrich (1997, p. 125), who writes in his seminal book *Human Resources Champions*, “Employee contribution becomes a critical business issue because in trying to produce more output with less employee input, companies have no choice but to try to engage not only the body but the mind and soul of every employee”. Evidently, this objective is not achieved with a work force that is “healthy” in the traditional sense, meaning that employees are symptom-free and do not suffer from physical illness or burn-out. In order to thrive, organizations need engaged employees who are motivated, proactive, responsible, and involved. Instead of just

<sup>18</sup> Most scientific research uses the three-dimensional description of *exhaustion*, *cynicism*, and *inefficacy* that is implied in the Maslach Burn-out Inventory (MBI – Maslach and Jackson, 1981).

“doing one’s job,” employees are expected “to go the extra mile”. So for today’s organizations burn-out prevention is replaced by the promotion of work engagement. Preventing burn-out is not enough, it is necessary to go further to foster work engagement. The practical implications were evident in a recent meta-analysis that convincingly showed the economic benefits of business-units with high average levels of engagement compared to those with lower levels of engagement (Harter et al., 2002).

- In sum: it can be concluded that developments in science (the recent emergence of *positive psychology*) and organizations (increased attention for positive organizational behaviour of employees) strengthen the positive turn in burn-out research that is the rephrasing of burn-out as an erosion of engagement. Seen from this perspective, the future of burn-out lies in the realization that it constitutes the negative pole of a continuum of employee well-being, of which work engagement constitutes the opposite positive pole. The scientific challenge for the future will be to uncover in how far different psychological processes are responsible for producing burn-out and work engagement. A recent example is the Job Demands Resources model that posits that burn-out plays a key role in a health impairment process that is mainly driven by high job demands, whereas engagement plays a key-role in a motivational process that is driven by job resources (Bakker and Demerouti, 2008; Schaufeli et al., in press). As for the practice of burn-out, it remains to be seen if corporations and public sector organizations are willing to provide the necessary resources to maintain extraordinary efforts from their employees, or whether efforts to inspire extraordinary efforts become a new source of burn-out.

### 4.3. Burn-out Prevention

Prevention includes a wide range of activities — known as “interventions” — aimed at reducing risks or threats to health. Primary, secondary and tertiary prevention are three terms that map out the range of interventions available to health experts. What is meant by these terms in the context of our project?

**Primary prevention** aims to prevent burn-out or other related mental disorders before they ever occur. This is done by preventing exposures to hazards that cause burn-out or injury, altering unhealthy or unsafe behaviours that can lead to burn-out or other related mental disorders, and increasing resistance to them should exposure occur.

**Secondary prevention** aims to reduce the impact of burn-out or other related mental disorders that have already occurred. This is done by detecting and treating them as soon as possible to halt or slow their progress, encouraging personal strategies to prevent recurrence, and implementing programs to return people to their original health and function to prevent long-term problems.

**Tertiary prevention** aims to soften the impact of an ongoing burn-out or other related mental disorder that have lasting effects. This is done by helping people manage long-term, often-complex mental health problems and trauma (e.g. chronic diseases, permanent impairments) in order to improve as much as possible their ability to function, their quality of life and their life expectancy. For many health and mental problems, a combination of primary, secondary and tertiary interventions are needed to achieve a meaningful degree of prevention and protection. However, prevention experts say that the further “upstream” one is from a negative health outcome, the likelier it is that any intervention will be effective.

TAW burn-out protection, rehabilitation and resilience cultivating intervention modes in benefit of helping professionals were planned to happen, and performed, within the framework of health and education related *social services sectors*.

## 4.4. Social Services

### *Defining services – Economic logic*

Awareness of the importance of service innovation as an engine for the economic growth is a recent phenomenon. Previously, services were considered as non-innovative activities, or innovations in services were reduced to the adoption and use of technologies<sup>19</sup>. The innovation literature was focused on the manufacturing sector, technological product development, and process innovation, and thus, innovation in services was addressed from a manufacturing perspective. Indeed, the corresponding literature “assimilated services within the consolidated framework used for manufacturing sectors and manufactured products”<sup>20</sup> (Gallouj & Savona, 2009). The risk of such a bias towards manufacturing is the underestimation of innovation in services and its effects, because innovation in services includes invisible or hidden innovations that are not captured by the traditional indicators of innovation in the manufacturing sector.

However, the traditional approach has been increasingly challenged, mainly because the underestimation of the dynamics of the service sector was seen as inconsistent with the rise of the service economy, which now accounts for nearly 70% of gross domestic product and employment in member countries of the Organisation for Economic Co-operation and Development (OECD, 2005). Accordingly, the discussion about innovation in services should be extended beyond the traditional (technological) perspective<sup>21</sup>.

The unresolved issues relative to the definition of service output have contributed to the underestimation of the performance of service innovation in terms of productivity and employment. There is a particular analytical problem of the definition of service output, which reflects on the definition of service innovation. When analyzing service innovation, scholars have merely used analytical tools designed for manufacturing within the traditional technological view of innovation. This approach has led to the misunderstanding and the underestimation of innovation activities in services. Gallouj and Savona<sup>22</sup> argue that it has also led to a wrong conclusion that innovation in services has a relatively small effect on economic performance in terms of productivity and value added, compared to innovation in manufacturing. A clear conceptualization of services is crucial for our project, as it will give us understanding of how to approach the current crisis in social services sector in the five project countries<sup>23</sup> and where the driving forces of social services innovation lie in these countries. Therefore, a clear definition of services and their characteristics is a key factor for the correct measuring of innovation output in services and the estimation of the real economic effect of services. However, “the study of services innovation immediately poses the question of *how a ‘service’ should be defined*”<sup>24</sup>. Service production is an action, or a treatment protocol, that leads to a change

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<sup>19</sup> Morar, R., 2014, Innovation in Services: A Literature Review. *Technology Innovation Management Review*, 4(4): 6-14

<sup>20</sup> Gallouj, F. & Savona, M. 2009. Innovation in Services: A Review of the Debate and a Research Agenda. *Journal of Evolutionary Economics*, 19(2): 149–172

<sup>21</sup> Morar, R., 2014, Innovation in Services: A Literature Review. *Technology Innovation Management Review*, 4(4): 6-14, op.cit.

<sup>22</sup> Gallouj, F. & Savona, M. 2009. Innovation in Services: A Review of the Debate and a Research Agenda. *Journal of Evolutionary Economics*, 19(2): 149–172

<sup>23</sup> The social services status and challenges in all five countries have issues in common, but as they are also very different, we could roughly divide them in two groups that are respectively characterized by a higher and lower status of social services in the economic development of the countries. Understandably, in the first group are Germany and Italy and in the second group are the countries in transition: Bulgaria, Hungary and Poland.

<sup>24</sup> DTI. 2007. Innovation in Services. Occasional Paper No. 9. London: Department of Trade and Industry.

of state, not the creation of a tangible good<sup>25</sup>. Because of its fuzzy nature or intangibility, its heterogeneity and unstable character, a service is difficult to define, and therefore it is also difficult to measure its output and productivity<sup>26</sup>.

Arriving at a definition of a service is useful before discussing the problem of defining innovation in the service sector and measuring the productivity impact of innovation on services. However, there is no consensus today among economists about the theoretical characteristics of service activities and their output (i.e., "services")<sup>27</sup>.

Inspired by Lancaster<sup>28</sup> and Saviotti and Metcalfe<sup>29</sup>, Gallouj and Weinstein<sup>30</sup> developed a conceptual framework for the provision of products (i.e., goods and services) that describe service output in terms of a set of characteristics and competences, which reflects both the internal structure of products and external properties. The delivery of services in this framework depends on the simultaneous mobilization of competences (from service provider and clients) and (tangible or intangible) technical characteristics. In a more detailed description, the service provision may require the interactions between four main vectors: service provider competencies [C], consumers' competencies [C\*], tangible and intangible technical characteristics [T], and finally, the vector of characteristics of final service output [Y].<sup>31</sup>

One of the most well-known conceptualizations of services in the last two decades is the service-dominant logic by Vargo and Lusch<sup>32</sup>. Their approach was to redress the model of exchange in marketing, which had a dominant logic based on the exchange of "goods", which are mainly manufactured outputs. In the new marketing-dominant logic, service provision rather than goods is fundamental to economic exchange

The main proposition of *service-dominant logic* is that:

*"...organizations, markets, and society are fundamentally concerned with exchange of service – the applications of competences (knowledge and skills) for the benefit of a party. That is, service is exchanged for service; all firms are service firms; all markets are centered on the exchange of service, and all economies and societies are service based. Consequently, marketing thought and practice should be grounded in service logic, principles, and theories"* (Lusch & Vargo, 2004).

Thus, the service-dominant logic highlights the role of producer and consumer in the production of a service (i.e., value is co-created).

### **Defining Social services**

So far the definition of service innovation was mostly placed in the profit sector. But what about the social services like Healthcare and Education?

Moving from service to the specific social services sector, the characteristics of novelty, improvement and sustainability - criteria for funding innovation – have to apply not only to new products (new social services, new form of delivery services) and new ideas (new social work method, new governance, new organizations, new partnerships) but also involve the sphere of social practices

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<sup>25</sup> Gallouj, F. 1998. Innovating in Reverse: Services and the Reverse Product Cycle. *European Journal of Innovation Management*, 1(3): 123–138.

<sup>26</sup> Melvin, J. R. 1995. History and Measurement in the Service Sector: A Review. *Review of Income and Wealth*, 41(4): 481–494

<sup>27</sup> Gadrey, J. 2000. The Characterization of Goods and Services: An Alternative Approach. *Review of Income and Wealth*, 46(3): 369–387.

<sup>28</sup> Lancaster, K. J. 1966. A New Approach to Consumer Theory. *Journal of Political Economy*, 74(2): 132–157

<sup>29</sup> Saviotti, P. P. & Metcalfe, J. S. 1984. A Theoretical Approach to the Construction of Technological Output Indicators. *Research Policy*, 13(3): 141–151.

<sup>30</sup> Gallouj, F. & Weinstein, O. 1997. Innovation in Services. *Research Policy*, 26(4–5): 537–556

<sup>31</sup> For a more detailed critical review of the discussion of the most prominent arguments about the distinctions between goods and services, with a focus on the definition of services, see: Morar, R., 2014, Innovation in Services: A Literature Review. *Technology Innovation Management Review*, 4(4): 6–14, op.cit.

<sup>32</sup> Lusch, R. F. & Vargo, S. L. 2014. *Service-Dominant Logic: Premises, Perspectives, Possibilities*. Cambridge University Press



and the underlying values of these. The social services sector is centred on people and service delivery.

In line with this, relating innovation to social services primarily needs to consider meanings of social attribute and implication of situating innovations into a social perspective. What is social? Social denotes not only the social sector as a legal category but also social problems and social impact on one hand, social motivations or intentions on the other hand (The Open Book of Social Innovation, 2010, note 2, p. 10). Furthermore, social denotes the aims of innovations in social services and the values (culture) created and spread by such a kind of innovations.

Two main features of social services underscore the specific nature of the innovation question.

Firstly, a service does not have an autonomous existence as does a physical thing with technical specifications. It is a social construction (with its world of reference) which fits into time frames in different ways (time horizon) and into matter (degree of materiality) (Djellal and Gallouj, 2000, p. 11). Furthermore, the relational dimension plays a central role, as the relationship between the user/customer and the service provider is direct (Bandt and Gadrey, 1994; Gadrey, 2003; Laville, 2005).

Compared to other services, not only are the above mentioned features distinctive in social services (degree of intangibility, interaction between providers and target groups, information intensity, the relational dimension and the service relationships) but also aims, values and missions that ideally inspired people involved in the process of designing and delivering social services. The underlying objective of social workers and volunteers is to firstly meet individuals' needs and contribute to create *social value* and *social cohesion*<sup>33</sup>.

Placing this analysis on the European level, it is acknowledged social services potentially constitute 'pillars' of the European society and economy contributing 'to several essential values and objectives of the [European] Community, such as achieving a high level of employment and social protection, a high level of human health protection, equality between men and women, and economic, social and territorial cohesion' (EC, 2006, p. 4). Specifically social services might gain a crucial role to implement the normative project and the European Social Model (at a societal level) on one hand, and to improve, on the other hand, the quality of life of the European citizens and, primarily, their inclusion into society (at individual level). European aims and objectives interact with aims of innovation in social services that have been defined at a Member State level by the relevant social groups, by the political, cultural, institutional contexts and by the regulative framework<sup>34</sup>.

*Innovation in social service* is a dynamically evolving phenomenon stimulated both by the growing pressures from social challenges and by cultural and institutional changes involving the welfare state, the social, security and care categories. According to Hochgerner, 'innovations, addressing primarily social objectives, include: **roles** (of individuals, CSOs, corporate business, and public institutions); **relations** (in professional and private environments, networks, collectives); norms (on different levels, legal requirements) and values (custom, manners, mores, ethical/unethical behaviour)' (2011, p. 4, power point presentation).

How change happens such as the connection between *innovation* (in service, in social services, in society) and social change are themes widely discussed in literature. The main given answer is that 'in some circumstances each of the four barriers to change [namely: first, **efficiency**. People resist even the most appealing reforms because in the short-run they threaten to worsen performance. Second... **peoples' interests**... The third barrier is **minds**. Any social system comes to be solidified

<sup>33</sup> Social Cohesion is defined as a cohesive society that works towards the well being of all its members, fights exclusion and marginalisation, creates a sense of belonging, promotes trust, offers its members the opportunity of upward mobility. [...] While the notion of 'social cohesion' is often used with different meanings, its constituent elements include concerns about social inclusion, social capital and social mobility (OECD (2011), Perspectives on Global Development 2012: Social Cohesion in a Shifting World, OECD Publishing, [http://dx.doi.org/10.1787/persp\\_glob\\_dev-2012-en](http://dx.doi.org/10.1787/persp_glob_dev-2012-en)).

<sup>34</sup> See: Social Service Europe (2015), [https://eurodiaconia.org/wordpress/wp-content/uploads/2015/09/Social\\_Services\\_Europe\\_-\\_Job\\_creation\\_potential\\_in\\_health\\_and\\_social\\_sector.pdf](https://eurodiaconia.org/wordpress/wp-content/uploads/2015/09/Social_Services_Europe_-_Job_creation_potential_in_health_and_social_sector.pdf), accessed on October 21, 2016

within peoples' minds in the form of assumptions, values and norms...The fourth barrier is *relationships*. The personal relationships between the movers and shakers in the system create an additional stabilising factor in the form of social capital and mutual commitment...these networks...are likely to seriously impede any radical change] switches' (Mulgan, Tucker, Ali, Sanders, 2007, p. 18). It follows that innovations that are social can 'occur in all sectors of society (private, public, civil society). Their prime outcome is changing social practices, yet besides there may be economic implications as well' (Hochgerner, 2011, p. 2, power point presentation). Innovation in social service is supposed to change a social practice in order to reach aims and objectives of innovation (the normative dimension of innovation) that, as pointed out, are contextual and 'local' negotiated.

Distinctive of *social service innovation* are also (a) the processual dimension - the process of innovating and the diffusion or adoption of the innovation - and (b) the role attributed to the technological dimension. Although in many cases the introduction of information and communication technology (ICT) plays an important role in the innovation process, innovation in social services results in new forms of service delivery and/or new target groups (Hermans, Vranken, 2010) or in new mechanisms or social practices introduced in pre-existing social services. It most likely also means tearing down walls between sectors (e.g. between family carers and professional care, between preventive and curative care) and collaboration or networking (i.e. flexible relationships between independent partners) inside or outside the social services sector (ibidem). *But, who does innovation in social services?*

Institutions, organisations, movements and individuals, are the innovators in the field of the social sector. In recent literature, particular attention has been paid on users' movements highlighting how 'discontent' and awareness of a gap between what people need and what they are offered by governments, private firms and NGOs (Mulgan, Tucker, Ali, Sanders, 2007, p. 9) gain a crucial role in promoting innovation. *Service users* are social service innovators driving culture change as well exemplified by the global disability movement (Schalock, 2004) and by the independent living philosophy (Shaping Our Lives, National Centre for Independent Living and University of Leeds Centre for Disability Studies, 2007). In this case measuring innovation firstly means measuring the contribution of innovation in social services for social-cultural changes.

In any case, researchers agree that, unlike the linear process of innovation in the technological sector, *innovation in social services* is *interactive* based on *utilising connectivity and interdependencies* (Jalonen, Juntunen, p. 2011), *cooperation, sharing information, creating trust* and so on. *The margin for innovation in services would appear to be more complex, requiring more negotiation and more room for cooperation*<sup>35</sup> between the various actors (Callon in Klein, Harrisson, 2007, p. 25). Several studies have in fact emphasised that innovation in the services sector can arise (among other possibilities) in the transactional space where the service offering encounters the customer (Hermel, Louyat, 2008, p. 3). It also requires essential transformations among spheres and actors at both production and consumption levels, born from observation of the specific kinds of service activities and the social relationships involved. In particular the relational dimension implies that at different deployment stages, the customer or beneficiary can participate in producing the *innovation* (collaboration). The customer/user can therefore be one of the actors of the *innovation*, the success of which depends on the quality of this interaction (Djellal and Gallouj, 2000, p. 14). Some authors have emphasised that in the process of innovation, one must take into account not only how this interaction takes place, but also the time and images associated with the nature of the service (Klein, Harrisson, 2007, pp. 4-5). This in turn implies synergies and tensions stemming from the confrontation between subsisting older models and new productive requirements engendered by innovation (Laville, 2005, p. 31), from old paradigms and organizational cultures and new ones.

*But what is the social context and what are the mechanisms of innovation in the services and especially in the social services sector? To find an answer to this question, we have to clarify the notions of social entrepreneurship and social innovation.*

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<sup>35</sup> Italics ours

#### 4.5. From Social Entrepreneurship to Social Innovation

Much like its parent field of entrepreneurship, social entrepreneurship focuses on the personal qualities of people who start new organizations, and it celebrates traits like boldness, accountability, resourcefulness, ambition, persistence, and unreasonableness<sup>36</sup>. In contrast, the field of *social enterprise* tends to focus on organizations. Although some pockets of work explore broader issues of managing *social purpose organizations*, most research on social enterprise focuses on commercial activities, earned income, and for-profit ventures that give financial and operational support to traditional social service programs.<sup>37</sup>

The terms *social entrepreneurship* and *social enterprise* both have their roots in the nonprofit sector, and as a result they tend to limit their domains to nonprofits, implicitly or explicitly excluding public and for-profit organizations.<sup>38</sup> Although scholars have made valiant efforts to broaden prevailing conceptions of social entrepreneurship and social enterprise, their efforts have had little influence on the composition of *affinity groups* and funder choices.<sup>39</sup>

The underlying objective of virtually everyone in the fields of social entrepreneurship and social enterprise is to create *social value* (a term we define later). People have embraced these fields because they are new ways of achieving these larger ends. But they are not the only, and certainly not always the best, ways to achieve these goals. Social entrepreneurs are, of course, important because they see new patterns and possibilities for innovation and are willing to bring these new ways of doing things to fruition even when established organizations are unwilling to try them. And enterprises are important because they deliver innovation. But ultimately, innovation is what creates social value. Innovation can emerge in places and from people outside of the scope of social entrepreneurship and social enterprise. In particular, large, established nonprofits, businesses, and even governments are producing social innovations.

In addition, social innovation is grounded in the robust academic literature on innovation. Relative to the research on entrepreneurship, research on innovation defines its concepts more precisely and consistently. As a result, this research is a stronger foundation for building knowledge about new ways to produce social change.<sup>40</sup> Indeed, even the godfather of entrepreneurship, the Austrian economist Joseph Schumpeter, was interested in entrepreneurs only as a means to the end of innovation.

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<sup>36</sup> Skoll Foundation, “Background on Social Entrepreneurship” <http://www.skoll.org/aboutsocialentrepreneurship/index.asp>; Schwab Foundation for Social Entrepreneurship, “What Is a Social Entrepreneur?” <http://www.schwabfound.org/definition.htm>; Ashoka, “What Is a Social Entrepreneur?” [http://www.ashoka.org/social\\_entrepreneur/](http://www.ashoka.org/social_entrepreneur/); and John Elkington and Pamela Hartigan, *The Power of Unreasonable People: How Social Entrepreneurs Create Markets That Change the World*, Boston: Harvard Business School Press, 2008. In the context of management education, some who teach entrepreneurship and social entrepreneurship do tend to focus on entrepreneurial processes (i.e., the means through which individuals create and grow new organizations). Although this is closer to a social innovation perspective, it still tends to emphasize individual entrepreneurs and the managerial challenges of starting new firms rather than the broader economic system of society. See, for example, William B. Gartner, “‘Who Is an Entrepreneur?’ Is the Wrong Question,” *American Journal of Small Business*, 12, no. 4, 1988; and Jane Wei-Skillern et al., *Entrepreneurship in the Social Sector*, Thousand Oaks, Calif.: Sage, 2007.

<sup>37</sup> For a review, see Cynthia Massarsky, “Coming of Age: Social Enterprise Reaches Its Tipping Point,” in *Research on Social Entrepreneurship: Understanding and Contributing to an Emerging Field: ARNOVA's Occasional Paper Series*, edited by Rachel Mosher-Williams, Washington, D.C.: Association for Research on Nonprofit and Voluntary Organizations, 2006.

<sup>38</sup> See Paul Light, “Searching for Social Entrepreneurs: Who They Might Be, Where They Might Be Found, What They Do,” in *Research on Social Entrepreneurship: Understanding and Contributing to an Emerging Field: ARNOVA's Occasional Paper Series*, edited by Rachel Mosher-Williams, Washington, D.C.: Association for Research on Nonprofit and Voluntary Organizations, 2006: 13-37.

<sup>39</sup> See, for example, J. Gregory Dees and Beth Battle Anderson, “Framing a Theory of Social Entrepreneurship: Building on Two Schools of Thought and Practice,” in *Research on Social Entrepreneurship: Understanding and Contributing to an Emerging Field: ARNOVA's Occasional Paper Series*, edited by Rachel Mosher-Williams, Washington, D.C.: Association for Research on Nonprofit and Voluntary Organizations, 2006: 39-66.

<sup>40</sup> Although this is a relatively broad and sweeping claim, it is supported by the contrast between two reviews of the innovation and entrepreneurship literatures (J.T. Hage, “Organizational Innovation and Organizational Change,” *Annual*

In his classic *Capitalism, Socialism, and Democracy*, the “creative destruction” associated with entrepreneurship is primarily a vehicle for producing economic growth. The advantage of examining the pursuit of positive social change through an innovation lens is that this lens is agnostic about the sources of social value. Unlike the terms social entrepreneurship and social enterprise, social innovation transcends sectors, levels of analysis, and methods to discover the processes—the strategies, tactics, and theories of change—that produce lasting impact. Social innovation may indeed involve finding and training more social entrepreneurs. And it may entail supporting the organizations and enterprises they create. But it will certainly require understanding and fostering the conditions that produce solutions to social problems.

### ***What is Innovation?***

To define social innovation more clearly, we first take a closer look at what *innovation* means, and then examine what *social* denotes. *Innovation is both a process and a product*. Accordingly, the academic literature on innovation divides into two different streams. One stream explores the organizational and social *processes* that produce innovation, such as individual creativity, organizational structure, environmental context, and social and economic factors.<sup>41</sup> The other stream approaches innovation as an *outcome* that manifests itself in new products, product features, and production methods. This branch of research examines the sources and economic consequences of innovation.<sup>42</sup> Practitioners, policymakers, and funders likewise distinguish between innovation as process and innovation as outcome. From the point of view of process, practitioners need to know how to produce more and better innovations. Likewise, policymakers and funders need to know how to design contexts that support innovation. And from the point of view of outcome, everyone wants to know how to predict which innovations will succeed.

To be considered an innovation, a process or outcome must meet two criteria. The first is *novelty*: Although innovations need not necessarily be original, they must be new to the user, context, or application. The second criterion is *improvement*. To be considered an innovation, a process or outcome must be either more effective or more efficient than preexisting alternatives. To this list of improvements we add more sustainable or more just. By *sustainable* we mean solutions that are environmentally as well as organizationally sustainable—those that can continue to work over a long period of time. For example, some solutions to poverty might entail natural resource extraction, such as oil drilling or fishing, which would be inherently limited by the constraints of the resource. We use “or” intentionally to indicate that a social innovation need be better only in one of these respects.

Some definitions exclude minor or small innovations from consideration, whereas others distinguish between incremental and radical innovations.<sup>43</sup> We do not specify the magnitude of the improvement as part of our definition. Our view is that such judgments are highly subjective and that it is better to treat magnitude as falling within a continuous range of values.

Other conceptions of innovation exclude creative solutions that are not broadly diffused or adopted. Yet the processes underlying the diffusion and adoption of innovations are distinct from the processes that generate them. To explain the differences between innovations that are adopted and

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*Review of Sociology*, 25, 1999; and Patricia H. Thornton, “The Sociology of Entrepreneurship,” *Annual Review of Sociology*, 25, 1999).

<sup>41</sup> Rosabeth M. Kanter, *The Change Masters: Innovation and Entrepreneurship in the American Corporation*, New York: Simon & Schuster, 1983: 20; and T.M. Amabile, “A Model of Creativity and Innovation in Organizations,” in *Research in Organizational Behavior*, edited by Barry M. Staw and L.L. Cummings, Greenwich, Conn.: JAI Press, 1988.

<sup>42</sup> William J. Abernathy and James M. Utterback, “Patterns of Industrial Innovation,” *Technology Review*, 80, no. 7, 1978; and Eric von Hippel, *The Sources of Innovation*, New York: Oxford University Press, 1988.

<sup>43</sup> See von Hippel, *The Sources of Innovation*; and John E. Ettlie, William P. Bridges, and Robert D. O’Keefe, “Organization Strategy and Structural Differences for Radical Versus Incremental Innovation,” *Management Science*, 30, no. 6, 1984.



those that are not, we need a definition that does not conflate adoption and diffusion with *innovation itself*.

To summarize, it is essential to distinguish four distinct elements of innovation: First, the *process* of innovating, or generating a novel product or solution, which involves technical, social, and economic factors. Second, the product or invention itself—an outcome that we call *innovation* proper. Third, the *diffusion* or *adoption* of the innovation, through which it comes into broader use. Fourth, *the ultimate value created by the innovation*. This reasoning gives us *the first half of our definition of social innovation: A novel solution to a social problem that is more effective, efficient, sustainable, or just than existing solutions*. (We elaborate what constitutes a social problem in a moment.)

### **What is Social?**

Explaining what *social* means is both central to our argument and especially vexing. Many observers rely on U.S. Supreme Court Justice Potter Stewart's approach: "I can't define it, but I know it when I see it." As a result, some of the finest thinkers in the fields of social entrepreneurship, social enterprise, and nonprofit management use *social* to describe very different things: social motivations or intentions, the social sector as a legal category, social problems, and social impacts.

A number of efforts to define *social* have focused on the intention or motivation of the innovator or entrepreneur. For example, Greg Dees's classic article, "The Meaning of 'Social Entrepreneurship,'" identifies "adopting a mission to create and sustain social value (not just private value)" as central to the distinction between business and social entrepreneurs.<sup>44</sup> He notes further that "making a profit, creating wealth, or serving the desires of customers ... are means to a social end, not the end in itself." Similarly, innovation guru Clayton Christensen views *social change* as the "*primary objective*" rather than a "largely unintended ... byproduct" in distinguishing between catalytic (social) and disruptive (commercial) innovations, respectively.<sup>45</sup>

Yet motivations cannot be directly observed, and they are often mixed. As a result, they are not a reliable basis for determining what is social and what is not. As Roger Martin and Sally Osberg point out in the spring 2007 issue of the *Stanford Social Innovation Review*, "it is important to dispel the notion that the difference between *entrepreneurs* and *social entrepreneurs* can be ascribed simply to motivation—with *entrepreneurs* spurred on by money and *social entrepreneurs* driven by altruism."

*Sector* is also a limited proxy for determining what is social, because it arbitrarily excludes methods and institutional forms that can generate social value. Most people use the term *social sector* to mean nonprofits and international nongovernmental organizations (NGOs). Yet the complexity of social problems, as well as the growth of *cross-sector* approaches that involve business, government and non-profits, means that definitions of *social* that are tied to organizational form are swiftly becoming outdated<sup>46</sup>.

Another use of the word *social* is to describe a class of needs and problems. Indeed, in our own definition of social innovation, we say that these innovations address social problems. This formulation gives us a bit more traction, because although there might be debate over the social character of specific innovations, there tends to be greater consensus within societies about what constitutes a *social need or problem* and what kinds of social objectives are valuable (for example, justice, fairness, environmental preservation, improved health, arts and culture, and better education).

<sup>44</sup> J. Gregory Dees, "The Meaning of 'Social Entrepreneurship,'" Center for the Advancement of Social Entrepreneurship, 2001.

<sup>45</sup> Clayton M. Christensen et al., "Disruptive Innovation for Social Change," *Harvard Business Review*, 84, no. 12, 2006: 96.

<sup>46</sup> James A. Phills Jr., Kriss Deiglmeier, & Dale T. Miller (2008), *Stanford Social Innovation Review*, Fall 2008: 34-43

A final way that people use the word *social* is to describe *a kind of value* that is distinct from financial or economic value. A number of leading writers allude to social value or similar terms.<sup>47</sup> Drawing on this work, we define **social value** as the creation of benefits or reductions of costs for society—through efforts to address social needs and problems—in ways that go beyond the private gains and general benefits of market activity. Because these benefits can involve the kinds of social objectives noted above, they may accrue both to disadvantaged or disenfranchised segments of society and to society as a whole.

Many innovations create benefits for society, primarily through increasing employment, productivity, and economic growth. Some even generate social value above and beyond their obvious economic impact. The computer dramatically enhanced individual productivity, learning, and creativity. The automobile promoted feelings of freedom and independence while uniting people who would otherwise rarely see each other. Pharmaceuticals save lives. Deodorant probably strengthens our social fabric. And so these products benefit not only individuals, but also society as a whole. Yet *that does not make these products social innovations*. According to our definition, *an innovation is truly social only if the balance is tilted toward social value—benefits to the public or to society as a whole—rather than private value—gains for entrepreneurs, investors, and ordinary (not disadvantaged) consumers*. We want to differentiate *social innovations* from ordinary innovations because the world is already amply equipped to produce and disseminate ordinary innovations. It is only *when markets fail*—in the case of public goods—that *social innovation becomes important as a way to meet needs that would not otherwise be met and to create value that would not otherwise be created*.<sup>48</sup>

### **Implications of Social Innovation**

Our conception of social innovation has implications for thought leaders, policymakers, funders, and practitioners. It captures not only the ends to which agents of social change aspire, but also the full range of means through which we can attain those ends. The fields of social entrepreneurship and social enterprise examine only a subset of paths—specifically, the creation of new and typically nonprofit ventures. Yet large, established nonprofits and government institutions also produce significant social change, as do the businesses that increasingly contribute their resources to building a more just and prosperous society. People creating social change, as well as those who fund and support them, must look beyond the limited categories of social entrepreneurship and social enterprise. In fact, this broadening of scope echoes Ashoka founder Bill Drayton's claim that "everyone is a changemaker."<sup>49</sup>

If thought leaders are going to generate the kind of knowledge that can truly support the development of social innovation, our conceptions of the phenomenon need to be clearer, more precise, and more consistent. One of the most critical implications of this part of our research is that we need to recognize that the processes through which *social innovations* emerge, diffuse, and succeed (or fail) need to be seen as distinct rather than conflated with our definitions of social innovation, social entrepreneurship, or social enterprise.

Finally, we believe the most important implication is the importance of recognizing *the fundamental role of cross-sector dynamics*: exchanging ideas and values, shifting roles and relationships, and blending public, philanthropic, and private resources. In principle, many people accept the trend of dissolving sector boundaries; in practice, however, they continue to toil in silos. Even within sectors, communities are fragmented by roles. In the nonprofit world, for example, the most prominent

<sup>47</sup> A detailed description of related notions of social objectives, public value, and public good and externalities can be found in J. Gregory Dees, *Social Enterprise: Private Initiatives for the Common Good*, Boston: Harvard Business School, 1994; Mark Harrison Moore, *Creating Public Value: Strategic Management in Government*, Cambridge, Mass.: Harvard University Press, 1995; and Charles Wolf Jr., *Markets or Government: Choosing Between Imperfect Alternatives*, 2nd ed., Cambridge, Mass.: MIT Press, 1993.

<sup>48</sup> For a more detailed discussion, see *Public Goods and Market Failures: A Critical Examination*, edited by Tyler Cowen, New Brunswick, N.J.: Transaction Publishers, 1992.

<sup>49</sup> William Drayton, "Everyone a Changemaker: Social Entrepreneurship's Ultimate Goal," *Innovations*, 1, no. 1, 2006.

foundation groups—the Center for Effective Philanthropy, the Council on Foundations, and Grantmakers for Effective Organizations—strictly limit attendance at their conferences to grantmakers. Most difficult and important social problems can't be understood, let alone solved, without involving the nonprofit, public, and private sectors. Increasingly, innovation blossoms where the sectors converge. At these intersections, the exchanges of ideas and values, shifts in roles and relationships, and the integration of private capital with public and philanthropic support generate new and better approaches to creating social value. To support cross-sector collaborations we have to examine policies and practices that impede the flow of ideas, values, capital, and talent across sector boundaries and constrain the roles and relationships among the sectors.

The world needs more social innovation—and so all who aspire to solve the world's most vexing problems—entrepreneurs, leaders, managers, activists, and change agents—regardless of whether they come from the world of business, government, or nonprofits, must shed old patterns of isolation, paternalism, and antagonism and strive to understand, embrace, and leverage cross-sector dynamics to find new ways of creating social value.

#### **4.6. *Cross-sectoral partnerships in social services – commonalities and differences***

In view of TAW partners' profiles and project implementation, our research inevitably touches upon issues related to cross-sectoral partnerships in social services and innovation networks in services – mainly public-private innovation networks, social innovation, and entrepreneurship in the social services sector.

In the specific context of TAW, we use the term cross-sector service provision partnership to refer to independent, yet interconnected sectors<sup>50</sup>, working together to better meet the needs of beneficiaries and improve the quality and effectiveness of service provision. We will consistently use cross-sector service provision with the understanding that numerous substantial and independent bodies of research inform the concept. Our focus is on what many refer to as *integration, collaboration, partnership and coordination across the healthcare and social care industries* or what are sometimes referred to as the *human services*. We are interested in uncovering *what shapes cross-sector interactions between the healthcare, social care, education and art industries*, specifically related to the provision of services. In addition, we will use the overarching umbrella term beneficiary to refer to the recipient of the cross-sector service provision with the understanding that numerous terms are used by different sectors, such as *consumer, patient, client, suspect, student, etc.* In a somewhat more micro-sociological perspective the expression “*cross-sectoral partnership*” is also used within the TAW project context to denote mutual *creative learning, enrichment and exchange* between its representatives of diverse professional and occupational fields.

The topic of cross-sectoral partnerships in social services became of interest for scholars, policymakers and practitioners in the last decades in many countries around the globe including the Central and South-Eastern European countries from where the project partners are.

The formation, establishment and institutionalization of this relatively new type of organizational and structural arrangement is, to some extent, a result of the changing and dynamic environments in which organizations from the three sectors – *the government, businesses and the civil society, operate and compete for the scarced resources*. The limited and shrinking resources for responding to the needs of special target populations and for developing new and innovative service programs, as well as the *search for new types of governance* push the organizations towards the creation of partnerships.

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<sup>50</sup> We use the term 'sector' to refer to divisions of healthcare, social care, education and art industries that are distinct from one another with regard to structure

### ***From government to governance***

Over the last three decades modern democracies have seen a shift *from government*, occurring “when those with legally and formally derived authority and policing power execute and implement activities” (Bingham et al., 2005), *to governance*, referred to as the “creation, execution, and implementation of activities backed by the shared goals of citizens and organizations, who may or may not have formal authority and policing power” (Rosenau, 1992).

*The shift from government to governance* has been increasingly manifested in the countries of Central and South-Eastern Europe over the last few years, thus requiring leaders and managers from all sectors to engage in a variety of deliberative and collaborative processes.

In the next *Research Findings* chapter, based on participative observations and interview feed-backs of participants we will examine the process and dynamics of collaborative cross-sector partnership between all six diverse TAW project partners (GOs, NGOs, and POs). The overarching question that framed this research peace is how cross-sector partnerships organize across sectoral interfaces to advance social services innovation. Our project implementation proved that: 1) the standpoint of the beneficiaries needs to be explicitly discussed when exploring social services innovation in cross-sector partnerships; 2) neither success nor failure are absolute but rather cross-sector partners deliberately and iteratively adjust their roles to sustain momentum towards success or rebound from temporary failure in pursuit of social innovation; and 3) despite largely non-overlapping sectoral frames, social innovation is possible when partners learn how to negotiate and fuse their value frames by recasting value creation from the standpoint of the beneficiaries as well.

Further, we will share who, according to us, belongs to the occupational group of helping & care professionals. According to our project’s conceptual agreement these are various professionals from diverse professional sectors: art therapists, artists, counselors, therapists, social workers, nurses, doctors, physical therapists, and other health & care professionals, as well as educators from formal and non-formal sectors – teachers, university professors and educational managers.

Some people may not identify with this broad occupational group because they seem so different. For example, a public school teacher may think that her work is very different from that of a nurse or a counselor. Our project participants’ cumulative experience in counseling, education, and health services has helped us to see that *there are great commonalities among counseling, teaching, and healing*. We feel that there are many work concerns that are shared among these professional groups. We view all of these *as caring professions* because of the common work ingredients. Besides, leading career development inventories, like the *Campbell Interest and Skill Survey*<sup>51</sup>, combine “*helping others through teaching, healing and counseling*” into one of seven work orientations (Campbell, 1994, p. 2), providing evidence for similarity among these fields. When reading this research material, we invite you to consider the commonalities rather than the differences in the careers. If the commonalities can be understood, then this research may be of use to a variety of individuals working in different caring professions.

## ***4.7. Innovation in Health & Education Social Services***

### ***6.1. Health***

Current facts and studies show that the health sector is strongly in flux (Bäcker, Naegele, Bispinck, Hofemann&Neubauer, 2010), changes in the disease panorama, the changing role of medicine in society, but also the medical and technological progress are key aspects to changing conditions in the health care system. It is becoming clear that there is a high demand for longterm and sustainable

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<sup>51</sup> Campbell D. (1994) Campbell™ Interest and Skill Survey (CISS®): The Campbell Interest and Skill Survey created by [David P. Campbell](#) is a self-report instrument that measures work-related interest and skills to help guide an individual to a specific occupational area. The scales of the CISS are based on the individual’s attraction to a career and their confidence in completing those activities. Counselors, psychologists, and human resource professionals use this instrument for displaced and transitioning employees, career development, personal counseling and targeting academic study.



services and benefits in the health sector. The requirements arising from the forecasts and elaborate studies need to be addressed by health services and handled professionally.

While unable to cover all issues of the ongoing innovation in the health sector, we will concentrate briefly on issues related to mental health services innovation, some of the related competing policy agendas, the marketization issues of health care in Europe, as well as the figure of the ‘empowered customer’.

### *Mental Health from segregation to inclusion and community care*

One of the main areas where there seems to be innovations in the health sector is related to mental health. The innovations can best be described as new treatment models, or new ways of thinking related to user participation, or related to different ways of organizing the mental health treatment system.

Since the early 19th Century residential institutions have been the most common response to the needs of people with mental health illness, but they gradually became a place of segregation and control, with poor standards of care. After the Second World War, some countries began to move away from large residential institutions, developing policies for the shift from institutional care to the provision of care and support in local communities. “Three movements in particular have been influential in this process: 1) The Independent Living Movement began among people with physical impairments and has focused on providing personal assistance and adapted environments to enable people to live like anyone else in the community; 2) The Anti-Psychiatry Movement began in mental health services. It has focused on empowering service users and survivors to live in society and on the adoption of a social model of mental health rather than a medical model; 3) Deinstitutionalisation and community living has been particularly important in services for people with intellectual disabilities and it has also been influential in mental health services. It has focused on the orderly abandonment of large institutions and their replacement by personal assistance and accommodation in the community”<sup>52</sup>.

A recent study commissioned by the European Commission on the comparison between institutional and community-based care presents in a clear and concise way the underlying philosophy underpinning the most recent trends in EU political commitment in the care of mental health: “In an age when non-material aspects such as human dignity, autonomy and inclusion in the community are increasingly recognised as being of paramount importance, European societies should aim for more humane, person-centred, individualised models of care. The users themselves and, where applicable, also their families should become partners and take part in all decision-making. Everyone should be enabled to reach their full potential”<sup>53</sup>.

Literature evidences that traditional psychiatric hospitals are part of an outdated system of service provision which is going to be abandoned or entirely transformed: “Although failures exist and they replicate at a stubborn pace, psychiatric hospitals have been successfully closed in several countries or regions, whilst in other areas these services have been changed into integrated health care systems”<sup>54</sup>.

In Western Europe in particular, the main trend has been the transfer from long-term psychiatric hospital residence to other settings such as general hospitals, or (more commonly) to various forms of community-based living establishments. Medeiros et al. (2008) study has evidenced that in three countries – Iceland, Italy, and Sweden – there are no longer psychiatric hospitals and care is provided in beds in general hospitals or in community-based facilities.”Important country reforms were initiated in this period. For example, the famous Italian Law 180 called for a gradual dismantling of all psychiatric hospitals by forbidding new admissions to these institutions. Hospitalisation, both

<sup>52</sup> Mansell J., Knapp M., Beadle-Brown J., and Beecham J. (2007) Deinstitutionalisation and community living – outcomes and costs: report of a European Study. Volume 2: Main Report. Canterbury: Tizard Centre, University of Kent.

<sup>53</sup> European Commission - DG Employment (2009), Report of the Ad Hoc Expert Group on the Transition from Institutional to Community-based Care.

<sup>54</sup> Luis Salvador-Carulla (2008), Bridging experience and evidence in mental health care reform.

voluntary and compulsory, henceforth had to take place in small acute psychiatric wards (no more than 15 beds each), located in general hospitals and administratively part of local Community Mental Health Services.

“During the last years, a new balance of care model is providing a broader view of the mental health system. Person- centered approaches and longitudinal perspectives are key to this new framework. It takes into consideration the equilibrium between residential and community care, primary and specialized care, or health, social and forensic care within an integrated (multisectoral) approach to the delivery of services”<sup>55</sup>.

Within mental health care, an evolution is apparent from mainly residential care to more differentiated community-based care. New legislation allows hospitals to reallocate financial means for new functions (ambulant treatment) executed in networks (rehabilitation teams working on social inclusion) (periodical of welfare province of Antwerp). Different new treatment models or ways to deal with or to involve patients or users have been put into practice. For instance ambulant mental health services towards children and youth as an alternative to treatment in institutions (Kunnskaps-senteret, 2006). Treatment of mental health and behavioral problems in children and youth is studied in relation to their living conditions where family, school and friends have a significant position in relation to their mental problems and treatment. Several methods to be used in their daily-life and environment have been developed, and ambulant psychiatric treatment is one of them. However, as we will mention briefly below, there are many challenges on the paths to innovation of which we will highlight a couple of the most relevant for our research.

#### *The marketization of the health sector*

Changing patterns in the health system also affect conditions in the hospital and health care sector. One factor is the marketization of the hospital and health care sector characterized by increasing competition and a boom of privatization. Second, the shift in the financial logic from a daily rate system to a prospective payment system in many EU countries (DRG system, diagnosis related groups) in 2003 has to be underlined (Rapp, 2008). Objectives of the reforms have included developing an incentive system that rewards clinics for realizing a “slim” treatment, through the introduction of the DRG system. This measure should reduce costs, increase transparency in accounting and the quality of the treatment. These developments are critically evaluated in the current discourse. Previous studies have shown that the introduction of the DRG system went in hand with a deterioration of working conditions for doctors as well as an increase in conflicts between cost pressures, the quality of care and medical ethics (Klinke, 2007). It also appears that the introduction of DRGs has changed the living and working conditions for nurses in hospitals for the worse. It does not only result in an increasing bureaucratization and a compression and acceleration of everyday work, but also seems to produce conflicts between the nursing-professional self-image and fiscally motivated efficiency requirements of the organization (Marrs, 2008). Moreover, the reform seems to have produced substantial additional costs of administrative activities for the entire medical staff, which has a negative impact on the core processes in health care. Finally, the budgeting of hospitals and the associated narrowing of maximum utilization limits is said to lead to a capacity problem and the loss of flexibility in occupancy.

#### *Competing Policy Agendas*

Tension is created by the integration of social and health care services and the existence of policies promoting provider competition which many governments see as helping spur reform, efficiency and quality improvement. As a result, a mix of public, private and voluntary sector providers now deliver healthcare and social care services (Blue-Howells, McGuire, and Nakashima, 2008, pp. 220–221). Lloyd and Wait (2005) argue that the increase in the diversity of provision may negatively affect the development of integrated care as the ‘coordination challenges involved in delivering a complex set of services within a coherent integrated care package may increase’ and as ‘it

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<sup>55</sup> Luis Salvador-Carulla (2008), Bridging experience and evidence in mental health care reform.

may be more difficult to ensure equitable access for all users in a highly diversified quasi-market'. On the other side, meeting the complex health needs of people often requires interaction among numerous different sectors<sup>56</sup>. The need for various sectors to work together to offer continuous, coordinated and effective care has been depicted as critical<sup>57</sup>. If sectors are unable, unwilling or precluded from working together, the consumer may not receive the care they require, potentially resulting in dire consequences<sup>58</sup>. It has been repeatedly said in the literature that no one service can adequately respond to the diverse needs of the healthcare consumer<sup>59</sup>. Enhancing the ability for providers to work together is frequently touted as the solution to this problem<sup>60</sup>. As Kodner<sup>61</sup> states, performance suffers if integration is absent at various levels; furthermore, services are delayed and quality and patient satisfaction decline<sup>62</sup>. As Glasby and Dickinson<sup>63</sup> emphasise, a lack of partnership and co-ordination can literally be a matter of life and death, with fatal outcomes resulting from sectors not working together to meet the complex needs of consumers.

### The 'Empowered Beneficiary/Customer'

In developed economies, there has been in the last two decades a move towards a 'consumerisation' of their health policies which has led to the shift from the 'passive patient' to the 'empowered customer' (Windrum and García-Goñi, 2008). This change in the status of the service user was thought to effect changes in individual behaviour that would lead to better efficiency and cost savings. Such expectation was based on the idea that empowered customers will take more personal responsibility for their own health, contributing to a reduction in the financial stress on the health system (ibidem). Windrum and Garcia-Goni (2008) write that 'consumerisation' raises two issues. The first relates to the difference between the citizen and customer. Citizens and customers differ in how their rights and responsibilities as well as their relationship with the state are conceived of. *Consequently, there is a need to rethink how civil society is understood and the role of the public sector within it.* The second issue concerns the conditions for consumer sovereignty. They include 'knowledge, information, choice, and effective relationships between buyers and sellers'.

## **6.2. Education**

According to the 'Learning from the Extremes' Report (Leadbeater, Wong, 2010) the two biggest educational challenges in the next years will be (i) 'how to provide learning at scale to millions of poor people in places that are ill-served by traditional public services, including schools' in the cities of the developing countries while as far as the developed world the main educational challenges consist of (ii) 'delivering reliable quality at scale.... cracking the culture of failure... the failure of mass schooling to deliver on its promise of social mobility and economic improvement for significant numbers of children... Governments also face a challenge of whether schools systems derived from the industrial era provide the capabilities—for curiosity, collaboration, and creativity—that are needed in modern, innovation driven economies' (pp. 5- 20). In addition, immigration represents an innovative driving force for innovation in education services.

<sup>56</sup> Glasby, J & Dickinson, H(2008).Partnership working in health and social care: what Is integrated care and how can we deliver it? In: 2nd ed. Bristol, United Kingdom: Policy; Kodner, D & Spreeuwenberg, C (2002). Integrated Care: Meaning, Logic, Applications, and Implications – a Discussion Paper. *Journal of Integrated Care* November, 14, 20022(2)1568-4156, Cited March 22, 2015

<sup>57</sup> Op. cit: Glasby (2008); Kodner (2002); Ansari, WE, Phillips, CJ & Hammick, M (2001). Collaboration and partnerships: developing the evidence base. *Health and Social Care in the Community* 9(4): 215–27

<sup>58</sup> Op. cit: Glasby et al (2008); Kodner et al (2002)

<sup>59</sup> Op. cit: Glasby (2008); Winters, S, Magalhaes, L & Kinsella, EA (2015). Interprofessional Collaboration in Mental Health Crisis Response Systems: A Scoping Review. *Disability and Rehabilitation*37(23): 2212–2224

<sup>60</sup> Kernaghan, K (1993). Partnership and public administration: conceptual and practical considerations. *Canadian Public Administration* 36(1)

<sup>61</sup> Op. cit: Kodner (2002);

<sup>62</sup> Op. cit: Glasby et al (2008); Kodner et al (2002)

<sup>63</sup> Op. cit: Glasby et al (2008)

As highlighted in the Report above mentioned, social innovation and ‘new ways for people to learn’ are required for facing these challenges; specifically different strategies can be identified. In fact, combining types of learning (**formal** and **non-formal** settings for learning) and kinds of innovation (sustaining and disruptive), the authors distinguish four main strategies that can be adopted by governments, schools, and families, namely: improve, supplement, reinvent and transform learning (ibidem, pp. 3-4). Main features and some examples of each of the types of innovation developed are synthesized in the table below.

**Table 1: The Education Innovation Grid**

Readapted by Leadbeater, Wong, 2010 (pp. 3-20)

	<b>Formal Learning</b>	<b>Non-formal Learning</b>
<b>Sustaining Innovation</b>	Sustaining innovation in formal learning - <b>IMPROVE</b> schools through better facilities, teachers, and leadership <u>Sustained educational improvement</u> (e.g. Finland)	Sustaining innovation in non-formal and informal learning – <b>SUPPLEMENT</b> schools by working with families and communities <u>Learning Beyond the Classroom</u> and <u>Spreading a culture that values learning</u> -families with high-quality childcare and family support services in Finland; - more comprehensive earlyyears provision based around Sure Start preschools and Children’s Centers in UK; - the community-based, integrated child development approach pioneered in the city of Reggio Emilia in Italy; - programmes to develop pupils’ social and emotional skills and to compensate for social and emotional deficits in their home life (e.g. the Social and Emotional Aspects of Learning program launched in 2006 in UK); - programs to help vulnerable parents to build up their parenting skills, to improve their relationships with their children at home, and to stimulate learning (e.g The Family Nurse Partnership in UK)
Disruptive Innovation <sup>64</sup> (105)	Disruptive innovation in formal learning - <b>REINVENT</b> schools to create an education better fit for the times <u>More personalized approaches to learning</u> Personalised learning = learning with and by Place, Timing, Pace, Space (Leadbeater, 2008, p. 16) <sup>65</sup> -more child centred education; -the open-air school movement; -open plan schools, schools catering for children with special needs; -schools influenced by alternative pedagogies; -schools in special circumstances; -schools created by academies, which are sponsored by a company and often -specialize in a field such as media, arts, or business (UK); - new routes for new entrants to create new kinds of schools	Disruptive innovation in informal learning - <b>TRANSFORM learning by making it available in radically new ways</b> <u>Using the web, particularly through mobile phones, to promote learning</u> - Google, Wikipedia, YouTube, Educational talks; -learning through mobile phones (e.g. a BBC service to teach English in Bangladesh through mini-lessons on mobile phones)

As far as actors and origins of transformational innovation, a particular emphasis is given to those services and activities provided by social entrepreneurs working with outsiders in developing-

<sup>64</sup> See Christensen with Horn, M. and Johnson, C. (2008) *Disrupting Class: How Disruptive Innovation Will Change the Way the World Learns*.

<sup>65</sup> Power point presentation available at <http://www.charlesleadbeater.net/home.aspx>



world-cities. ‘Pull Not Push’, ‘Learning Through’, ‘Learning as Play’, ‘Learning as Problem Solving’, ‘Many Places for Learning’, ‘Learning without Teachers’, ‘Learning from Peers’, ‘Learning as Production’, ‘Old and New Technologies for Learning’, ‘A New Logic for Learning’ (ibidem, pp. 21-5) are some key messages that exemplify novel approaches developed by these social entrepreneurs.

Focusing on European context, despite the differences in education systems within the European countries, the literature review shows how innovation in the field of education mainly concerns (a) alternative schools, non-regular schools and informal education with a particular attention on services designed for those children and young people who are typically regarded as very ‘hard to reach’ (inclusive and multicultural education) and (b) cross-sectoral services (i.e. connecting education and the system of social services). Innovation refers also to the integration of disciplines<sup>66</sup>, to experimental learning and to the development of educational laboratories (practical or cross-sectoral) for disadvantage people and people at risk of labour exclusion. Finally, innovative education services, or practices, are connected with (c) the introduction of new technologies.

### Inclusive and multicultural education

The introduction of new methodologies and new teaching method is often a way to promote the principles of an inclusive and multicultural education. Following the Unesco documents (1994) inclusive education: (i) challenges all exclusionary policies and practices in education; (ii) is based on a growing international consensus of the right of all children to a common education in their locality regardless of their background, attainment or disability; (iii) aims at providing good-quality education for learners and a community-based education for all.

### Disabled people

While integration was the main issue on the agenda when the international community and national governments discussed how to promote the right of disabled persons to an appropriate education until the end of the 1980s, inclusion has captured the field during the 1990s. The main question is, of course, whether the new terminology means only a linguistic shift or a new agenda. A first step towards a clarification might be to note under what circumstances – and when – the shift first came to be internationally recognized. In that respect, the World Conference on Special Needs Education in Salamanca in 1994, with the adoption of the Salamanca Statement and Framework for Action on Special Needs Education, represents the event that definitely set the policy agenda for **inclusive education** on a global basis (Unesco, 1994). The Salamanca Statement acknowledged the new policy and a new term, which has an effect on the international discourse in the field. A main argument for a linguistic shift to be introduced with the Salamanca Statement was the different roles of international organizations and, in particular, the wider international context to which the policy and action now became orientated. Before Salamanca, integration had served as a descriptor of a particular policy concern in the western countries in the 1970s and 1980s. The OECD projects on the integration issue were organized in this first period and continued into the 1990s. By the turn of the 1980s, Unesco formally adopted inclusion as a descriptor for the organization’s main activities in the field. Unesco’s actions in the field went beyond the western region and had a global orientation. A policy vision for a wider world context needed a new label to avoid giving the wrong signals to significant actors representing relevant interests and partners on a wider international arena.

### Migrants and Minorities in Education

According to the European Parliament resolution of 18 December 2008 on delivering lifelong learning for knowledge, creativity and innovation – implementation of the ‘Education & Training 2010 work programme’, high quality pre-primary education is ‘an effective way to open InnoServ – Literature Review (WP1) 91 up access to lifelong learning for all children, but particularly children

<sup>66</sup> Cfr the case, in Netherlands, of a new postgraduate program for elderly care based on medical and social-scientific insights and elements of occupational therapy and physiotherapy ([www.phl.be](http://www.phl.be)).

from deprived backgrounds and ethnic minorities' (paragraphs 3 and 15). New programmes to overcome obstacles for receiving a good quality education include projects aimed at facing discriminatory enrolment procedures and access testing, intercultural, multicultural and antiracist curricula and school inclusion programmes for the children of Roma, Sinti and Travellers and the children of asylum seekers (FRA, 2011). Segregation of Roma kids, for example, is a great issue for the Hungarian and Bulgarian education systems. Segregation, observed both within schools (special classes) and between schools (schools with a majority of Roma kids, and schools with only non-Roma children in ethnically mixed communities), is usually assisted by the local government itself. There have been several attempts by the previous governments to decrease segregation and some of the funding for the training of teachers was gained from the EU Structural Funds. However, the majority of small, multi-ethnic towns still segregate kids. Non-governmental initiatives, like the Ámbédkár school run by a small Buddhist church in a segregated village in the North-Eastern part of Hungary, or the Igazgyöngy foundation are strong examples how innovative teaching methods and the community work with parents and local stakeholders can drive to the successful education of Roma and poor children. There are similar initiatives in Bulgaria, where of special interest is the work of Amalipe Center for Interethnic Dialogue & Tolerance<sup>67</sup>. In promoting a multicultural education, crucial is the role and lobbying activities of third sector organizations like the Amalipe Center.

#### From Formal to Non-Formal Education and vice versa

In this piece we will explore historically the emergence of the influential typology of education programmes as informal, non-formal and formal. The notions are considered in relation to the concern to foster quality of education and economic performance. It's interesting to see the parallels with the situation of today in almost all of the project countries, and especially in the three Eastern-European countries.

This typology of educational programmes became current in the early 1970s. For twenty years after 1945, almost all educational systems had grown at a faster rate than ever before, with a doubling of school enrolments in many countries (Coombs 1985: 3). The political and social upheavals during and following the end of the second world war, were accompanied by the belief that the rapid expansion of education was a necessary catalyst for social reconstruction and development, both in industrialized countries, and in the growing number of newly independent states. In the 1950s and early 1960s, it was assumed by many commentators, not least by educators themselves, that linear expansion of formal schooling was both desirable and inevitable. It was also assumed that there was a direct relationship between educational and economic expansion: between the growth in numbers of educated people and the number of jobs likely to become available. This belief seems naive today, but it was the accepted wisdom of the time.

The main challenge to conventional wisdom came from educational planners<sup>68</sup>. At a 1967 international conference in Williamsburg USA, ideas were set out for what was to become a widely read analysis of the growing 'world educational crisis' (Coombs 1968). There was growing concern about: unsuitable curricula; a realization that educational growth and economic growth were not necessarily in step, and that jobs did not emerge directly as a result of educational inputs. Above all, many countries found they were quite unable, or at least unwilling, to pay the ever rising costs of unlimited linear expansion. The conclusion was *that formal educational systems had adapted too slowly to the socio-economic changes around them and that they were held back not only by their own conservatism, but also by the inertia of societies themselves*. If we also accept that educational policy making tends to follow rather than lead other social trends, then it followed that change would have to come not merely from within formal schooling, but from the wider society and from

<sup>67</sup> See: <http://amalipe.com/index.php?nav=home&lang=2>

<sup>68</sup> Fordham, P. (1993). 'Informal, non-formal and formal education programmes' in YMCA George Williams College ICE301 *Lifelong learning, Unit 1 Approaching lifelong learning*. London: YMCA George Williams College. Available in the informal education archives. [<http://infed.org/mobi/informal-non-formal-and-formal-education-programmes/>]

other sectors within it. It was from this point of departure that planners and economists in the World Bank began to make a distinction between *informal*, *non-formal* and *formal education*<sup>69</sup>.

These ideas were developed in two influential books which, although they concentrated on poor countries, came to be seen as having world wide relevance. As the economies of industrialized countries (and their educational systems) also faltered during the 1970s, it was re-emphasised that the 'educational crisis' was indeed worldwide. The first of these influential books (Coombs with Prosser & Ahmed 1973) contains the definitions which have now become standard, while the second (Coombs with Ahmed 1974) is a more detailed analysis of '*how non-formal education can help*' the 'attack on rural poverty'. As will be elaborated below, *one of the defining characteristics of 'non-formal', is in fact its link with purposes which are designed to serve those who have gained least from formal schooling.*

#### Lifelong learning and the Coombs definitions

At about the same time as planners were seeking to re-define fundamental educational concepts in terms of new economic and social development priorities, UNESCO had published (1972) its forward looking 'Faure Report' on the future of education. The Report was a classic re-statement of the humanistic and scientific bases of educational thought; but it was also *written in a way which placed education within a framework of other kinds of economic and social development.* At its core was the concept of the *learning society*. Drawing on the best of past practice and embracing the possibilities of new discoveries and technologies, education was seen as covering all age groups and all sections of society. '*We propose lifelong learning as the master concept*' which should in future determine the shape of educational systems (UNESCO 1972:182). If this is accepted, out-of-school education becomes as important as the formal system, and it was, at that moment, timely to move away both from the idea that education and schooling were one, and also that learning was or could be confined to particular places, times or age groups. Planners had succeeded in putting a tripartite analysis of learning systems onto the educators' own agendas.

#### The Coombs typology of educational programmes<sup>70</sup>

Definition (1) Informal Education: '...the truly lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience and the educative influences and resources in his or her environment-from family and neighbours, from work and play, from the marketplace, the library and the mass media...'

Definition (2) Formal Education: '...the hierarchically structured, chronologically graded "educational system", running from primary school through the university and including, in addition to general academic studies, a variety of specialized programmes and institutions for full-time technical and professional training.'

Definition (3) Non-Formal Education: '...any organized educational activity outside the established formal system-whether operating separately or as an important feature of some broader activity-that is intended to serve identifiable learning clientèle and learning objectives.' (Coombs et al 1973) These definitions do not imply hard and fast categories. In particular, there may well be some overlap (and confusion) between the informal and the non-formal education<sup>71</sup>. '*Non-formal*' was the new term in the early 1970s; but although it was intended to make people look at education in a different way, *the practice of non-formal education is as old as society itself*, and would include reli-

<sup>69</sup> Ibidem

<sup>70</sup> Fordham, P. (1993). 'Informal, non-formal and formal education programmes' in YMCA George Williams College ICE301 *Lifelong learning, Unit 1 Approaching lifelong learning*. London: YMCA George Williams College. Available in the informal education archives. [<http://infed.org/mobi/informal-non-formal-and-formal-education-programmes/>]

<sup>71</sup> Fordham, P. (1993). 'Informal, non-formal and formal education programmes' in YMCA George Williams College ICE301 *Lifelong learning, Unit 1 Approaching lifelong learning*. London: YMCA George Williams College. Available in the informal education archives. [<http://infed.org/mobi/informal-non-formal-and-formal-education-programmes/>]

gious initiation ceremonies (and the instruction which goes with them) and various kinds of apprenticeship training. NFE in the modern world embraces a vast range of educative services, such as health education, family planning, agricultural extension, functional literacy or the educational programmes of women's groups.

The key elements are a clear definition of purposes and clientele and an organized educational programme for human development. By *development* it is implied not merely economic betterment but attaining greater human dignity, security, social justice and equality<sup>72</sup>.

Used flexibly the definitions are a useful way of looking at and analysing some kinds of community education and *the possibility of complementing formal education with some of the characteristics of non-formal education*.

#### The characteristics of non-formal education (NFE)

In the 1970s, a number of educators began to analyse the nature of NFE. The characteristics referred to, came to be divided into:

- *relevance to the needs of disadvantaged groups;*
- *concern with specific categories of persons;*
- *concern with clearly defined purposes, and*
- ***flexibility in organization and methods.***

Perhaps the last of these has caused the most confusion because methods by themselves do not distinguish the formal from the non-formal. It is possible to have teaching in a 'formal' secondary school which is highly informal (e.g. a discussion group), while a non-formal class for unemployed workers might be highly formal in teaching methods and directed towards acquisition of a specific skill. ***It is the flexibility derived from the absence of externally derived curricula which is the distinguishing characteristic, and this may or may not include taking advantage of the opportunity to use more flexible or informal methods.***

#### The Disadvantaged

By 'disadvantaged' we mean here all those social groups who are either under-represented in formal education or who are considered failures within it. *Such educational disadvantage also correlates closely with other kinds of social deprivation, including poverty, unemployment and low social status.*

If we begin from the lifelong learning principle and accept that this should apply to all – an idea expressed in the 1990s internationally at the World Conference on Education For All (1990) – then it follows that NFE should concentrate on those who have been left out or who have dropped out of school and those who have been considered failures at school. And *remember that 'failure' may often be defined simply as failure to secure employment at the end of a school or college course.* Thus in countries where there was an explosive expansion of formal schools the concentration was often on unemployed school leavers, and in industrialized countries work related job training. These are still some of the crucial tasks of NFE into the 2000s.

An early example of post-primary skill training for the unemployed was the Village Polytechnic (VP) movement in Kenya. Many leavers from rural primary schools have been educated to accept that urban wage or salary employment is the norm to which they should aspire and it is often difficult for them to conceive of alternatives. The VP programme was started in the late 1960s to provide multi-purpose low cost training centres designed not merely to give useful skills to school leavers, but also to motivate them to create employment opportunities for themselves by providing goods and services required in their immediate neighbourhoods. By 1990 there were some 575 Polytechnics in existence with over 31,000 students attending artisan courses (UNESCO 1990a: 42:

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<sup>72</sup> Rajani R. Shirur (2009), Non Formal Education for Development, APH Publishing, 31



Fordham (ed.) 1980: 47). In the U.K. a parallel activity in the 1970s was the job-related training of the Manpower Services Commission, then the biggest provider of NFE in Britain. However, not all NFE for the disadvantaged is designed to serve vocational needs. Another tradition is directed primarily at the participation of marginal groups themselves. In Latin America this might be called *'popular education'* (Archer and Costello 1990), while in Europe we would probably be talking about *community projects* or *community development*. One such project which specifically identified itself as NFE was the University of Southampton's New Communities Project, 1973-76 (Fordham, Poulton and Randle 1979: 207-221). This was an attempt *to shift existing adult education provision towards the enrolment of more working class students*. The main finding of the action research involved was that existing provision was inappropriate and that a community development type of approach to organization led to a quite different type of work – *the non-formal idea in practice*. Learning came about not from formal classes, but from a community newspaper (editing, production, distribution), adult literacy, pressure for nursery education and the establishment of a physical base for community activities. Many learners came to the Project's activities without having clear educational goals of their own; these were provided by the professional tutors and organizers. *The professional attempt to carry forward an educational programme in all cases was what distinguished the project from more general community work or from informal (i.e. incidental) learning. This is the chief distinction between non-formal and informal as defined in this historical analysis.*

### Purposes

*Non-formal education shares with adult education more generally the need for prior definition of purposes.* A formal school system usually has its purposes defined for it, either by Government or a religious sponsor or an external examinations system. But an adult education programme, especially one that is not working towards an external examination, must usually define its purposes. Indeed, all programmes allied to social movements of one kind or another are defined in terms of purposes. R H Tawney undertaking the early classes of the Workers' Educational Association saw himself as helping in the emancipation of the working class (Tawney 1964), literacy has frequently been promoted to help people read the Bible or the Koran (UNESCO 1990b). **Julius Nyerere** put it as well as any when he asserted that:

*A man learns because he wants to do something. And once he has started along this road of developing his capacity he also learns because he wants to be; to be a more conscious and understanding person.... the first function of adult education is to inspire both a desire for change and an understanding that change is possible.* (Nyerere 1978: 28-29)

NFE for the disadvantaged is about reducing poverty, increasing equity and about greater equality in the distribution of power and resources. This implies a closeness to politics which makes some professionals uncomfortable. At the Commonwealth conference on NFE in 1979, Malcolm Adiseshiah noted:

*...education is not politically neutral. It is an active supporter and faithful reflector of the status quo in society. If the status quo is predominantly unequal and unjust, and it is increasingly so, education will be increasingly unequal and unjust and there will be no place for non-formal education to improve the conditions of the poor. If, however, society is moving in an equalitarian direction, then non-formal education can and will flourish.* (in Fordham (ed.) 1980: 21)

If we try to correlate the flourishing of NFE and political change then the 1970s can certainly be described as the decade of NFE (Rubenson 1982). Similarly the 1980s saw the neglect of NFE and many would assert that this was in tune with the politics of the decade, accompanied by greater inequalities both within and between countries...

### Flexibility and work with specific groups

Many would argue that the most important characteristic of NFE is *flexibility* and it was noted above that this is not to be confused with informal methods of teaching. When the REPLAN programme was launched by the Department of Education and Science in 1984 to provide educational opportunities for unemployed adults in England and Wales, there was some confusion about what could be done. Many saw the provision of special vocational training as the answer but, drawing on the tradition of non-formal education for adults already established, what actually happened was that the REPLAN organization acted *as a catalyst for change through the work of other providers* (Stoney et al 1990). Part of this effort was to ensure a flexible format for provision in terms of starting dates, timing and location when previously colleges and others had thought *only in terms of their own established systems*.

Mokades et al (1987) record case studies of two contrasting outer London local education authorities, where flexibility of approach was the essential element in a successful outcome (i.e. increasing both access and educational provision for the unemployed). In one case there was strong political commitment and plenty of well intended provision; but there was little recognizable order and continuing barriers to access. Here the task of REPLAN was to create *'an orderly, comprehensible offer'* to replace the existing administrative chaos. *In the other case, unemployment was not seen as an issue, there was little provision and the unemployed were invisible*. Here the task was *'to get the show on the road'*. The common element in each approach was to be flexible both in terms of organization and in the way 'education' was conceived.

### 'Bottom Up'

One of the enduring themes in the literature of NFE has been that the education provided should be in the interests of the learners and that the organization and curriculum planning should preferably be undertaken by the learners themselves: that it should be *'bottom up'*. Moreover, it is often argued that this should empower learners to understand and if necessary change the social structure around them.

*...non-formal education programs must not only add to an individual's skills, knowledge and attitudes but also attend to the rules and structures in the wider social system... programs must be as concerned with fostering learning as they are with creating opportunities to transfer and apply what is learned.* (La Belle 1976)

The way to overcome powerlessness and vulnerability is through learning; this enables people and societies to act on new *knowledge based on an understanding of the how and why of events*.

### The Evolving Concept of Non-formal Education

While the notion of non-formal education based on the 1973 definition by Coombs and Ahmed is still influential in practice, experts and educationalists have conceptualised non-formal education, reflecting changing educational landscapes and understandings of '*learning*'. Some have moved away from the simple counter-positioning of non-formal and formal education, by which non-formal education tends to be treated as inferior to the latter (Robinson-Pant, 2014). Others claim that boundaries between formal and non-formal education are blurred (Farrell & Hartwell, 2008). Another view point among those who focus on '*situated learning*'<sup>73</sup> holds that the tripartite categorisation of education should be abandoned, conceiving '*formality*' and '*informality*' as attributes present in all circumstances of learning (Colley, Hodgkinson, and Malcolm, 2003). There are also those who recognise the breadth and richness of knowledge, skills, attitudes and values acquired outside school, and argue for a perception of learning as a continuum of informal, self-directed, non-formal, and formal learning. (Rogers, 2004). Moreover, the terminology complicates the matter further. To express '*non-formal education*' or '*a form of it*', different terms are used, such as '*flexible learning*', '*alternative learning*', '*complementary learning*', '*supplementary education*', '*second chance*

<sup>73</sup> Situated learning: The notion advanced by Jean Lave and Etienne Wenger (1991) regards learning as a social process whereby knowledge is co-constructed. Learning is not the transmission of abstract and decontextualised knowledge and should be situated in a specific context and embedded within a particular social and physical environment.

education' and 'extracurricular activities'. Due to the concept's vagueness, some even advocate using descriptions of each framework, rather than attempting to arrive at a common definition (Bhola, 1983).

While registering debates about the evolving concept, we will adopt a recent definition of non-formal and formal education as indicated below. These definitions are contained in the 2011 International Standard Classification of Education (UIS, 2012) developed to facilitate comparisons of educational statistics and indicators across countries. The 2011 ISCED definition is similar to the EU definition (European Commission, 2001) which is also in frequent use.

#### *Definitions of the three forms of education by the ISCED 2011*

**Non-formal education:** Education that is institutionalised, intentional and planned by an education provider. The defining characteristic of non-formal education is that it is an addition, alternative and/or complement to formal education within the process of the lifelong learning of individuals. It is often provided to guarantee the right of access to education for all. It caters to people of all ages but does not necessarily apply a continuous pathway-structure; it may be short in duration and/or low-intensity, and it is typically provided in the form of short courses, workshops or seminars. Non-formal education mostly leads to qualifications that are not recognised as formal or equivalent to formal qualifications by the relevant national or sub-national education authorities or to no qualifications at all. Non-formal education can cover programmes contributing to adult and youth literacy and education for out-of school children, as well as programmes on life skills, work skills, and social or cultural development.

**Formal education:** Education that is institutionalised, intentional and planned through public organizations and recognised private bodies and – in their totality – constitutes the formal education system of a country. Formal education programmes are thus recognised as such by the relevant national education authorities or equivalent authorities, e.g. any other institution in cooperation with the national or sub-national education authorities. Formal education consists mostly of initial education. Vocational education, special needs education and some parts of adult education are often recognised as being part of the formal education system.

**Informal learning:** Forms of learning that are intentional or deliberate but are not institutionalised. It is consequently less organized and structured than either formal or non-formal education. Informal learning may include learning activities that occur in the family, workplace, local community and daily life, on a self-directed, family-directed or socially-directed basis. (Source: UIS, 2012) It is important to note diverse forms of non-formal education as shown by a number of typologies (Brennan, 1997; Hallak, 1990; Hoppers, 2006; Rogers, 2004). Broadly, these fall into the following types, some of which could be combined: 1) *remedial and supplemental nonformal education* to satisfy unfulfilled provision by formal education, targeting school dropouts, out-of-school children and young people and adults who have missed schooling; 2) *non-formal education which includes vocational training and a skills development component*; 3) *experimental and innovative non-formal education*, some of which involves greater independence from governments, to respond to emerging learning needs as societies evolve (e.g. education for sustainable development, education for peace and democracy, citizenship education). *Innovations in curricula and pedagogies generated through this type of non-formal education can be adapted to teaching and learning in formal education*. It can also challenge traditional concepts of education (Romi and Schmida, 2009); and 4) others types of non-formal education, including indigenous and traditional education (Brennan, 2006), religious education, and education programmes for personal development organised by cultural institutions.

The *TAW project Research Findings* that follow in the next chapter will focus mainly on the second and third categories of non-formal education – *Vocational training and skills development & experimental and innovative NFE* – which have gained particular attention in Europe due to increasing concern about the unmet learning needs of helping professionals to protect & rehabilitate from and

build resilience against the Burn-out syndrome. As noted above, innovations in curricula and pedagogies generated through these types of non-formal education can be adopted to teaching and learning in formal education.

All learning and teaching outcomes of our project have been realised due to the flexible, state of the art mode of project management through collective/shared network leadership (*yet another learning outcome in itself*) that TAW partnership managed to achieve in the process of the project implementation. Thus, the last but not least background theoretical analysis is devoted to the conceptual and terminological clarification of *collective leadership*, indispensable for the cross-sector networking project management, striving for social innovation.

#### 4.8. Leadership in Context

This analysis draws on academic leadership literature and leadership development practice but is not based specifically on the health care education literature or on health care, or education leadership development. Its purpose is to outline some of the latest thinking in leadership theory and leadership development, regardless of sector, in order that the implications for health care and education can be debated. The analysis suggests that a traditional conception of leadership, in which leadership is largely equated to leaders' competences, behaviours and values, needs at the very least to be expanded if leadership development can meet the needs of complex organisations in the 21st century.

Three contentions are explored in this analysis, each having an impact on leadership development practice:

- that leadership involves multiple actors who take up leadership roles both formally and informally, and importantly, share leadership by working collaboratively, often across organisational or professional boundaries
- that leadership can be distributed away from the top of an organisation and this distribution takes the form of new practices and innovations as well as 'leaders at many levels'
- that leadership needs to be understood in terms of leadership practices and organisational interventions and not just in terms of leader attributes and leader–follower relationships.

##### *The implications for leadership development are that:*

- while competent leaders are important, development that is focused on leader attributes alone will be insufficient to bring about desired organisational change
- leadership development needs to be deeply embedded and driven out of the context and the challenges that leaders in the organisation face collectively
- such leadership development focuses on roles, relations and practices in the specific organisation context and requires conversations and learning with people who share that context.

Three case studies of leadership development programmes which incorporate these ideas are offered. They do not constitute a blueprint – as, indeed, the analysis suggests that leadership development needs to be contextual – but are examples of the application of the principles explored in this paper.

##### *Lessons from new leadership theory*

Over recent years the increasing complexity of organisations has led to an interest in leadership not limited to formally appointed leaders or top leaders. There is much evidence that leadership is important throughout an organisation and not just in roles labelled 'leader'. Top leaders may not have



‘sufficient and relevant information to make highly effective decisions in a fast-changing and complex world’ (Pearce and Conger 2003, p 2)<sup>74</sup> and many critical leadership issues cannot be addressed by single leaders, even at the top. Such examples include: collaboration rather than competition among senior business or non-profit unit managers; changes involving many teams or units rather than falling within any one manager’s remit; breaking down ‘silo thinking’ and adopting cross-organisation processes.

The new leadership model is differentiated from more traditionally individualistic models of leadership (Senge and Kaeufer 2001; Fletcher and Kaeufer 2003; Fletcher 2004)<sup>75</sup>. Rather than a focus on a set of personal characteristics and attributes, in new constructions of leadership, people who are normally thought of as leaders, heads of departments, directors, team leaders, etc, are acknowledged to be supported by a network of people engaging in leadership practices throughout the organisation and who may never acquire the label of leader; social networks, teamwork, shared accountability all contribute to leadership. For these to be effective, organisations need to encourage spontaneous collaborations and support people working together to introduce new initiatives.

This idea is encapsulated in the idea of *postheroic leadership*:

... postheroic leadership re-envision the ‘who’ and ‘where’ of leadership by focusing on the need to distribute the tasks and responsibilities of leadership up, down, and across the hierarchy. It re-envision the ‘*what*’ of leadership by articulating ***leadership as a social process that occurs in and through human interactions***, and it articulates the ‘*how*’ of leadership by focusing on the more mutual, less hierarchical leadership practices and skills needed to engage collaborative, collective learning. It is generally recognized that this shift – from individual to collective, from control to learning, from ‘self’ to ‘*self-in-relation*’, and from power over to ***power with***<sup>76</sup> – is a paradigm shift in what it means to be a positional leader. (Fletcher 2004, p 650)<sup>77</sup>

It has even been suggested that the heroic model never accurately represented leadership realities, even historically (Gronn 2002; 2003; Fletcher and Kaeufer 2003; Seers et al 2003)<sup>78</sup>. Simpson and Hill (2008)<sup>79</sup> explore Wilberforce’s leadership and the abolition of the slave trade. Despite the popular identification of Wilberforce as the leader associated with abolition, they argue that his role was one among many people not identified as ‘leaders’ but who nonetheless took key leadership roles in the momentous change; *conversational processes, power relations between different interest groups*, and the interplay of the ‘Clapham group’ with wider social movements all challenged accepted values and beliefs, leading to abolition. Leadership is relational (Uhl-Bien 2006)<sup>80</sup> and

<sup>74</sup> Pearce CL, Conger JA (2003). ‘All those years ago: the historical underpinnings of shared leadership’ in Pearce CL and Conger JA (eds), *Shared Leadership: Reframing the hows and whys of leadership*, pp 1–18. Thousand Oaks, New Delhi: Sage Publications.

<sup>75</sup> Senge P, Kaeufer K (2001). ‘Communities of leaders or no leadership at all’ in Chowdhury S (ed), *Management 21C*, pp. 186–204. New York: Prentice Hall; Fletcher JK, Kaeufer K (2003). ‘Shared leadership: paradox and possibility’ in Pearce CL and Conger JA (eds), *Shared Leadership: Reframing the hows and whys of leadership*, pp 21–47. Thousand Oaks, New Delhi: Sage Publications.

<sup>76</sup> Bold italics ours.

<sup>77</sup> Fletcher JK (2004). ‘The paradox of postheroic leadership: an essay on gender, power, and transformational change.’ *The Leadership Quarterly*, 15(5), 647–61.

<sup>78</sup> Gronn P (2002). ‘Distributed leadership as a unit of analysis.’ *The Leadership Quarterly*, 13(4), 423–51; Gronn P (2003). *The New Work of Educational Leaders: Changing leadership practice in an era of school reform*, Thousand Oaks, New Delhi: Sage Publications; Seers A, Keller T, Wilkerson JM (2003). ‘Can team members share leadership? Foundations in research and theory’ in Pearce CL and Conger JA (eds), *Shared Leadership: Reframing the hows and whys of leadership*, pp 77–102. Thousand Oaks, New Delhi: Sage Publications.

<sup>79</sup> Simpson P, Hill C (2008). ‘Leadership, spirituality and complexity: Wilberforce and the abolition of the slave trade’ in Turnbull James K and Collins J (eds), *Leadership Perspectives: Knowledge into action*, pp 29–42. Palgrave: Hampshire.

<sup>80</sup> Uhl-Bien M (2006). ‘Relational leadership theory: exploring the social processes of leadership and organizing.’ *The Leadership Quarterly*, 17(6), 654–76.

contextual (Osborn et al 2002)<sup>81</sup>; it is insufficiently explained by the notion of leaders and followers.

Three contentions which respond to re-thinking the individualistic idea of leadership are explored in this paper, each having an impact on leadership development practice:

- that leadership in this ‘postheroic’ world involves multiple actors who take up leadership roles both formally and informally, and, importantly, share leadership by working collaboratively, often across organisational or professional boundaries – thus shared and collaborative leadership is more than numerically having ‘more leaders’
- that leadership can be distributed away from the top of an organisation to many levels and this distribution takes the form of new practices and innovations, not just people at lower levels taking initiative as leaders – again, more than simply ‘leaders at many levels’
- following on from these ideas, that leadership needs to be understood in terms of leadership practices and organisational interventions rather than just personal behavioural style or competences; *the focus is on organisational relations, connectedness, interventions into the organisational system, and changing organisational practices and processes.*

### ***Postheroic, shared and distributed leadership***

As the 21st century began, the language of leadership acquired a new vocabulary: dispersed, devolved, democratic, distributive, collaborative, collective, co-operative, concurrent, co-ordinated, relational and coleadership. However, the terms ‘shared’ and ‘distributed’ leadership are by far the most commonly used.

Leadership is considered to be the outcome of dynamic, collective activity, through the building of *relationships and networks of influence* – it is therefore as much **bottom up** as **top down**, with more egalitarian interactions where the person labelled ‘leader’ behaves in a less hierarchical way than leaders traditionally have done. Roles may even change, with someone labelled ‘leader’ in one situation but ‘follower’ with the same people in others. Leadership creates an environment where new knowledge – collective learning – can be co-created and implemented rather than just as the implementation of a top leader plan.

The new leadership focus is on dynamic, interactive processes of influence and learning which will transform organisational structures, norms and work practices (Pearce and Conger 2003)<sup>82</sup>. Hierarchical leadership ‘is dependent upon the wisdom of an individual leader whereas shared leadership draws from the knowledge of a collective. Further, vertical leadership takes place through a top-down influence process, whereas shared leadership flows through a collaborative process’ (Ensley et al 2006, p 220)<sup>83</sup>.

The shared and distributed leadership concept in the *educational literature* (Spillane 2006; Spillane et al 2000; 2003; 2004)<sup>84</sup> has been a key influence on leadership in UK schools (see, for example, the National College for School Leadership (NCSL) website). Shared leadership in this literature involves multiple entities, but distributed leadership involves practices which are ‘stretched over’

<sup>81</sup> Osborn RN, Hunt JG, Jauch LR (2002). ‘Toward a contextual theory of leadership.’ *The Leadership Quarterly*, 13(6), 797–837.

<sup>82</sup> Pearce CL, Conger JA (2003). ‘All those years ago: the historical underpinnings of shared leadership’ in Pearce CL and Conger JA (eds), *Shared Leadership: Reframing the hows and whys of leadership*, pp 1–18. Thousand Oaks, New Delhi: Sage Publications.

<sup>83</sup> Ensley MD, Hmieleski KM, Pearce CL (2006). ‘The importance of vertical and shared leadership within new venture top management teams: implications for the performance of startups.’ *The Leadership Quarterly*, 17(3), 217–31.

<sup>84</sup> Spillane JD (2006). *Distributed Leadership*, San Francisco: Jossey-Bass; Spillane J, Diamond J, Jita L (2000). ‘Leading classroom instruction: a preliminary exploration of the distribution of leadership practice.’ Paper presented at the annual meeting of the American Educational Research Association, New Orleans; Spillane J, Diamond J, Jita L (2003). ‘Leading instruction: the distribution of leadership for instruction.’ *Journal of Curriculum Studies*, 35(5), 533–43; Spillane JD, Halverson R, Diamond JB (2004). ‘Towards a theory of leadership practice: a distributed perspective.’ *Journal of Curriculum Studies*, 36, 3–34.

the organisation: for example, developing new methods for improving literacy that involve many aspects of school life.

The distinction between shared and distributed leadership is important and reflects different assumptions about the nature of leadership. Shared leadership assumes an advantage through the aggregate of attributed influence in a group (collective influence), whereas distributed leadership reflects a capacity for collective action (Fitzsimons et al, forthcoming). Gronn (2002)<sup>85</sup> uses the term ‘concertive’ action to explain distributed leadership as spontaneous collaboration, intuitive working relations and institutionalised practice, which together represent an increasing degree of institutionalisation – from unplanned, short-term collaborations to formalised organisational structures. Thus, distributed leadership is more than simply inviting more people to feel empowered as leaders; it is integral to the practices of the organisation.

### ***Leadership practices rather than leader style***

Drath et al (2008)<sup>86</sup> also question the traditional assumptions that underpin so much of leadership theory. Contrary to the popular view that leadership cannot be pinned down, in fact, the field has in the past been quite unified and framed by an underlying assumption virtually beyond question until recently. This contested view is that: ‘In its simplest form [leadership] is a tripod – a leader or leaders, followers, and a common goal they want to achieve’ (Bennis 2007, p 3)<sup>87</sup>. Drath et al suggest that this notion of leaders, followers and shared goals is an insufficient construction. Because of this limited construction, the development of leaders has been traditionally about leader characteristics, improved influence of followers and shared goals. While they do not argue against using this ‘leadership tripod’ as a basis for some theory and research, they argue for a comparison with, and the addition of, another approach.

Drath et al (2008)<sup>88</sup> propose instead (or in addition) that leadership is conceived in terms of three leadership outcomes: (1) direction: widespread agreement in a collective on overall goals, aims and mission; (2) alignment: the organisation and co-ordination of knowledge and work in a collective; and (3) commitment: the willingness of members of a collective to subsume their own interests and benefit within the collective interest and benefit. The essence of leadership is the production of these outcomes. The important questions are not about inputs – appointing good leaders, ensuring they have good interactions with followers, and clear goals, but are focused instead on how to produce the outcomes – how people can collectively produce a shared sense of direction and purpose, what are the types of alignment methods that would work for them, and how people can create conditions for commitment to the organisational strategy.

An established perspective on leadership which incorporates the idea of leadership practices is that of adaptive leadership (Heifetz and Laurie 1997; Heifetz 2009)<sup>89</sup>. *Adaptive leadership is needed when organisations face challenges which require them to re-think their assumptions and practices, and the leadership required in this instance is very different from that required for technical/ professional problems, however complex.* The whole basis for the way the organisation operates comes under scrutiny. Heifetz and Laurie identify six capabilities for adaptive leadership which include the capability for creating organisation learning processes, regulating the systemic distress inherent in adaptive work, and keeping above the detail to see the patterns of problems that the organisation experiences. Leaders make interventions – such as creating pilot organisation units or events which

<sup>85</sup> Gronn P (2002). ‘Distributed leadership as a unit of analysis.’ *The Leadership Quarterly*, 13(4), 423–51.

<sup>86</sup> Drath W, McCauley C, Palus C, Van Velsor E, O’Connor P, McGuire J (2008). ‘Direction, alignment, commitment: toward a more integrative ontology of leadership.’ *The Leadership Quarterly*, 19(6), 635–53.

<sup>87</sup> Bennis WG (2007). ‘The challenges of leadership in the modern world: an introduction to the special issue.’ *American Psychologist*, 62(1), 2–5.

<sup>88</sup> Drath W, McCauley C, Palus C, Van Velsor E, O’Connor P, McGuire J (2008). ‘Direction, alignment, commitment: toward a more integrative ontology of leadership.’ *The Leadership Quarterly*, 19(6), 635–53.

<sup>89</sup> Heifetz RA, Laurie DL (1997). ‘The work of leadership.’ *Harvard Business Review*, 75(1), 124–34; Heifetz RA (2009). *The Practice of Adaptive Leadership: Tools and tactics for changing your organisational world*, Harvard Business Press: Boston.

challenge organisational norms – where experiments can take place that will later influence the whole organisation. Such interventions disrupt the status quo but also contain emotions, thus creating the conditions for radical change.

These new approaches to leadership suggest that our understanding of what constitutes leadership needs expanding; indeed, without this re-thinking, much actual leadership activity will go unrecognised or undeveloped, and organisations will simply train and develop for ‘tried and tested’ leadership behaviours – but for conditions that no longer prevail.

### ***How can we translate these ideas into leadership development practice?***

Leadership theory should, in an ideal world, inform leadership development practice. However, many leadership development programmes lack a clearly articulated perspective on leadership beyond a competence, behaviour and values approach.

Competency approaches have been criticised, with the suggestion that leadership should be developed more collectively and contextually (eg, Drath and Palus 1994; Zaccaro and Horn 2003; O’Connor and Quinn 2004)<sup>90</sup>. Leadership development is considered to have ignored the circumstances in which leadership is exercised (eg, Shamir and Howell 1999; Zaccaro and Horn 2003)<sup>91</sup>. Indeed, even though new leadership thinking proposes that collective, collaborative and distributed forms of leadership are better leadership models for dealing with contemporary organisation challenges, the leadership development literature still focuses primarily on the individual leader, overlooking new conceptualisations of leadership and instead focusing on skills (eg, DeRue and Wellman 2009; Dragoni et al 2009)<sup>92</sup>, on the individual’s early life experiences (Ligon et al 2008; Popper and Amit 2009)<sup>93</sup>, and on adult developmental processes (Day and O’Connor 2003; Mumford and Manley 2003; McCauley et al 2006). As Day (2000) argues, much leadership development is, in fact, leader development.

In addition, competency frameworks have been criticised (eg, Briscoe and Hall 1999; Bolden and Gosling 2006; Hollenbeck et al 2006; Carroll et al 2008)<sup>94</sup> as based on past and present successes that may or may not represent skills that will be useful to the future of the organisation (Briscoe and Hall 1999; Carroll et al 2008)<sup>95</sup>. They promote the idea that leadership can be effectively performed by adhering to a standard set of prescribed behaviours that remain constant regardless of context

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<sup>90</sup> Drath WH, Palus CJ (1994). *Making Common Sense: Leadership as meaningmaking in a community of practice*, Greensboro NC: Center for Creative Leadership; Zaccaro SJ, Horn ZN (2003). ‘Leadership theory and practice: fostering an effective symbiosis.’ *The Leadership Quarterly*, 14(6), 769–806; O’Connor PM, Quinn L (2004). ‘Organisational capacity for leadership’ in McCauley CD and Van Velsor E (eds), *The Center for Creative Leadership Handbook of Leadership Development* (2nd ed) pp 417–37, San Francisco, Chichester: Jossey-Bass.

<sup>91</sup> Shamir B, Howell JM (1999). ‘Organisational and contextual influences on the emergence and effectiveness of charismatic leadership.’ *The Leadership Quarterly*, 10(2), 257–84; Zaccaro SJ, Horn ZN (2003). ‘Leadership theory and practice: fostering an effective symbiosis.’ *The Leadership Quarterly*, 14(6), 769–806.

<sup>92</sup> DeRue DS, Wellman N (2009). ‘Developing leaders via experience: the role of developmental challenge, learning orientation, and feedback availability.’ *Journal of Applied Psychology*, 94(4), 859–75; Dragoni L, Tesluk P, Russell J, Oh I (2009). ‘Understanding managerial development: integrating developmental assignments, learning orientation, and access to developmental opportunities in predicting managerial competencies.’ *Academy of Management Journal*, 52(4), 731–43.

<sup>93</sup> Ligon G, Hunter S, Mumford M (2008). ‘Development of outstanding leadership: a life narrative approach.’ *The Leadership Quarterly*, 19(3), 312–34; Popper M, Amit K (2009). ‘Attachment and leader’s development via experiences.’ *The Leadership Quarterly*, 20(5), 749–63.

<sup>94</sup> Briscoe J, Hall D (1999). ‘Grooming and picking leaders using competency frameworks: do they work?’ *Organisational Dynamics*, 28(2), 37–52; Bolden R, Gosling J (2006). ‘Leadership competencies: time to change the tune?’ *Leadership*, 2(2), 147–63; Carroll B, Levy L, Richmond D (2008). ‘Leadership as practice: challenging the competency paradigm.’ *Leadership*, 4, 363–79; Hollenbeck G, McCall Jr M, Silzer R (2006). ‘Leadership competency models.’ *The Leadership Quarterly*, 17(4), 398–413.

<sup>95</sup> Briscoe J, Hall D (1999). ‘Grooming and picking leaders using competency frameworks: do they work?’ *Organisational Dynamics*, 28(2), 37–52; Carroll B, Levy L, Richmond D (2008). ‘Leadership as practice: challenging the competency paradigm.’ *Leadership*, 4, 363–79;



(Hollenbeck et al 2006; Carroll et al 2008)<sup>96</sup>. They imply that individuals' acts are isolated from those of others and from the organisation (Carroll et al 2008). These frameworks look remarkably similar across organisations and sectors, even when 'tailored' to a particular organisation. On the other hand, those who support leadership competency models argue that these models help individuals in assessing their own performance and developmental needs against skills and characteristics that will lead to success in their organisations as these frameworks encapsulate how organisations consciously define leadership for themselves.

Probert and Turnbull James (2011)<sup>97</sup>, however, argue that any connection between leadership competency frameworks and the organisation's values, objectives and success is superficial, because these models do not address implicit cultural and psychological processes. Every organisation has embedded unconscious assumptions about leadership. These assumptions have been termed the leadership concept (Probert and Turnbull James 2011)<sup>98</sup>: the set of schemata and assumptions about leaders and leadership that an organisation has embedded in its culture. These deep-rooted assumptions of organisational members about leadership are usually ignored in leadership development initiatives. As these assumptions shape the way organisational members perceive, act and evaluate leadership, Probert and Turnbull James suggest that renewing the organisation's leadership concept is the most important role of leadership development initiatives.

Changing the leadership concept is not easy. Working with school leaders who were engaged in a collaborative learning process to adopt shared and distributed leadership practices, Turnbull James et al (2007)<sup>99</sup> found that changes from top-down leadership created new organisation dynamics that leaders need skills to handle. Huffington et al (2004)<sup>100</sup> also argue that a shift to distributed leadership requires not only a mindset change in the concept of leadership and an understanding of the tasks of leaders at various levels, but also a different understanding of the emotional challenges facing leaders in these settings. The emotional challenges may include fear of giving up, feelings of dependency and anxiety about exercising one's own authority as leader on a wider organisational front. To take up new leadership roles can require facing up to and dismantling established assumptions and relations. Changing the leadership concept heightens feelings of vulnerability, simultaneously removing the apparent, if illusory, protection afforded by more traditional hierarchical structures.

This is not to suggest that managers do not also need personal development and an appropriate skill set. These skills may include the meta-skills of being able to learn and make sense of the new situation. Turnbull James and Ladkin (2008)<sup>101</sup> argue that rather than developing 'idealised', generic capabilities, leadership development needs to encourage leaders to understand and respond to their particular contexts and enact the skills and capabilities that are required for their situation and time. The ability to make sense of the situation and create a 'tailor-made' intervention is required. Thus, leadership development is not about a generic competence such as communication, for example, but the ability to understand what kind of message and what kind of conversation is needed and who should be invited to that conversation.

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<sup>96</sup> Hollenbeck G, McCall Jr M, Silzer R (2006). 'Leadership competency models.' *The Leadership Quarterly*, 17(4), 398–413; Carroll B, Levy L, Richmond D (2008), Op. cit.

<sup>97</sup> Probert J, Turnbull James K (2011). 'Leadership development: crisis, opportunities and the leadership concept.' *Leadership*, 7(2).

<sup>98</sup> Probert J, Turnbull James K (2011), Op.cit.

<sup>99</sup> Turnbull James K, Mann J, Creasy J (2007). 'Leaders as lead learners: a case example of facilitating collaborative leadership learning for school leaders.' *Management Learning*, 38(1), 79–94.

<sup>100</sup> Huffington C, James K, Armstrong D (2004). 'What is the emotional cost of distributed leadership?' in Huffington C, Armstrong D, Halton W, Hoyle L, Pooley J (eds), *Working Below the Surface: The emotional life of contemporary organizations*, London: Karnac.

<sup>101</sup> Turnbull James K, Ladkin D (2008). 'Meeting the challenge of leading in the 21st century: beyond the deficit model of leadership development' in Turnbull James K and Collins J (eds), *Leadership Learning: Knowledge into action*, pp 13–34. Palgrave: Hampshire.

## **5. Affective and Cognitive Outcomes of Arts-based Teaching and Learning: Background Analysis Based on Literature, Core and Pilot Trainings' Experience**

by Tania Reytan and Katarzyna Czekaj-Kotynia

Several analyses prove that students and trainers, participating in arts-based learning are benefited both affectively and cognitively. There are strong relationships among affective development, cognitive development, and learning. As a learner develops cognition, she/he develops corresponding abilities and expertise that support academic and social learning. Affective development, on the other hand, increases a learner's interest in learning and a feeling of self-worth, which, in turn, increase his/her willingness to learn and apply new skills.

### ***Effects of Arts-Based Teaching and Learning on Affective Development***

Affective development in this context means an increased interest in learning, self-worth, and willingness to try new things. Arts-based teaching promotes affective development by increasing the learner's interest, motivation, and enthusiasm for learning.

Arts-based instruction increases interest and motivation. All students, including diverse learners and those at risk for academic failure, can reportedly achieve higher academic results.

Arts-based teaching and learning strategies are among those that appeal to multiple types of intelligence and engage multiple ways of learning.

Arts-based instruction increases self-esteem and willingness to try new things. Arts allow us to "invent and reinvent ourselves".

As attitudes improve along with a willingness to experiment, arts-based learning activities give students skills with which they can "explore uncertainty/ambiguity"

When we are involved in arts-based learning, we are able to better express our thoughts and ideas and improve our communication skills, which allows us to "act upon our imaginations and curiosity," cooperate with other students, and display our learning publicly.

### ***Effects of Arts-based Teaching and Learning on Cognitive Development***

Cognitive development in this context means areas of ability and expertise that can be applied successfully to academic and social learning situations. Authors describe these abilities and areas of expertise to include creativity, self-direction, and complex thinking. Arts-based teaching and learning practices reportedly influence the development of such skills.

Arts-based instruction develops learning abilities. Our pilot training activities proved some evidence of cognitive skill development through the arts. Standardized tests of creativity showed more highly developed creativity in students who participated in arts-based trainings. Our research showed that students in high-arts groups perform better than those in low-arts groups on measures of creativity. Pilot training activities proved that creativity is a "capacity" for learning that can be developed through an arts-based curriculum. In related areas, high-arts students also demonstrated better capacity than low-arts students in the areas of fluency, originality, elaboration, and for helping professionals - resistance to burn-out effects.

In addition to creativity, arts programs help students develop self-assessment, organizational, and planning skills. Students in high-arts groups, compared with students in low-arts groups, also demonstrated better rapport with teachers and more sustained focus. Such abilities help students connect with themselves, each other, and the outside world. These connections, along with self-direction and self-assessment skills, help prepare students for the workplace, including that of helping professionals.

Arts-based instruction develops thinking skills. Thinking skills attributed to arts-based teaching include improved comprehension, interpretation, and problem solving. The cross-disciplinary learning

environment associated with arts-based instruction, in particular, helps students develop deeper, broader, or “higher-order” thinking skills. Such skills enable the learner to recognize, contrast, and compare varying elements of the world around her/him and, therefore, to comprehend its complexity.

Higher levels of thinking are related to the comprehension of symbols: the ability to interpret symbols and construct their meaning. The arts, in its various media and approaches, offer a broad range of symbols and other ways of representing ideas. Students who experience the arts learn to interpret symbols and understand abstract ideas. Students of the visual arts, for example, learn visual problem solving by interpreting the symbolism of visual artworks. The ability to construct meaning through various representations leads to deeper, more conceptual thinking. Arts allow representation of ideas that are not otherwise easy to process. Once an idea is represented, it can be processed through comparison and discussion. Processing of information and communicating about it lead to new learning.

Arts-based instruction develops neural systems. Its influence on neural systems is another way to associate arts with learning. By engaging the brain, the arts enhance neurobiological systems that support cognitive, emotional, attention, and immune systems. Music, for example, has been found to synchronize neural firing patterns. Instruction in music promotes and maintains this synchronicity, which increases the efficiency and effectiveness of the brain. Authors attribute such brain activity with increased ability in the areas of spatial reasoning, creativity, and general math. Artistic experiences, among others, change the brain and, therefore, influence cognition in a positive way. The influence of art on cognition is in its development of thinking abilities and motivation for learning.

Social skills development may be related to arts-based learning. The arts help students develop communication and cooperation skills. When students learn to express themselves more effectively, their relationships with other students and instructors improve. For helping professionals this means improved abilities for establishing relationship and linking both with their professional and target-group communities. In terms of social behaviour researchers note that students involved in music activities exhibit fewer at-risk behaviours than those who are not involved.

Arts-based learning generalizes to other learning. The question of “transfer” also emerges in this discussion of learning outcomes. Drama, for example, increases interpersonal relationship and communication skills, which improve learning. This may be considered a transfer, or, an example of the so-called “far” learning -- the ability to generalize or transfer learning to academic areas that are not part of the arts-based activity.

Arts teach students to solve problems, elaborate ideas, and to structure and organize different kinds of experiences. Such skills are transferable to science, math, and language, although this transfer cannot be characterized as “one-way.” Similar to the conceptualization of a web or constellation of influence across learning domains, this transfer happens in a dynamic, reciprocal relationship in which learning activities, such as visual arts, music, literature, reading, and social studies, are combined so that one subject challenges another.

Findings of the authors of reviewed literature as well as our own experience evidence to support positive relationships between arts and academics as follows: a) Drama develops higher-order language and emotional literacy skills; b) Music enhances language learning, spatial reasoning, learning concentration; c) Music & Dance enhance body-mind synchronicity, self & others reflection and rapport; d) Art experiences develop writing and public talking skills, as well as general literacy; e) Art experiences develop social learning and communication skills.

Arts-based teaching may be particularly effective with diverse learners. Across the literature, authors seem to agree that arts-based teaching engages a wide range of learners. Arts challenge all students—including the hard-to-reach, the gifted, delayed learners, and others who may be, for a variety of reasons, at risk for academic failure. Arts-based teaching and learning work as a strategy for helping professionals because the arts give everyone a chance to learn and succeed. Instruction in

the arts involves different kinds of learning activities that are meaningful for different kinds of learners.

According to our own project-related experience and many authors, arts-based teaching and learning practices are particularly effective with learners from diverse cultures. We can report a significant relationship between arts-integrated instruction and improvements in language studies and inter-cultural communication. In addition to providing alternate forms of learning, arts-based instruction also appeals to intercultural learners. University students who participated in interviews about the learning outcomes of arts-based instruction reported that arts-based instruction is more likely to promote better understanding of our own culture and the culture of “the others”.

Focused on integral expression, dance and humour therapy, our project-based experience gives reliable evidence that arts-based instruction provides the optimum of stress and burn-out alleviating learning and teaching approaches.

Moreover our training methodology is conducive to filling in the gap between the existing mostly theoretical and general knowledge on burn-out syndrome prevention and the urgency of developing long-term and life-style oriented personal coping strategies. Having in mind that burn-out syndrome prevention skills development is a long and learner-proactive process, we focused on cultivating the learning outcomes, you can find in the attached document “Key-words to be used in the promotion of 4th training in Łódź”.

We expect our method-specific learning outcomes to result in a better practical preparedness of helping professionals in meeting and coping with the challenges of the burn-out syndrome, in cultivating skills for sustainable work motivation in highly demanding care-providing environments. We expect these LOs to cater trainees for multi-spectral competences in dealing with increasingly complex and challenging social and professional situations.

We foresee this as possible, provided that helping professionals

- are trained practically,
- are offered various methods they can rely on,
- are provided with chances to develop themselves personally,
- are opened to gain new experiences,
- have access to building a professional community/ network.

To reach this we have designed the on-going training courses for adults in this field. We expect that adult learners will this way

- get skills and competences by learning by doing,
- adapt new methodologies to their work,
- discover and make part of their life-styles creativity and innovation,
- offer fitting support to their target groups, and
- ensure their own well being
- enable reinventing themselves and their work with creative resources,
- empower the use and maintenance of own personality (personage) as a working tool,
- be ready for a long-term quality work as helping professionals,
- understand that for achieving the above listed competences, personal development, capabilities to deal with conflicts and strengthen teamwork are essential.

Thus, on the background of our training methods are:

Non-formal learning principles:

- Learner-centeredness (i.e., a focus on the learner and their development)
- Shared agreement between trainers and learners on learning objectives
- Confidentiality
- Attention to content and methodology
- Not obligatory, based on voluntary commitment





- Participation
- Participants are in charge of their learning process (self directed)
- Democratic values and practices
- Learning by doing

Competences: system of skills and knowledge, attitudes and beliefs, as well as values that can be applied in practice to manage various complex situations and tasks successfully.

Skills: multi-spectral and prone to concrete applicability in complex situations

Knowledge: practical, renewable & sustainable

Attitude: opened, proactive, committed, reflexive, cooperative, creative & communicative

## 6. Burn-out of helping professionals and entrepreneurship

by Kriszta Zsiday

### Personal quotes on burn-out from our project

“For me burn-out is a kind of depression, which is related to an too big amount of work and / or stress which is caused by having to much responsibilities or being emotionally involved in too many things you have to deal with.”<sup>102</sup>

“No personal experience with burn-out (a few times very stressed at work with a desire to leave everything and quit, so probably on the verge of having a burn-out, but not really experiencing the real symptoms of this condition).”

“After one year I started to experience that I have less and less motivation to do my job, I often felt exhausted, easily irritated and I felt out of place. After some time it was difficult to get out of bed and go to work and my everyday tasks seemed to be huge like mountains I needed to climb. I was anxious most of the time and stressed out. Of course the quality of my work dropped. I had the feeling that there's no way out for me. When I got to the point of having suicidal thoughts I went to a psychiatrist and started to take antidepressants.”

### Solutions noted by our target group

“When mentally stuck or emotionally depressed – I have found for myself some easy coping mechanisms such as listening to music, meeting with friends or going out in the nature.”

“I used the time off from work for yoga classes and drawing lessons; however, I kept feeling kind of tired at work and not really up to the previous potential and professional enthusiasm.”

“I was sent by the employer to psychological consultations with a specialist. I also signed up for a Bulgarian folk dances course for a while.”

“When I was working in theatre I sometimes worked 60 hours per week with no weekend. And although I was absolutely exhausted after such a phase, I did not feel depressed. Exhausted, but not bad. I think the reason for is are that my work there was very satisfying, we had a fantastic team and that it was related to Art. I think art had a great role in getting out of burn-out for me. The work there was absolutely exhausting, but it was so great to see the results! Celebrating a premiere, a successful conference or festival or even smaller events like information-events for interested people were very enriching and a good reward for all the work (without being paid properly by the way). To work with creative people who have a great sense of humour and who also love their job was also a relevant factor. I really enjoyed that I was needed – not just my work, that could have been done by anybody else- but my creativity and ideas were valued. So I can state that working in an environment, in which art is created and performed and where I am part of it, really had a great impact on my well-being and preventing burn-out.”

“I also started to take individual dance therapy sessions. The opportunity of expressing myself through drawing, painting and moving helped me to get back into the present, improved my body-mind connection and I started to focus more on my physical, emotional and spiritual needs. I could finally let my frustration, despair, sadness, disappointment and aggression out, sublimating and us-

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<sup>102</sup> Quotes without naming the source are from helping professionals from our project, who at different point gave their input and allowed us to use them, but without their names.

ing them in a creative way. I felt relieved and proud of myself for being able to transform my destructive thoughts and energies into pieces of art.”

“I’ve always been interested in arts on an amateur level. Films, poems, novels, listening to music and dancing has been a great source of energy and joy in my life, but creating something new myself, gives even more. It’s a different level of consciousness.”

Helping professionals are facing difficult topics, life stories, and problems on a daily basis. Though working individually (personal therapist, free-lance trainers and visiting teachers, independent clowns, etc.) or in team (therapist, educators and teachers in institutions, social performer groups, etc.) does mean different context and available support systems - but all are exposed to a regular meeting with unexpected stories compounded by loss, sadness, anger, anxiety, hopelessness, disorders, problems and questions. Furthermore, these require responses, solutions, actions where the helper is the source to facilitate the change.

Having a profession like this on a daily basis calls for self-care and awareness to maintain ones physical and mental health. Lacking the attention and work may lead to compassion fatigue, heart issues, depression and suicidal ideation, compromised immune systems, headaches, stomach problems, and so on (Schneider, 1984).

During our research the involved helping professionals (workers at refugee camps, movement therapist, clowns and performers, nurses, youth workers) all could relate to one or more of the following phases of burn-out (Edelwich and Brodsky, 1980):

- Enthusiasm – “... a tendency to be overly available and to over-identify with clients”
- Stagnation – “... expectations shrink to normal proportions and personal discontent begins to surface”
- Frustration – “Difficulties seem to multiply and the helper becomes bored, less tolerant, less sympathetic, and she or he copes by avoiding and withdrawing from relationships”
- Apathy – “Characterized by depression and listlessness.”

Having a broad age group in our project we had a chance to look into the differences along the age, professional experience and history (duration of working in the area) of the helping professionals in our group.

While fresh helping professionals (out of the university, at the beginning of their career) are usually less aware and have still more motivation to deal with their personal, professional burn-out related issues, the more experienced ones are more cynical and see sometime support to get away or resolve their problems more useless or childish.

A “rescuer” model is a chief cause of burn-out in the helping professions.

It is someone who cannot keep from stepping in to give support, empathy and advice - even when not asked for it. The problem is two folded. Firstly, the support might not be appreciated, as it is not asked for. Solving others problem will not help, helping others to find their solution is more likely to have results. Next to this she/he neglects her/his own needs and will be highly dependent on others confirmation, appreciations.

The roots of the problem also differ, while the young, passionate ones are in the eager to help (as much, as often as they can) phase, sometimes without balancing between the identity of a “helper” and the identity of being “human.”

Experienced helpers can experience burn-out simply from avoiding engaging in self-care, as they have seen it all and done it all before.

We need to do things to bring our minds (and bodies) back to a neutral, calm, restful place. And it is a continuous process.

“The multiple, unpredictable challenges, such as empathy on demand, piles of paperwork and numerous meetings are like being on the front lines of the war against pain. The constant strain of being a ‘human doing’ can gradually leave the nervous system habitually tense and in need of repair. Fortunately, research has un-covered another function of the autonomic nervous system which is to rest and repair the body.” (Michael Hughes, 1995)

### Signs

One way to look at the signs (and also to deal with it) is along the brain & body factors.

Symptoms are different; our group of helping professionals could share quite broad scenarios from personal experiences and what they noticed on colleagues. They vary along different personalities, working area but generally some combinations of the following are signals that something is out of balance.

Bodily, physical symptoms: chronic low energy called tiredness or exhaustion, aches and pains in various body parts (often shoulders or back), increased intensity and length of having flues and infections, and either not being able or needing too much sleep.

Brain, mental symptoms: may include boredom of work/life/person/places, forgetfulness of otherwise important/not so important/work or not work related issues, excel in finding fault everywhere, poor concentration and loosing connection to topics/people and irritability.

### The relationship of helping professions – entrepreneurship – burn-out

#### Why?

“Burn-out – to deplete oneself, to exhaust one’s physical and mental resources. To wear oneself out by excessively striving to reach some unrealistic expectation imposed by one’s self or by the values of society.” (Dr. H. Freudenberger)

Within the entrepreneurship we focused from the beginning on the social entrepreneurship and on the capacity to respond positively to changes. We foresaw it as a base to be able to start something novel – instead of repeating old patterns. The capacity to identify opportunities to find new solutions parallel with training ‘the attitudes and behaviours associated with creativity, innovation and risk’ (EU Skills Panorama, 2012) was our vision for the whole project.

Dealing with the above-mentioned complex problems of helping professionals and their development requires in our eyes a flexible, adaptive and complex solution, resulting in creative learners and approaches.

“Entrepreneurship is associated with being responsible for your own personal development and professional growth. Often times this could be related to dealing with unknown, unpredicted and even risky situations. Keeping this in mind entrepreneurship might mean extreme stress and work overload that (combined with fear of failure) might eventually lead to a state of burn-out.

There could also be a positive relation between the two notions (burn-out and entrepreneurship) – entrepreneurship aspirations might have the power to motivate a person to engage in something meaningful and get him/her out of a burn-out state where the person is stuck and sees no real inspiration and sense in the near future.”



Our target group of helping professionals found highly relevant the entrepreneurial skills for their work. They defined it as “leadership/managerial skills, or even being innovative in what you do, or a risk-taker (not necessarily related strictly to the business filed)”

When pointing out the reasons of burn-out they mainly expressed:

- Professional/personal exhaustion, a feeling of senselessness/hopelessness in what you do, feeling stuck at one point and see no way out/to progress
- Feeling of depression (because of too much work, too many tasks, goals that are very ambitious, lots of competition at the workplace, constant stress, etc.)

Building on the above-described understanding of helping professionals, their challenges, furthermore our understanding of entrepreneurship we found that to

“Being aware of our accountability of finding novel ways of maintaining our professional and personal wellbeing, education and being a creative learner is essential. Having structures, methods, peers, creative tools eases this burden.”

#### Ways to get out

Burn-out is visible in retrospection, when we look back how we got there.

“We often override our feelings and override our bodily experience in order to get on with the task at hand. That is planting seeds for inevitable burn-out.” When interviewing, discussing with our project participants many times they would mention being tired, exhausted or sometimes having ‘funny’ feelings, thoughts, quite some of them has problems with sleeping, finding a rest. In formal interviews and informal chats they were usually not considered as problems, but during the training events, workshop suddenly they were mentioned as the great result, something as probably the most important thing to be able to relax, to refresh, to re-create themselves. Being well-rested allows us to make decisions and to carry out creative things.

Having a way, a practice where one can **connect with her/himself** and notice what's going on was present in all our methods. The methods we used (above all Integrated expression and movement therapy) helps to reconnect to one's body, no notice and accept emotions and seek personal creative resources to deal with them.

Secondly allocating time, outlining stories can help to answer the challenges of balancing between work and personal life of helping professionals. Managing time and limiting stories by one's energy, not by urgency is an important skill to avoid burn-out. The thing with helping professionals is that we love our work. Our work is rooted in life. What we need is a **brain-vocation balance; to manage our communication** with ourselves (and others) in a friendly and arranged way.

Storytelling - and visual storytelling especially - can provide us with a structure while giving space for present unsettled issues also to clear up, find their endings.

When we are tired or lost, blocked it is helpful to go for a walk or do something totally different – probably still having an idea or problem in the back of our mind. Doing so, often we experience aha moment, finding solutions without working consciously for it. It is the lazy element of creativity. To do so, one needs to be able to **change perspectives**, to enter a stage of deliberate daydreaming. Stepping away from work and issues, to actually take our body and thoughts somewhere else is part of entrepreneurship skills.

Clowning works a lot with changing the perspective, seeing things in unusual ways. Humour is especially valuable additionally to that for helping professionals, who tend to meet the dark side of life on a regular basis.

The **cooperation and networking** among sectors and different representatives of helping professionals also pointed out elements that helps to prevent, deal with burn-out in innovative, creative ways:

- The freedom of (fewer) choices: knowing different methods, approaches, not too many but diverse enough, allows one to make easier decisions on how to handle upcoming events
- Regular meaningful communication: having an international group of peers, facing similar issues allows a dialogue around topics that are unheard or not understood by others. Ventilating, peer support and exchange of practices are all part of this.

### **BUT!**

Formula for burn-out: “Two aspirin, lots of fluids and one more workshop...”

Accountability is a key element above all. To have an individual aim, to be able to realize what is happening, in what context and to pick from the options a path to deal with it is crucial. It includes risk taking, ability to be open to new things and trust in the process. Those are entrepreneur skills, resulting in a creative learner.

Setting learning goals, being aware of skills needed for this kind of work is required to have a formal or informal action plan – otherwise the trainings and workshops are just another errand on an already overloaded schedule.

What we figured out that in formal education there is no input into this direction. While burn-out as a matter is highly lacking from the most of the formal curriculum - as it was shared in our partnership - (or are tackled on theoretical level), the develop the competence of learning to learn and learning how to find and choose ways to maintain ones health is fully missing.

Assessing our states and decide next steps are part of it. Next to existing assessments on burn-out we came up with a set of learning outcomes that can be used for professional self assessment to decide what focus and learning path could be beneficiary for the helping professional on the moment. This can also work as a skeleton to develop educational processes and curriculums both in formal and non-formal education to raise awareness of skills and tools to avoid or resolve burn-out. The training of the “muscles of awareness” should be an integral part of all program in this field.

Routinely assessment of where we as helping professionals stand in regard also to our personal state, well-being is also crucial. To fine tune awareness of being a human with limited capacities and abilities usually takes training and supervision to perfect the following:

- The attitude of detachment, ability to lean back
- The attention to physical comfort and supportive self talk
- The ability to re-establish boundaries

### Connections seen by us

“Self monitoring of all sorts (behavioural, physiological, cognitive) ... help(s) engender self-regulation at multiple levels” (Michael Delmonte)

To practice these new patterns we found the following elements highly supportive through our project:

- A place assigned for this (preferably offline, but online also might work as a bridging solution)
- Peer support relationships
- Groups for personal understanding and support
- Events to discharge stress, emotions
- Playing opportunities (both creating and taking part)
- Getting away physically from situations while staying active creating

**Focus group research on burn-out and art. methodologies**

There were about 15 people who answered the questions – all of them were trainers or helping professionals. Around half of them had longer work experiences and half of them were just beginner in this area of working or artists. We found that as long as people with longer experiences spoke more clearly and concentrated about the mentioned topics and problems inside, until then for the beginners were more difficult to express their thoughts and remain stuck to the topic.

Each three methods were mentioned by the participants as very impressive methods as:

- Body working, dance therapy which was really helpful to increase the ability to express themselves when they wasn't able to express themselves with words; and even to see with the eyes of others, to work with emotions, to become conscious about the body; the most relevant method for the professional development from the three methods.
- Storytelling, which acted like a mind opening or helping in the communication in other forms of arts. Storyboard method, was mentioned as a part of the storytelling that is kind of subtle way to help people express themselves.
- Humour strategies is the best way to become open; clowning makes people to get in touch with their feelings when the person has lost touch with herself/himself, with his/her feelings.

All 3 workshops really had helped in using non-formal ways of communication.

The most powerful effects – both on personal and professional skills -, which were mentioned are:

- helped people to express themselves better
- gave other ways of understanding (like movement, music, drawing, etc.)
- freed minds in order to find solutions for specific situation
- helped to be playful
- increased creativity
- supported being more connected to the body
- taught people, that learning could happen not just traditionally (formal), but in different ways - trough experiences
- made people more spontaneous
- encouraged people to try different ways of acting or doing things in their profession and use their own ideas.

All three methods are very useful for the personal development and for the professional development too for instance trough the improvement of social skills and interpersonal communication. The combination of the three methods can lead somebody to a higher level of relation with others - the participants or audience, being ready to act quick and adaptive to certain situations.

Along them, the most promoted method of the training in the person's professional environment they say were: "all of them" - for the majority of the participants. The reason is, that different methods are helpful in different situations, and for different goals. The integration of them is considered very important: the methods could be mixed, can be used together. Even though there is a will to work with the three methods combined, some persons prefer still only one method to work with. Regarding burn-out it can be seen, that the participants were on different levels of knowledge as theoretically as practically. Some of them knew about it before these trainings (f.e. from university), some of them were faced with this topic just at the trainings. Some of them had knowledge about the B.O. just theoretically (f.e. by reading articles), some of them had real experiences in it (f.e. working in a hospital).

Trainers or helping professionals with longer experiences could handle their experiences acquired the trainings in a more aware way. Most of them agreed on the importance of becoming more conscious about their own emotions and on that, that these methods are strong tools to improve self-reflection, self awareness, by understanding the inner processes, by being able to change the perspective. In other words, by recognizing our own feelings, and actions help us to separate ("protect") ourselves from outer problems, to act for ourselves in order to function "healthy" and work more or less continuously. These methods could help professionals to get back to their power, to themselves – prevent B.O.



Some participants mentioned, that these non-verbal methods could help better, than the verbal ones, because "... verbal therapy keeps you in the head, you are stuck. I just want to relate, that this kind of therapy is much more effective for trainers." It was mentioned, that even though some people had knowledge about B.O., until these trainings, where they met new methods, they didn't know how to reflect on it, and how to deal with it. The training experiences of the participants helped them to find new way of thinking and acting in their private life and in their professional life as well. They realized, that helping professions cannot be just „a job" – it is really important to have patience, to have creative process and inspirational input from the others: „Creativity is like I can create something - so if I do this, then it has an effect on the world, so it changes a little bit. And I think burn-out is related to a state of mind "I don't have any effect on myself or on the world". Maybe that's the way, creativity can help."



## **7. Art – an Alternative Approach to Burn-out**

by Vania Puleva

As an increasing number of human service professionals experience emotional challenges at their workplace, a European project suggests some creative solutions to the problem.

“My job is my life. For me working with people in need can be the ultimate award but at the same time the most exhausting experience – physically, mentally and emotionally. After several years of doing what I do, the moments of self-doubt, demotivation and inner emptiness are unfortunately on the rise.”

This is how Sturay Nabizada from Bulgaria sums up her professional struggles for the last 3 years as a social worker for refugee children - unaccompanied or separated minors, residing in several reception facilities in the capital city of Sofia. At the age of only 28 and being a refugee herself, originally from Afghanistan, Sturay devotes all her time and energy to helping others that have been forced to undertake the challenging migration route across Europe. Although highly motivated by her personal background, the young woman admits that responding to the needs of the children she cares for, many of whom developing a deep emotional attachment to her, is the source of a constant stress and an impossibly demanding workplace environment.

This challenging professional context is not something only this particular young woman is crashed by. It is a modern-age occupational syndrome called “burn-out” that is typically found within the field of human services. Helping professions with high levels of burn-out include social workers, nurses and doctors, teachers and trainers, lawyers, customer service representatives and many others. This problematic tendency is often associated with negative feelings like dissatisfaction, helplessness, detachment and apathy. Burn-out is recognized more and more in recent years by physicians or psychologists all over the world, many of whom are on the lookout for various coping mechanisms against this contemporary form of work-related depression.

Sometimes going beyond conventional means as anti-depressants and meditation can be very effective in preventing burn-out or combating its initial symptoms. This, in fact, is one of the main focuses of an international project, developed in the last 2 years by young professionals from 5 different European NGOs – in Hungary, Italy, Germany, Poland and Bulgaria. “The Artist Within – Applied eMotion” strives at combining cross-sectorial experience in using artistic tools as means of expression, problem-solving, social skills development and self-motivation.

“One of the main goals of the project is providing an effective non-formal means for people, occupied in the field of helping professions, to recharge their batteries every time they might feel a lack of motivation or engagement in their daily tasks. This can be done through any form of art – dance, music, drawing, theatre, etc.”, says Tanya Marincheshka, director of the Association on Refugees and Migrants-Bulgaria, one of the 5 partner organizations in the project. “The outcomes we have observed while working on the project for the last two years clearly show that art can actually have a healing power when it comes to burn-out - art methodologies like dance therapy, for example, help people regain their balance and make some time for themselves”, adds Tanya.

So far the “Artist Within” project has trained professionals in applying several useful techniques for coping with problems in the human services field in Europe – clowning and humour strategies, dance therapy, animation, or a compilation of all three methods. Some of the participants in the trainings, held in Germany, Hungary and Poland, have seen real practical value as a result of the experiences.

“I participated in two of the project trainings – about using body movement and drawing as means of storytelling and expressing our feelings. Such experiences are important for professionals like me working with other people – youngsters and adults, because they let you release the emotional pressure and continue being useful and effective at your workplace”, shares Violeta Galabova, a trainer of volunteers at the Bulgarian Red Cross. She also points out that often times motivation gets lost in



the process of overcoming difficulties and an outside support is needed for recharging one's professional enthusiasm.

Like every problem in life burn-out is also solvable. Art, through projects like "The Artist Within", is just one way to make the problem-solving process easier and more effective.



## 8. Art, creative methodologies

by Kriszta Zsiday, Tibor Cece Kiss, Andrea D'Andrea, Antonino Imbesi, Sophie Bouchbouk

<i>Name of method</i>	<b>Integral expression and dance therapy</b>	<b>Flash animation &amp; storytelling</b>	<b>The inner clown and humour strategies</b>
<b><i>Representing the method</i></b>	IKTE	EURO-NET	Theater Vision e.V.
<b><i>Targeted aims of the method</i></b>	Well being, deeper understanding of one's self and motivations and relationships through work with bodily experiences	Creation of personal animations for storytelling and promotion	Find, express oneself through the inner clown, find new strategies to cope with difficult situations, find a distance and develop humour for challenging situations
<b><i>Target group (age, profile, abilities, ...)</i></b>	Anyone, but adaptations are highly important (e.g. special needs of the target group: age, skills, self awareness)	Learners with strong motivation and predisposition toward the areas of visual communication and animation, knowledge or predisposition to the use of computer tools. It is useful if they have capacities in freehand drawing but it is not a must.	Adults, adaptations for youth and children possible
<b><i>Special requirements (if any) to use the method (setting, tools, ...)</i></b>	Big space for free movement (clean, light, air, unobstructed, closed) Possibility to use music (speakers, without interruption from outside) Various creative art tools (paint, clay, costumes)	A large room with desks and a chair for each of the learners A computer for each learner Flash software Video projector Speakers	Enough space to move Carpets/mats Costumes, props, humour suitcase, red noses Possibility to use music
<b><i>Professional requirements for people using this method</i></b>	Helping professionals with proper training in this method Reliable personal development Ability to deal with ambiguity Emotional stability	Knowledge of PC Sufficient knowledge of graphic software	Helping professionals with proper training in this method High level of empathy, sensibility Good and positive relation to clowning and humour
<b><i>Facilitation style (Facilitator centred, learner centred)</i></b>	Open approach, focus on the learners' needs	Structured approach, the facilitator has skills, knowledge to pass on for the learners	Open approach, focus on the learners' needs The facilitator also has certain skills, knowledge that can be passed on for the learners



<b><i>Name of method</i></b>	<b><i>Integral expression and dance therapy</i></b>	<b><i>Flash animation &amp; storytelling</i></b>	<b><i>The inner clown and humour strategies</i></b>
<b><i>Orientation of the approach (process or task or competence oriented)</i></b>	Process oriented	Competence oriented	Can be everything depending on the decision, focus that is given to the training
<b><i>General structure of a session</i></b>	<ol style="list-style-type: none"><li>1. Arriving to the place, to the body, to the present state</li><li>2. Main process working on the present needs (non-verbal) using various artistic ways of expression</li><li>3. Debriefing, understanding during a verbal group sharing</li></ol>	<ol style="list-style-type: none"><li>1. Explanation of software tools</li><li>2. Running small exercises to try them out</li><li>3. Creating a bigger, longer project independently in small groups</li></ol>	<ol style="list-style-type: none"><li>1. Arriving to the place, going through different body exercises, warming up</li><li>2. Getting into the body, discovering body possibilities</li><li>3. Forming the group, building up a trustful environment</li><li>4. Focus on playing, try out the clown's figure, learn to play with it</li><li>5. Getting in contact with the others</li><li>6. Closing together, feedback round</li></ol>
<b><i>Key elements of the method classified by their function (problem they address)</i></b>	Tackle body awareness (blocked sensations and connection to present emotions, states of mind) Support expression skills (difficulty to let go, show) Rediscovering creative resources (facing obstacles in resolving situations) Strengthening ability to change (difficulties to adapt to present situations, challenges)	Use of software tools (to create specific animations for telling a little story) Storytelling (to have a meaningful message) Visual language (to be able to translate thoughts into images)	Getting into a playful mode (open up creativity) Getting into a child's mood (to explore the world with new eyes) Getting distance from daily life (trying out new behaviours) Overcome life-long trained actions and reactions (free from inner restrictions, controlling mechanisms...)





<i>Name of method</i>	<b>Integral expression and dance therapy</b>	<b>Flash animation &amp; storytelling</b>	<b>The inner clown and humour strategies</b>
<b><i>Key elements of the method classified by their structure</i></b>	NON-VERBAL: Elements using movement and body work Elements using theatre and performance Elements using visual art (painting, drawing, collage) Elements using sculpturing (clay) Elements using sound and voice  VERBAL: Elements using words (writing poem, listening to fairy tales) Sharing moments (in pairs, groups)	THEORETICAL lessons in the classroom: European citizenship Visual language Storytelling  PRACTICAL: Enhance the passion for free-hand drawing Use of programs to draw with the computer Use of Flash (with practical exercises associated with the continuous theoretical concepts introduced) Assembly of a "short clip"	BODY WORK: Elements to use your body, to explore possibilities to express yourself with your body Games to warm up and reach a certain playing mood  PERFORMANCE, IMPROVISATION: Elements to develop one's clown figure Improvisations on stage and in the room to play with it Exercises for one person, couples, triples, the whole group

**Summary and short overview** of the trainings realised with the three methods. They are followed by examples of local test activities of the participants. The aim was that they get a deeper understanding and a different point of the methods once using it in their local realities, in their work.

**Training subject:** It's never too late! Reviving the hidden Artist within, Integral expression and dance therapy training

**Date, location:** 28/02/2015 – 08/02/2015, Cserkeszölő, Hungary

**Organization:** IKTE

**Leading trainers:** Kiss Tibor Cece, Halmos Gábor, Zsiday Kriszta trainers, Bagi Andrea assistant

**Description (goals, expected results, how it can help to prevent or offer rehabilitation of burnt out):**

The program made it possible to experience different ways of expression and the integration of all channels of perception using a colourful toolset of expression. The whole process built on body awareness through the discovery of own movements towards the authentic moving patterns and various ways of self-expression. Parallel we reflected, shared and discussed professional perspectives of the methodology. We designed moments within the training where professional reflection, learning was supported, meta feedback and discussions happened. We found this beneficial next to the personal experience to support participants in their methodical adaptation at their professional work. The approach is humanistic, accepting, offering a holding environment and a process-oriented approach. Getting acquainted and experimenting with the different artistic modalities in a free and relaxed manner makes it easier to experience and decide what is one's preferred way of expressing and learning from the world around. It can help to find the appropriate learning techniques (e.g. visual, auditory, or kinaesthetic), or ways of recreation (reading, theatre, going to swim etc.). It can even lead to finding the 'mother tongue' we can use in conversation with ourselves (e.g. writing a diary, listening to music, meditating, or dancing etc.)

Offering a rich experience that became a base of a new or altered self-image, more successful performing and using of capabilities in life tackled the prevention and/or rehabilitation of burn-out. The personal refreshment and inspiration directly contributes to the professional work, giving new perspectives, tools and a network to rely on. One can create and update his/her creative toolset, which connects to positive experiences and could be used in the everyday work and life as well for self-expression, joy, fulfilment and connection, supporting to live a more complete life. The international community formed and the experiences gained during the workshop provided a resource and a supportive network to realize the pilot activities. This and reflection and shared results of them have a lasting effect even after the workshop.

### **1 Sample of the exercise used during the training:**

Crystal dance: Play some music and invite the participants to dance, move freely in the room. When someone stops, freeze somewhere as a statue, all the others stop dancing, moving around and quickly go to that person. They touch the person somewhere (shoulder, ankle, head, etc.) – or if they don't fit because the group is big – than someone touching the central person. This way around the central person there will be a crystal formed, as a group statue. This stays as long as the first person starts moving again, and the whole statue dissolves. Than all are moving and dancing again, until the next person stops - and so the process continues.

You can invite all to take part, to try out how is it to stop, to form the crystal and so the activity lasts as long as there is interest from the participants.

The activity may serve as a group building activity, or a way to build up movement activities, invite the physical connection, touches among participants.

### **1 Pilot activity (an example of what participants made after the course on local level):**

**Would you like to see more?** [https://issuu.com/theartistwithin\\_appliedemotion](https://issuu.com/theartistwithin_appliedemotion)

*Organisation:* Comparative Research Network e.V.

*Group leader:* Adelina Tulińska

*Date:* 22th March 2015

*Location:* Komuny Paryskie 1, Poland

*Number of participants:* 10 (graduates of pedagogics, sociology, international marketing, it worker )

*Age group:* approx. between 23 and 40

*Gender diversity:* women

*Time frame:* 4 hours

*Target group:* people with professional and/or personal interest

*Organisations, institutions represented:*

*The aims:* to socialize, to build self-confidence and self-awareness

The group was very open and friendly; they easily broke the ice and have no problems with touching each other. During the exercise number 6 they started to high five each other and have a lot of fun. They told me they found these exercises interesting and sometimes challenging. One of participants said, “ it develops courage”. They were happy that the becoming closer came gradually. During the crystal dance almost each member of the group was freezing one by one. They were taking part in exercise with full involvement. The international students took part so I had to lead the exercises in Polish and translate to English. I am very satisfied with the workshop.

*Exercises/processes in short:*

10.00 – 10:30 I. Introductions

Everyone introduces herself or himself with a gesture or sound and tells a name, the group repeats.

Saying your name by throwing a small ball and saying the name of person who catches.

10:30 I. part of exercises

1. Everyone walks around the room, tests different methods of walking on tiptoe, on the heels, on the balls of the foot. Participants focus on legs, feet. They learn the space in different ways, looking from different perspectives, touching the walls, floor

2. Participants dance and use free space of the room

3 Participants dance primarily using hands

4. Participants dance primarily using spine

5. Participants dance primarily using feet and legs

6. Participants dance and give each other gentle touch by hand

7. Participants make 3 people groups. Person in the middle has eyes closed and dances. People on the left and right sides give him or her delicate touch to inspire dance move.

8. 15 minutes talking in groups about experience.

10. Crystal Dance.

11. Dance with the sticks – in group of three, all

Drawing time. Everyone draws what he or she wants and gives a title. The participants gave titles: The spring, The wheel, The plans, The engagement, The spring flower, Time and love, Dawning in landscape, Holidays, Expecting Summer.

13:00 Lunch break

14:30 II part of exercises

12. The group lies on the floor touching each other and repeats letters : a , e , o , u, i, p , b , k, n, ou, iu, ai, au,ua, pb cz, sz,ki,mn.

Group creates the sounds of a jungle, factory, morning in the village, midnight in Germany, coffee shop.

13. Participants make pairs. They stand in two rows in distance observing partner. After 1 minute one of them goes as close as he or she feels it is comfortable for partner. Then change. In the end they meet in the middle and talk about the feelings

14. Mirror. Participants make pairs (different than in previous exercise) . One person dances, partner mirrors the moves. Then change. The participants started to interact with other pairs.

15. Mirror leader. One person leads the group the group mirrors his moves. Who feels ready goes in front of the group.
16. Sitting in the circle. Everyone thinks about his name and word starting with the same letter and say it to the group
17. Everyone thinks about colour and say it to the group.
18. Reflection everyone thinks about himself or herself listening “Timing is the answer to success.”
19. Feedback time

**Training subject:** Flash animation & storytelling

**Date, location:** 28.06.2015 – 06.07.2015 (9 days including travel days) - Potenza - Italy

**Organization:** EURO-NET

**Leading trainers:** Andrea D’Andrea, Gianluca Lagrotta, Gianluca Caporaso

**Description (goals, expected results, how it can help to prevent or offer rehabilitation of burnt out):**

The workshop was designed to enhance the passion/aptitude for drawing and to allow the use of computer programs that permit to draw with the computer (Flash). Storytelling was connected to visual communication in this process. During the program the group debated how it could be used for helping professions, represented by the partners, participants. The flow of the program was built on learning about storytelling and elements in it, learning the use of the software, running smaller exercises on visual communication with the practice of Flash and finally creating animation related to helping professions and situations met there. The workshop was targeted for use of Flash with practical exercises associated with the continuous theoretical concepts introduced. Indeed, the final part of the workshop will be devoted to a concrete example, namely the assembly of a “short clip” (video-clip of 2-3 min. max.) containing:

- a “movie clip” cartoon (scanning, colouring, editing),
- some animated phrases (titles of opening and closing credits, subtitles, ...)
- any buttons (like “replay” or else ...)

Expected outputs (especially in terms of the learning outcomes for the participants)

Learners became able to use the main animation techniques to create 2D Flash movies addressed to the web.

The work with visual images allows one’s fantasy and creativity to bloom. Some unknown, or hidden topics might surface with proper facilitation, which might contribute to personal development. Learning to use a specific the software develops digital competence and as a very practical tool gives a different kind of experience for helping professional, than the ones they face on a regular base. This might work as a refreshing, active holiday, supporting a meaningful technical learning and a rest from the emotionally intense processes. With the learned skills participants could create promotional videos or use it as resource for their work in different ways.

1 Sample of the exercise used during the training:

The course was highly technical on using Flash. The following examples are similar to the explanations given during the course:

A- beginner

The Flash Timeline, Keyframes and Frames for Beginners:

part 1: <https://www.youtube.com/watch?v=4mupkhM1LUo>

part 2: <https://www.youtube.com/watch?v=r6JZjrapV-Q>

Understanding Keyframes in Flash: [https://www.youtube.com/watch?v=5jxgqn8Ad\\_I](https://www.youtube.com/watch?v=5jxgqn8Ad_I)

Understanding motion tween ,classic tween, shape tween and their differences in flash:

<https://www.youtube.com/watch?v=hcBgHIEA4oM>



Basic Keyframing: <https://www.youtube.com/watch?v=zYnuZS1JNug>

Symbol Types: “Movie Clip” or “Graphic”: <https://www.youtube.com/watch?v=Z5vG-5SbAyo>

B – intermediate

[official adobe](https://helpx.adobe.com/flash/how-to/create-character-animation.html) <https://helpx.adobe.com/flash/how-to/create-character-animation.html>

[character animation using symbols](https://www.youtube.com/watch?v=hwkluFG6-2U) <https://www.youtube.com/watch?v=hwkluFG6-2U>

[how to Animate a Transformation](https://www.youtube.com/watch?v=6f9uKOzN2kE) <https://www.youtube.com/watch?v=6f9uKOzN2kE>

C – advanced

[Advanced Flash Character Animation](https://www.youtube.com/watch?v=U3Sm2ljf2iA) <https://www.youtube.com/watch?v=U3Sm2ljf2iA>

[preparing a head for animation in flash](https://www.youtube.com/watch?v=ozEF3AvYiVI) <https://www.youtube.com/watch?v=ozEF3AvYiVI>

**1 Pilot activity (an example of what participants made after the course on local level):**

***Would you like to see more?*** [https://issuu.com/theartistwithin\\_appliedemotion](https://issuu.com/theartistwithin_appliedemotion)

*Organisation:* Comparative Research Network e.V.

*Group leader:* Martin Barthel

*Date:* September 2015.

*Location:* MACC community centre in Manchester, Great Britain

*Number of participants:* 15

*Age group:* approx. between 23 and 50

*Gender diversity:* mixed, working mainly in the fields social welfare, participation, migrants and community building

*Time frame:* 5 hours

*Target group:* facilitators, adult educators

*Organisations, institutions represented:* PVM

Inaction breeds doubt and fear. Action breeds confidence and courage. If you want to conquer fear, do not sit home and think about it. Go out and get busy. - Dale Carnegie

While thinking back on my return from the workshop in Italy, I admit I had doubts and fears. The workshop was well prepared in teaching me methods of animation; still I could not see a way to transform this into practice. Animation, I learned, needs time and resources. Things, which are seldom available during the normal trainings at CRN. While talking with the colleagues who joined me on the workshop we soon discovered that we as persons benefited from the new skills. We agreed that animations might fit in our trainings on digital literacy and education - but just for already experienced learners.

Storytelling, which formed the second part of the training is more suitable for all kinds of learners in need. CRN is coordinating lately another partnership called "We are all digital natives". During the project meetings we started a fruitful dialogue with the British partner People's Voice Media. They organize all over the United Kingdom trainings for community reporters. The focus of the trainings is to enable locals to report news from their neighbourhood. In the trainings workshops on writing, audio, video and photography are given.

The methods of storytelling was missing. After long discussions with Gary Copitch, the head of PVM, we decided to overcome doubts and fears and perform a train-the-trainer course in cooperation and use it as a pilot for some of the exercise learned in Potenza.

The training took place in Manchester in September 2015. The training was organized at the MACC community centre and 15 facilitators participated. The facilitators worked mainly in the fields social welfare, participation, migrants and community building.

The Storytelling pilot

The curriculum of the pilot was already developed before together with my colleague Ewelina. The pilot lasted for two hours and was one segment of a weeklong workshop.

The introduction was made with a short presentation on the techniques of storytelling. Using the presentation a story was developed together with the listeners and deconstructed into its elements to show the nature of stories.

The following exercise let the participants chose a presented narrative structure and they had to tell their stories with pictures. Based on the pictures, the participants had been introduced to storyboards. In the follow up the group was divided and four small groups had to develop a character and storyboard - to tell a story from their everyday life. In the final discussion ideas had been drawn on how such stories could be translated into text, audio or video. In a further discussion the participants related stories to journalism and a broader discussion on ethic was emerging.

In summary it was a successful pilot. The use of storytelling increased the quality of the community reporter program and helped us at CRN just as me personally to use new techniques in adult trainings. I will continue with less doubt to implement as well the animation part into future trainings.

**Training subject:** YOUR INNER CLOWN, HUMOUR STRATEGIES AND OTHER COMPETENCES, Sharing best practices - Intercultural training as a cooperation between Theater Vision e.V., Leipzig and Comparative Research Network e.V., Berlin

**Date, location:** 3.-11.october 2015, Leipzig

**Organization:** Theater Vision e.V.

**Leading trainers:** Sophie Bouchbouk, Tine Gollner, Bernadett Hamar-Sári, Kamila Kowenzowska

**Description (goals, expected results, how it can help to prevent or offer rehabilitation of burnt out):**

#### **The inner clown**

Nobody is perfect, but in daily life we often have the feeling that we have to be perfect and that we have to function to fulfil all our daily tasks – what can create burn-out and depressions. To discover the inner clown means to discover the inner child, the inner playful sides and to use your foibles and imperfectness as a strength, not as a weakness. It can be the initial point for a playful being and it can help to get over the life-long learned restrictions that adults are usually confronted with and used to. Various exercises help to leave behind daily restrictions and behaviour patterns. We confuse ourselves, switch the perspectives and points of view and learn to explore our comical sides to find and explore the own clown figure. With our clown we can consciously create humour full situations.

#### **Humour strategies**

People in helping professions are confronted with lots of difficult situations that are not easy to solve. Social workers that have to cope with the moods of difficult teenagers, nursing staff in re-treatment houses face the demonstrations of dementia, therapists that have to handle the sadness of their clients... All these professions are very different, but they have one thing in common: they are working with other people and so they have to guarantee the personal stability to be able to cope with the daily challenges. Humour can be a help for that, it can be a strategy to handle difficult situations and to remain relaxed about own mistakes. So the objective of this methodology is to explore the own and other people's humour and its strength. We learn about our own humour and about other people's humour and how different it can be. To be conscious about the differences enables us to adapt ourselves to different situations and to different humour. We learn techniques that create humour. We learn how we can create humour full situations. We analyse different situations in our work and try to find humour full solutions. And last but not least we have a playful enjoyable time together..

#### **1 Sample of the exercise used during the training:**

in pairs: develop a short greeting ritual (find five common movements together without talking)

show the ritual to the other (little "spotlight showing" in the room -not on stage).

**1 Pilot activity (an example of what participants made after the course on local level):**

**Would you like to see more?** [https://issuu.com/theartistwithin\\_appliedemotion](https://issuu.com/theartistwithin_appliedemotion)

*Organisation: ARM-BG*

*Group leader: Evelina, Emil, Tania*

*Date: 8-9 November, 2015 (Saturday & Sunday)*

*Location: Angel Uzunov Boarding School, Rakitovo, (Rakitovo Boarding School), Western Rhodopes' Mountains Region, Bulgaria*

*Number of participants: 30*

*Age group: teenagers and their caretakers*

*Gender diversity: male teenagers and their teachers*

*Time frame: 2 days*

*Target group: Adolescents, teachers, pedagogues and school supervisors from "Angel Uzunov Boarding (Reform) School" in Rakitovo, Bulgaria*

*Exercises/processes in short:*

*Our Partner* in organizing the *First stage workshop* was the *Association "Re-Act"*. Nearly 4000 children and young people in Bulgaria are raised in *institutions*. Behind this word lies *the lack of own home and parental care*. One of the most serious problems faced by the young people leaving these homes for children, deprived of parental care, is the lack of social integration resources. The representatives of *Association "Re-Act"* have set themselves the objective to help these young people find their place in life as self-dependent people. They run professional training courses and prove to be natural partners in terms of the "Artist Within" project.

*Needs of Target Groups:* The ultimate target group of "*The Artist Within*" training modules is the group *teachers and school supervisors* from "Angel Uzunov Boarding School", as well as their colleagues from other institutionalized homes for children, deprived of parental care, in the Western Rhodopes Mountains Region. However, in order to understand the main burn-out factors these youth helpers encounter, we decided to meet and get to know the adolescents they work with. These are boys who exhibited deviant behaviour in the past, were in detention and were later placed in the Rakitovo reform school. Since their teachers and pedagogues have problems in fulfilling their main task of organizing effective education in helping these youngsters find their further way in life and get access to better social integration, the target groups in need of help proved to be actually two. The main reasons of the mentioned Reform schools failure relates to the obsolete institutionalization system and concept, directly resulting in deficiencies of both educational and current pedagogical approaches and programs. One of the main issues is the existing regime and atmosphere of coercion in these schools. We intend to face all these issues, empowered by what we learned in Leipzig and our previous "*The Artist Within*" trainings.

*As Learned in Leipzig:*

We become aware of our vulnerability, when, through Clowns' - art, we realize the fragility of life, and we become able to laugh

The best part of the Clownery that makes people laugh is that you feel the overall, collective chord of complicity and empathy, feel part of something larger, an impulse that reminds you that you are alive and that you are able to experience deep and sincere feelings;

*Expectations:*

First workshop: To transmit to students and teachers how to learn and know about the world around us through the Art of Clownery and Humour;

Second workshop: To help students and teachers gain power through laughter. Our next workshop in December will be called "Transformation of conflict."

*2. First Stage Workshop "The Art of Clownery & Humour" (8-9 November)*

2.1. The first stage workshop was composed of two modules.

2.2. The *First Module* took one working day – November 8, 2015. It was led by Evelina Spasova and dedicated to creative *candle-works*; she introduced us to the history of candles, to the main principles of ecology and to *ecological candle-making*; Her module was a *mélange of ice-breakers, energizers and candle-works*; It gave the ARM-BG training-newcomers a perfect chance to get to know better the students.

2.3. *Second Module trainers: Emil, Eva, Tania;*

2.4. The Second Module was organized on November 9, 2015 for four hours in the afternoon. The day was a sunny one and we chose to do it on the lawn behind the school's hen house and workshops buildings; 12 students volunteered to join the workshop after the announcement; *The Biology teacher Ms. Galya Dimova* was also extremely interested to join the workshop and was welcomed by everyone.

2.5. *Exercises:*

*Throwing away bad memories* and bad energies of the day;

A Bulgarian version of “*Whiskey mixer*”; ‘*Peter plet plete*’ - right; ‘*Kralitsa Klara*’ – left; ‘*Chervenotikvenichkovcheta*’ – pointing to a person opposite of you; those who laughed ran continuously around the circle;

Introductions: introducing the person on your right by something he or she is not; feedback to the introduction;

Different Genres of ‘*Movie Watching*’ scenes: playing the reactions of three fictive characters: The Boss; the Stupid; the Stranger,

Trainers’ *humour theory feedback comments* on main clown characters: an angry clown, a sad clown, a stupid clown, a know-it-all clown, a scared clown, a bored clown, an absentminded clown, etc.

*Expressing by movement and sound* how one feels in the moment;

Farewell and talking about the upcoming workshop.

2.6. *Reflexions:*

*The trainers previously discussed all the exercises* and we agreed on context oriented flexibility about who will lead the particular exercise. We also agreed that we will only *test the grounds* for introducing the Clown creation process next time.

*Effects of exercises*

*Throwing away bad memories.* Apart from the fun and relaxation effects it was meant to show the boys that there are other layers to life than those they experience every day in the school;

The “*Whiskey mixer*”, offered fun and started the process of ‘group forming’;

The *introduction by ‘what you are not’* exercise, led by Eva, had a very good psychological feedback effect for us, the trainers: almost all of the boys chose some uplifting to higher grounds characteristics that obviously made them reconsider their dreams in a serious manner

The ‘*Movie Watching*’ scenes, proved to be fun and rewarding in terms of testing the ground for the Clown creation process. We should have been much less cautious in introducing the ‘clown noses’ character building. The students proved opened and most of them a ‘fertile soil’ for starting the clown building process; Definitely an asset for next workshop;

The *humour theory feedback comments*, led by Tania were much too short due to the above-explained dispositions; it proved to be a challenge in this context.

However, it’s definitely a promising part of the follow-up program: we will start introducing them by the kinetics of ‘different types of clowns’ walking exercises next time;

The ‘*expressing by movement and sound*’ exercise, successfully led by Emo, proved to be very good – most of the students were very enthusiastic in doing it;

The farewell conversation proved promising due to the interest, expressed on behalf of the teachers to organize a specially ‘teachers tailored’ training in the near future.



## 9. Research findings

by Tania Reytan

The research findings follow the evidence, provided by conducting interviewing research and participative observation throughout “The Artist Within–Applied e-MOTION” (TAW) project implementation. These findings are based on a number of research questions that you will find structuring each paragraph.

### 9.1. *How the project arts methodology can support the work of helping professionals?*

The “*Artist Within–Applied e-MOTION*” integral approach produced a quality improvement of existing<sup>103</sup> burn-out prevention training methodologies, obtained by the participants. Our surveys<sup>104</sup> proved that the so far available training courses are mostly theoretical, classroom, or workplace based, unidisciplinary, and oriented towards individually applied methods. Contrary to that, the TAW project methodology offered a personal resilience-development approach that is highlighting dynamic partnership and creative thinking, mostly out of workplace based training, which is multidisciplinary, group-dynamics oriented and highly communicative, aimed at providing psychological and vocational education in the spirit of social innovation entrepreneurship.

The project successfully implemented four trainings, carried out in the time-span of two years in Hungary, Italy, Germany and Poland. The first three trainings were devoted to the *three main artistic methodologies* of the project: *Integral Expression and Dance Therapy [self-expression and mutual support through dance, music, drama and painting]* (Cserkeszőlő, Hungary, February-March 2015); *Story-telling & animation* (Potenza, Italy, June-July 2015); *Humour strategies and Clowning skills* (Leipzig, Germany, October, 2015); The last, but not least training in Lodz, Poland, April 2016, made an effort to integrate all three art-based methodologies by trying them out in integrally oriented training pilot modules for the students of the Academy of Social Sciences (SAN) in Lodz. This process helped to better see the ways of possible integration of the three main training methodologies.

The “*Artist Within–Applied e-MOTION*” project’s integral approach produced a quality improvement of the nowadays existing<sup>105</sup> in Europe burn-out prevention and personal resilience building trainings. Our project offered a valuable multidisciplinary training methodology oriented to a much demanded in Europe, especially in terms of practice oriented, employment-, and individual development-relevant formal and non-formal education. The project aimed at existing practice oriented trainings of helping professionals, enhancing their efficacy and bringing about positive changes in

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103 Existing trainings were identified through investigating surveys, carried out both prior to the project application and after the start of the project.

104 The project surveys were carried out in the five partner countries, based on existing literature and practical Burn-out education, offered (or not) by leading relevant Secondary Schools, Universities and Post-Graduate Institutions, training professional care givers and human services professionals, namely, social workers, medical, nursing and paraprofessional health care students, various pedagogical professionals, and law-enforcement officers.

105 An established body of research links psychological well-being of a workforce to workrelated outcomes, including individual and organizational productivity (Ford, Cerasoli, Higgins, & Decesare, 2011; Taris & Schreurs, 2009). This research suggests that workbased interventions supporting burn-out prevention and personal resilience, designed to protect and sustain well-being and performance in the face of adversity, would be likely to deliver benefits for both employees and their organizations, and we might add for beneficiaries, as well.

personal resilience, by improving mental health, physical/ biological conditions, psychosocial functioning and job performance.

Interest in burn-out prevention and the concept of workplace resilience has grown during the period of global recession and subsequent austerity. People in all types of service oriented workplaces have heavier workloads now and are working under enormous pressure as we entered the 'getting more from less' era. This pressure, moreover, has extended to family life as median incomes have depreciated to balance an ailing economy all over Europe. Not surprisingly then, during the period of global recession, work-related stress soared by 40% and absentee rates increased by 25%<sup>106</sup>. The need for personal resilience, especially in the workplace, has never been greater.

The reportedly much valued<sup>107</sup> integral components of practical Burn-out prevention and personal resilience skills, offered by the Pilot TAW Integral Art Methodology, combined the strengths of the first three project trainings' methodologies, had the merit of being based on an innovative academically proved affective and cognitive approach<sup>108</sup>, which is adaptable and easily reproducible. A detailed chapter of the Project Publication is devoted to the applicability of the TAW methodology in formal and non-formal education<sup>109</sup>.

Moreover, the TAW project methodology aimed at *simulating* throughout its process the real-life conditions and challenges for innovative cross-sector collaboration of helping professionals working for the social services sector. *Of utmost importance was the ambivalent, role switching and consecutive, positioning of project participants as service providers and beneficiaries, guaranteed by the structure of all core and pilot trainings.* Thus, our practice and process oriented project through its lived experience of real-life-simulation made four contributions: 1) we found out that the standpoint of the beneficiaries needs to be explicitly discussed, when exploring social innovation in cross-sector partnerships; 2) we learned that neither success nor failure are absolute, but rather cross-sector partners deliberately and iteratively adjust their roles to sustain momentum towards success or rebound from temporary failure in pursuit of real-life-oriented social innovation; and 3) we were convinced that despite largely non-overlapping sectoral frames, *social innovation is possible when partners learn how to negotiate and fuse their value frames*; 4) Last, but not least, we couldn't shun the fact that job related social support and successful context oriented teambuilding is crucial for avoiding burn-out. The validity of these project contributions was proved both during the final training in Lodz and during the follow-up pilot trainings and partner activities in all five partner countries.

Further, our training methodology is conducive to filling-in the gap between the existing mostly theoretical and general knowledge on burn-out syndrome prevention and the urgency of developing long-term and life-style oriented personal coping strategies, or personal resilience skills. Having in mind that burn-out prevention and personal resilience skills development is a long and learner-proactive process, we focused on formulating the learning outcomes standards that you can find in this publication<sup>110</sup>.

As expected, the process of project implementation provided evidence that the above mentioned Learning Outcomes, in fact, cater trainees for multi-spectral competences in dealing with increasingly complex and challenging social and professional situations, provided that they:

- are trained practically,
- are offered various methods they can rely on,
- are provided with chances to develop themselves personally,
- are opened to gain new experiences,
- have access to building a professional community network.

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106 European Working Conditions Surveys for 2015, <http://www.eurofound.europa.eu/surveys/european-working-conditions-surveys>

107 See the results of the Focus Group Interviews with Lodz workshop trainers in this publication

108 See 'Learning Outcomes' ... and the 'Background to Learning Outcomes' in this Publication

109 See the text of Katarzyna Czekaj-Kotynia in this publication.

110 See the text of Tania Reytan-Marincheshka on the Learning outcomes in this publication.

To reach this we have designed the four core training courses for adults, working in the field of social services. The feed-backs of all participants throughout the project process implementation and, especially, during the final one in Lodz, assured us that we can realistically expect that adult learners, exposed to the TAW training methodology, will this way:

- get skills and competences through learning by doing,
- adapt new methodologies to their work,
- discover and make part of their life-styles creativity and innovation,
- offer fitting support to their target groups,
- ensure their own well-being,
- enable reinventing themselves and their work with creative resources,
- empower the use and maintenance of own personality as a working tool,
- be ready for a long-term quality work as helping professionals,
- understand that for achieving the above listed competences, personal development, capability to deal with conflicts and strengthen teamwork is essential.

Some of the key project participants witnessed what they think about the offered integral methodology in the following way:

**B:** “It enriched my skills in terms of [training & learning] methodologies, which I studied previously, and broadened my view on the possibilities of my work. The Humour strategies and Clowning skills workshop helped me too on a personal level to improve my soft and intrapersonal skills, helped me resolve my intra-personal difficulties, helped me integrate that part of myself, which I previously found hard to accept, and continuously helps me to overcome and resolve everyday interpersonal tensions – it gives better and healthier point of view; it thought me not to take myself and stressful situations that seriously. All in all, the project helped me as a helping practitioner, who studies to get a practicing licence, to get better qualifications, which will help me find a job, even in the foreign country where I live now. Importantly, the first training helped me to reconnect with the ‘Integral Expression and Dance Therapy’ methodology that I studied before giving birth to my son and gave me courage and motivation to finalize these studies that I always knew were my calling.”

**K:** “First of all it gave me a chance to get inspiration in many different ways, such as receiving new theories and professional resources, like story-telling: how you can think about story-telling in a structure? The other methods and discussions gave me practical experiences like changing perspective, which is a general topic in therapy and trainer work, but with Clowning, I had a chance of experiencing it and also of seeing how a particular topic can be processed from a different perspective and with a different training approach.”

**K2:** “It helped me discover new methods that I can use in my work with students of pedagogy, andragogy and social work. I haven’t used them before, but now I see that it may help me in achieving the learning outcomes established also for the subjects that I teach (social skills related subjects). Thus, the pilot methodology first of all helped me develop my didactic skills and made my classes more interesting for students”.

**E:** “As I am unemployed in the moment, I am in the position to see this integral methodology in all its aspects. Lately, when I went through job announcements, I tried to imagine in a couple of times how this methodology could work during my imagined job interview and eventual employment in these institutions, or companies.”

**C:** “There were two pilots I did. One of them was after Cserkeszölő, but that one was pretty much the Integral Expression and Dance Therapy methodology. During my second pilot, which was this year, I used Humour strategies and Clowning methodology. It was a pilot done at a conference of our association. Getting acquainted a little bit with this methodology helped me understand more about the use of humour, but in a considerate way, since, when you work in the therapeutic field you can understand that humour often can be used as an opposition and resistance. Humour can help a therapeutic session, but I must be aware of the borderline, beyond which it becomes counter-productive. Integrating this method helps me use ‘Humour strategies’ techniques more consciously. It made me think how to use humour when I work and what difference it makes compared to using

it in my daily life. If I go on joking during a therapeutic session, I can become accomplice in the ‘crime’ of my client’s escape from her/his emotions. Then it would not be helping her/him in discovering their real inner states and that’s not effective. This is the risk. On the other hand, humour can help the clients to feel at ease, makes them comfortable, feel safe, and they can better explore their real inner states, ‘Gates could open-up’😊. In a nutshell: this methodology helped me use humour more consciously and understand more about what I do and how should I do it.”

## ***9.2. The efficacy of TAW methodology in burn-out prevention and personal resilience training***

The implementation of our project was based on a number of process oriented research questions: How do those in the caring professions, who **use their own self as a method of change**, prevent burn-out and maintain professional vitality? How does one establish a balance between other-care and self-care? What are the keys to practitioner resiliency, and what is the added value of our project’s Integral Art Methodology Concept and Pilot Implementation in terms of Burn-out prevention and personal resilience skills development?

### ***Self & Group in Burn-out prevention & resilience training***

During the process of project implementation, many of the participants confessed that while growing up, they didn't live in a time, or families that nurtured their *emotional intelligence*, or encouraged them to talk about their feelings and emotions. By the end of the project implementation, the carried out interviewing research proved that one of the newly obtained participants’ qualities is being able to stay in touch with their own feelings and emotions and talk about them. Besides, the expressive arts methodology focused them on reflecting about their personal and professional experiences of burn-out and the ways of dealing with it. Many of the participants reported not only a positive development in their awareness of how to approach and cope with burn-out, but knowledgeably commented and discussed the project frames of building up burn-out resilience in time and space.

Below are some of the interviewing research answers, related to these issues:

**C:** “Our project methodology is effective in preventing and rehabilitating from burn-out quite a lot, because when you use integrally the methodology of these three approaches, then you have a fountain of resources for prevention and rehabilitation. You can use these methods because they reach you at a very personal level, because art is available for everyone and everyone has her/his special talents and preferred way of expression – drawing, putting thoughts into words, others might like to act getting into roles, play, or use humour... and this can relieve you from a lot of tensions. One can get away from a lot of frustration accumulated in the process of daily life and work. Another observation about the integral part, about the integral methodologies from a practical point of view of practitioner: for those, working with persons at the brink of burn-out, this methodology offers more tools to use. You could really differentiate, considering the needs, the state of mind and the openness of the burn-out persons that you would like to help.”

**K:** “The core matter in burn-out is the loss of ability to see new things. These methodologies, which are boosting your ability to recognise what is new, different, or strange, give you a way to stay fresh, and avoid burn-out. If you are already in a burn-out, then these methodologies are again helping you to regain the same ability of staying fresh”.

**E:** “From my personal experience of leading a couple of local pilot trainings within this project, I could prove that indeed, this methodology works, but it should be tailored according to the specificity of each particular group and sometimes, each particular person.”

**K2:** “Helping professionals working with other people are particularly vulnerable to burn-out (due to psychological and emotional stress associated with their work). In this project’s case, we saw that the development of competencies related to burn-out prevention (described in the learning outcomes) can have a particularly positive effect. Equally important for care professionals is creative



thinking. Helping people does not consist of using in each case one and the same procedure or model. It requires an individual approach and creativity. Therefore, I think the learning outcomes of our project are particularly useful for all kinds of helping professionals.”

**B:** “I think that the sole possibility of getting away from your everyday routine is already preventing and/or helping you to rehabilitate from a burn-out. And I could imagine that this is very much relevant for any other helping professional, who could be in my shoes.

**A:** “The pilot methodology can help people overcome mental difficulties and problems and is particularly useful in rehabilitating burn-out affected persons. In fact, arts are in general a meaningful way of health prevention and rehabilitation, as well as of facilitating the inclusion of people excluded by society through giving them an opportunity to express themselves”

**T:** “I joined this project at a point when I felt the exhaustion that had been creeping up on me for many years. I was amazed to find myself battling my way through the days. I had a knot of stress as my constant companion. My mind was slowing down and my mood was increasingly volatile. My energy was totally down and I felt that I desperately need to recharge.

Before going through the trainings, offered by the TAW project I didn’t have much time to realize what was going on with me. I felt awkward and ashamed that my energy and clear mindedness are vanishing and I was unable to invest in my work the huge amounts of energy I used to. Once upon a time I felt that much of the world’s problems were bearing on my shoulders and on the shoulders of my colleagues. That feeling was long lost nowadays. Now and then I felt anxiety attacks. I had become someone that was driven to do things only to optimize performance, fulfil obligations to others, and “survive” each day. I was living out of fear and guilt, rather than passion and joy.

It took me the time away from work that I invested in a couple of the 9 days retreats of TAW trainings to get the feeling that the process of recovering from my burn-out is starting. Only now, after the intensive art therapy of this project, I started realizing that I have gone through many years of non-stop work and stress to get to my current burn-out. I also realized it was not the first intensive burn-out. However, whereas in the past, I was usually experiencing hectically neurotic efforts with doubtful results of getting back to normalcy, I now realize in a relaxed way that recovering from burn-out is a process in which I have to invest time.

This project’s trainings were for me the beginning of a period of self-care and of a new philosophy of living. Thinking about the period preceding this project, I use in my mind the analogy of “arm breaking and resetting”, the analogy of dramatic events, and the nowadays follow-up period seems to be requiring a new equilibrium that I am in a process of obtaining. For sure, I got back from these trainings with a new vision for my work/ life balance.

The project activities ended up in July and I experienced August as the first key phase of my recovery from burn-out, spending my time away from home. I gave myself a rest. I slept a lot, waking up without alarm clock and enjoying breakfast; did whatever I was drawn to do out of curiosity rather than productivity; read for several hours a day, watched movies, listened to music and danced in pursuit of inspiration and calm; disconnected from most devices and ensured that I don’t slip back into work habits; talked to strangers; wandered around places I liked, or explored for the first time; and finally felt peace.

Since then I’ve stayed connected to this feeling of peace by savouring time to myself and for myself. It has been liberating to have a mandate to sleep, rest, and turn down invitations. When you are in “recovery” mode, your primary responsibility is to cater to your own needs, and not everyone else’s. Now, whenever I feel tired I deliberately dial down my after-work social life, and try to guard one weekend day for a “me” time.

The project experience made also another big difference. Before I didn’t even realize that the name for a chronic stress, anxiety, exhaustion, loss of hope and a sense of direction, that I have been feeling for so long, had a name. The “we” project experience infused me with wisdom and the feeling of support that I could get from my TAW fellows. It made me realize that the state of my body & mind that I experienced is a temporary phase, and it’s possible to recover. Actually, thanks to the



project, once I was able to articulate what I was experiencing, I started talking about it with friends and family who then became part of my newly obtained support system.

Besides, I started re-evaluating my life. I realized I have to remember why I was doing what I am doing, to change my attitude towards work, and reassert the values I wanted to live my life by.

These now include an element of wellness, self-care and creative nourishment in addition to pure productivity and caring for the needs of others. As of today, I feel gratitude as my constant companion, rather than stress.

Just like forest fires that sweep through many acres of land, eventually allowing re-growth, burn-out can allow a new self to emerge stronger and clearer on your vision for how to live life. Burn-out is often a cycle, not a one-time occurrence. Looking back, I realize I had my first burn-out in university and will most likely experience it again in the future. But now I know. The burn-out and recovery process is similar to a snake shedding an old skin. As one outgrows old patterns and lifestyle choices, the process of getting to a new 'you' after burn-out is often a better, happier version of the 'self' you left behind."

These testimonies take us to the next related research issue, expressed in the third question:

### **9.3. *Application of TAW methodology in Self-development***

TAW creative arts methods used the process of making art to improve participants' physical, mental, and emotional well-being. One of the major differences between our project's expressive arts methodology and other forms of communication is that most other forms of communication elicit the use of words or language as a means of communication. However, often times, we humans are incapable of expressing ourselves only within this limited range.

As reported by the interviewing research feed-backs, the creative process, involved in expressing one's self artistically, helped TAW participants to resolve personal issues, as well as develop and manage their behaviours and feelings, reduce stress, improve self-esteem and awareness, stay in touch with and understand their emotions through expressing them in a creative process.

The creative arts' activities of the project helped different people achieve different things. Participants' feed-backs demonstrated that TAW project methodology can be used for counselling by therapists, healing treatment, rehabilitation, psychotherapy, for finding new niches of self-employment, and in a more profound sense of the term self-development, it can be used to 'massage' one's inner-self in a way that may provide the individual with a deeper understanding of herself or himself, which in itself already prevents burn-out, as commented by one of the participants in the following testimonies:

**C:** "It's quite close to the thinking of what I said before. Because preventing burn-out is already a self-development, although self-development is more than that, it's a broader concept. It's about finding my preferred ways of expression for the goal of not just getting read of tensions, but also of understanding why these tensions came up in the first place. Then we can look deeper and have more knowledge of our inner selves"

**B:** "As I mentioned before, accepting parts of me that I found shameful or repelling previously was one of the results of the project related processes that I went through."

**K2:** "People usually tend to focus on the professional aspect when they plan some self-development actions. They participate in trainings centred on development of hard skills and professional knowledge. But in fact, neglecting personal development is the first step to burn-out. Therefore, the methods explored in the project can help professionals to improve not only their professional skills, but also the skills that are associated with the awareness and the use of their own emotions and creative thinking, not only in the context of solving professional but also personal problems."

**E:** "The expressive arts process helps in a very specific way by creating a special relaxed and therapeutic space, a kind of "reflexive" space. It gives us a possibility to stimulate our personal development thorough a deeper level of self-understanding."

E2: “The trainings, I participated in, helped me feel myself more alive, awakened, and ready to learn and experience more and experiment more in this creative field.”

S: “Clowning, the process of retrieving your inner clown is in fact re-discovering your inner self, and that’s conducive to self-development.”

A: “The project methodology can be used in the specific fields of NGO’s/ NPO’s training activities to enlarge the opportunity of trainees for self-employment, as well as of the companies/ organizations, because it gives a chance to offer new services, required by the society at large.”

#### 9.4. *How the pilot methodologies support development of creativity and entrepreneurship?*

Blunted creativity, loss of self-confidence, loss of motivation, communication and compassion fatigue, inability to see possible ways out of a given predicament – those are part of the Burn-out symptoms of helping professionals. However, let’s look at those symptoms from the point of view of positive psychology.

People become more creative when they feel motivated primarily by the interest, satisfaction, and challenge of the situation and not by external pressures; the passion and interest – a person’s internal desire to do something unique to show-case himself or herself; the person’s sense of challenge, or a drive to crack a problem that no one else has been able to solve. Within every individual, creativity is a function of three components: Expertise; Creative thinking skills; Motivation.

**Expertise** encompasses everything that a person knows and can do in the broad domain of her or his work-knowledge, soft skills, or technical ability. **Creative thinking** refers to how you approach problems and solutions - the capacity to put existing ideas together in new combinations. The skill itself depends quite a bit on personality as well as on how a person thinks and works. Expertise and creative thinking are the entrepreneur’s raw materials or natural resources. **Motivation** is the drive and desire to do something, an inner passion and interest. When people are intrinsically motivated, they engage in their work for the challenge and enjoyment of it. The work itself is motivating. People will be most creative when they feel motivated primarily by the interest, satisfaction and the challenge of the work itself – “the labour of love”, love of the work – the enjoyment of seeing and searching for an outstanding solution – a break through.

Creativity, according to Robert Gahim, consists of *anticipation* and *commitment*. Anticipation involves having a vision of something that will become important in the future before anybody else has it. Commitment is the belief that keeps one working to realize the vision despite doubt and discouragement.

The social entrepreneur of the 21<sup>st</sup> century is primarily concerned with developing environment friendly and dignified living conditions for as many people as possible. S/he believes these could be put into practice through creative human relationships, processes or social exchange, through the ability to give a start to new social processes and opportunities. The entrepreneur indulges in original thinking more than any other person thinks and s/he is able to produce solutions that fly in the face of established knowledge. Entrepreneurs are inclined to be more adaptable and are prepared to consider a range of alternative approaches. They challenge the status quo, which can sometimes bring them into conflict with their colleagues.

Our project implementation proved in many ways that *creative outcomes seldom emerge in an instant: a recognized process is involved, even if it appears to be rather chaotic*. This process begins with recognition of a problem or anticipation of an opportunity, and then, through understanding the situation and reflecting on the issues, new linkages are contemplated and possible new combinations of components are aired: From this emerge visible solutions or possibilities that are subjected to valuation, which may be continuous with judgment being suspended while the search process is prolonged in pursuit of genuine newness.

The TAW mode entrepreneurs took bold creative steps, and, in spite of their controversy at times, emerging project situations encouraged creativity. Creativity is, however, enhanced when people have some freedom, but, as the project implementation process proved, not too much; high internal commitment to the task; but not too ‘burning’ a commitment; in our case it is to be noted though that creativity happened in spite of the absence of the ‘classically required’<sup>111</sup> high proportion of intense rewards; there was some competition, but not the type of winner-take-all competition. The TAW patterns of entrepreneurial activity depend on a process of innovation, following creativity, not on creativity alone.

Innovation in the context of the TAW project implementation was a process of bringing the best ideas into reality, which in this case was triggered by the creative self expression project space and atmosphere, generating a series of innovative events. The TAW mode innovation throughout the project implementation kept creating new ‘partner relationship’ values. Innovation in this project process transformed many a tension into the value of new solutions by combining all creative ideas, as well as variegated knowledge and skills, offered by the participants.

The TAW methodology experiment proved successful in all these terms, adding to them the important dimension of creative and efficient team work. Here are some of the participants’ answers to the research question opening this paragraph:

C: “The Integral Methodology helps us unleash our inner potentials. As we are talking about artistic approaches, we cannot question the fact of creativity because that’s what we do – we take initiatives, start new things within our work, revise some things within the frames of our work; these methodologies provide us with new tools to approach complicated cases. It can help us arrive at new concepts, at new ways of looking at things, of doing our daily work. I would like to introduce at this point the social part of this methodology - that you do things with other humans in a relationship between you and a client, between you and your colleagues. My point is not only about techniques that we use about ourselves, but techniques about relationships. It’s very important because each relationship gives you a new point of view and enriches you with something.”

K: “In two ways - the first one is that you see something new and you build a relationship to it: “I like it”, “I don’t like it”, “I can use it” – you build-up a relationship adding to the knowledge that is already there, and based on that, new ideas can grow. The second one is that combining things which are already invented and used by others, also contributes to entrepreneurship. Here the creativity is in finding out what and how to put together.”

K2: “These methodologies refer to emotions, feelings, and body awareness. Usually people do not analyse or develop these areas of human functioning. The use of methods based on art or dance activates the right hemisphere of human brain. Thus, it is very conducive to a creative thinking. Therefore, I believe that this methodology can be/is very useful in a context of supporting development of creativity and entrepreneurship...”

S: “The training in Clowning is helping people to learn how to present themselves, to be aware of their body, to act and be self-confident, standing on the scene...”

B: “Improving my soft skills (accepting myself better, or being able to take another perspective of a difficult situation, makes me more confident and assertive, more opened, gives me courage to see and seize new possibilities.”

E2: As a whole these methodologies create a swing of creativity. I personally use for myself some of the learned games – “alienated objects” for instance, when I feel missing a focus and a deficit of creativity, I use the strength of the “alienated objects” game, offered in the humour and clowning training process. ... I keep imagining myself as a trainer of helping professionals and do believe this is potentially a very likely field where I could find employment...

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111 Thompson, J. L. (1999). A strategic perspective of entrepreneurship. *International Journal of Entrepreneurial Behavior & Research*, 5(6), 279-296.

### 9.5. *The value of the cross-sectoral, cross-cultural and cross-generational partnership between different professions & sectors*

The goals and aims of the project have defined the need of cross-sectoral partnership. “Dance and art expression in formal and non-formal education for developing entrepreneurial skills – best practice sharing between sectors and methods”<sup>112</sup> - this extended Project title already suggests that the project covers activities related to more than four different social sectors and occupations. Besides, a typical characteristic not only of the project initiators and partnership developers from Hungary, but of all other partner-countries project team managers and members, as well as most of the project participants, is their interdisciplinary and cross-sectoral expertise.

Further, the project description and particularly the project implementation reveal more important details in this regard, namely that project activities are rooted and developed in the following main sectoral and occupational fields:

- Creative arts therapy & counselling;
- Formal & non-formal education;
- Health and education social services;
- Social innovation & entrepreneurship

#### ***Cross-sectoral Partnership and Team Building***

As stated in the project application, the main project aims were “to transfer and/or implement *innovative practices* with the partners that are expected to result in a *greater understanding and responsiveness to social, psychological and cultural diversity of the target groups*”. Social, psychological and cultural diversity was also typical for the project partner teams’ participants. Further, the consortium partnership description tells us that “partners in the project come from different sectors, countries, and fields of experience”. However, did the project evolve up to these aims and goals? Let’s first briefly review some project facts.

#### ***Target Groups’ Populations, Participants’ Group/ Team Profile Dimensions***

*I. International diversity:* five NPO’s/NGOs & one private university from five EU countries/ Bulgaria, Hungary, Germany, Italy & Poland;

The five partner countries profiles are worth mentioning in terms of targeted TAW

Project populations:

- The *three Eastern European ex-socialist countries* in transition (Bulgaria, Hungary & Poland) where:
  - a) The burn-out affected populations and relevant mental health prevention/ protection and rehabilitation public discourses, structures and policies are particularly vulnerable and under-developed; thus there is an urgent need of civil society intervention and cross-sectoral partnership in the mental health sector, as governments break down under the weight of this sector’s needs;
  - b) The effects of the world economic crisis on their populations’ mental health and employment issues are particularly severe;
- Germany:
  - a) Similar social and economic problems, especially, as far as the mental health and employment issues of the Eastern Germany’s population are concerned;
  - b) Particularly acute migration situation management and personnel issues + migration population mental health & employment issues;
- Italy, whose population:
  - a) is also heavily affected by the mental health and employment issues, related to world economic crisis; and

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<sup>112</sup> See the Summary of the project shared with international partners

b) Where the mental health and employment issues related to the constantly enlarging migration population are also particularly acute;

However, in both Germany and Italy, mental health care services are better positioned than in the previous three Eastern European countries. There are also comparative differences among the three Eastern European countries, especially in terms of the civil society advances in terms of cross-sectoral health care partnerships.

*II. Cross-cultural diversity & communication issues:* diverse national, ethnic & religious target groups and project teams' representatives, diverse sociocultural backgrounds. Due to the historically diverse backgrounds and contemporary sociocultural developments in all five countries:

- The intercultural communication issues were of particular importance for the project. Worth of special reference is the intercultural communication training module, carried out by the Berlin CRN group and facilitated by Kamila Kowenzowska (Poland/Germany) and Bernadett Hamar-Sári (Hungary/Germany) as part of the Leipzig Workshop on Humour strategies and Clown skills. This training module was accepted by participants as an organic part of the Project trainings and gave an added value to its creative implications;
- This intercultural diversity provided both for the achievements and the creative challenges of the project pilots' implementation.
  - a) In terms of achievements it's worth mentioning the particular richness of interpretation and relevant adaptation, demonstrated throughout the project implementation process by the local pilot trainings' facilitators and participants, witnessed by the photo testimonies you can find in the project website;
  - b) As far as the creative challenges are concerned, we would like to refer to the issues of project methodology adaptation in all diverse contexts of each country's structural problems, diverse population mentality; cognitive, affective and sociocultural needs; the specificity of educational backgrounds and particularity of mental health discourses and mental health education, offered by relevant institutions in each country. Last, but not least both a challenge and an achievement was the project network shared leadership. All these issues deserve project follow-up partnerships, analysis, surveys and follow-up projects;

*III. Cross-sectoral and demographic diversity:* successful partnership between representatives of NPOs/ NGOs, public and private universities, schools and hospitals & helping professionals of diverse occupations;

- a) *Demographic diversity:* the project accommodated successfully cooperation and partnership between people of different generations. The age of project participants ranged from 26 to 66 and this generational and life-experience diversity complemented the added value of our project's training, learning, organizational and partnership cooperation throughout the project;
- b) 'Helping professionals' occupational diversity:

In all four core project trainings (in Hungary, Italy, Germany & Poland), as well as in the altogether about 20 pilot trainings (in each of the partner countries), and in the four organizational meetings (three in Hungary and one in Bulgaria), the diverse 'helping professionals' occupational profile was as follows:

#### *1. Creative arts sector professionals*

- Artists and performers (Dancers, fine & applied arts; sculptors, singers);
- Dramaturges;
- Clinical clowns/ Geri-clowns;
- Musicians, music composers; vocalists, music pedagogues & educators;
- Theatre directors;
- Theatre pedagogues;
- Theatre & Circus performers (theatre & circus actors; clowns.
- Volunteers;

#### *2. Formal adult training sector*

- University managers and administrators;



- University students;
- University professors,
- Volunteers;

3. *Non-formal adult training sector*

- Group dynamics facilitators;
- Non-formal trainers & educators in different fields;
- social & civil studies educators;
- Theatre pedagogues
- Volunteers;

4. *Mental health, psychology, psycho-social counselling/ coaching, creative arts therapy, etc.*

- Art therapists;
- Career consultants and coaches;
- Clinical psychologists;
- Clinical clowns/ Geri-clowns/ Clown/Humour therapists;
- Dance, music & expressive arts therapists;
- Hospital and clinical nurses;
- Humour therapists and clinical clowns/ Geri-Clowns;
- Junior delinquents mentors and art therapists;
- Nutrition & wellness consultants;
- Psychologists;
- Psychosocial consultants and coaches;
- Psychotherapists;
- Yoga teachers;
- Volunteers

5. *Socio-cultural & socio-political sectors professionals & outcasts*

- Human rights activists;
- Human rights pedagogues;
- Journalists and writers;
- Asylum & Migration experts;
- Structural outcasts: Unemployed, or semi-employed (artists, educators, social researchers, etc.);
- Volunteers

6. *Social, artistic & business managers*

- Business consultants & managers;
- Cultural entrepreneurs;
- International project managers;
- Entertainers and public event organizers;
- Managers & executives (in primary & higher education, project management, theater, NGOs);
- Social work project managers on local & regional level;
- Actors' group managers;
- Volunteers;

7. *Social Work*

- Family consultants
- Refugees' and asylum seekers' consultants and social workers;
- Senior homes' recreation and rehabilitation group facilitators;
- Social entrepreneurs;
- Social pedagogues;
- Social work students;

- Social workers;
- Volunteers.

8. *The ERASMUS project implementation monitoring by the Hungarian National Agency*

- HUNA experts

This richness of representation, the cross-cultural, cross-generational and cross-sectoral partnership created an exceptional synergy of cooperation, expressed to a big extend in the project participant's assessments of the cross-sectoral partnership dimensions:

C: "The value of this partnership is that in general terms the variety that life can offer is represented in the project, will be represented by our cross-sectoral partnerships and it is also a daily practice in the field of work of helping professionals. It's a fact that we have to deal with differences, to deal with conflicts that often arise in such various multilayered, multilevel environments, and there is a lot to learn, when people from different environments come together. Like learning the skill of accepting differences, realising that there are many ways to the truth, there is no one truth – we can learn the ways of approaching our personal truths, mutually ... The value of Cross-generational partnership – it's important for this project because helping professionals work with different generations and different generations present the needs of different professions in the project; communication between generations did and does happen inside the partnerships. Different generations have their personal experience and represent different needs. Communication between generations can be represented in a partnership like ours and people are more visible in these terms - because this is an adult education project".

B: "I found it fascinating to learn about the approaches of similar, yet different professions to challenging life situations. Dialogue with other professionals helped me advance my thinking, helps me think further".

K2: "Such a partnership helps professionals of a various fields to look at specific issues from different perspectives, explore different views on certain issues and problems. This is particularly important in the case of professionals working with people. Usually helping another people requires a complex, broad view on the issue that this person is struggling with. In the most cases it's not enough to look on this issue only from the perspective of one specialty. Therefore, in my opinion the cooperation between specialists, exchange of experience and knowledge is so important. The same applies to the cross-cultural and cross-generational exchange of experiences".

K: "The value is the Dialogue. Finally sectors are communicating and this is already a big thing." Along with this positive feedback, it seems appropriate and fair to briefly mention some of the problems and challenges we encountered throughout our project implementation.

### ***Cross-sectoral partnership challenges***

These brief remarks about encountered challenges and problems during the project implementation were made possible through a distance interview with the Hungarian project coordinators:

- Due to the unequal rates of digital literacy, some established channels of communication were not functioning as expected (technical problem of using Skype; preference for email, others for messenger); problems of Dropbox (deleting documents, not knowing how to use it); resistance to use Windows and pushing for open source format (for political reasons: preference of *Linux* over *Microsoft*), etc. The coordinators had to take care of 'on the run' education about digital tools, changing already agreed ways of communication, and always adapting to the level of digital knowledge of each and every one of the partners, who had problems;
- There were examples of instances when the coordinators were left out of ongoing discussions of arising issues. In some cases it was a problem for the coordinators not to know about them, but on the other hand, this democratic atmosphere helped self-sufficiency, independence, and creativity;

- The assigned ‘Trustee’ (person to turn to in case of problem with coordinator) did not work out, as most of the partners would not turn to her and she would not be up to deal with issues independently/searching for a solution;
- The team responsible for the quality of project work was focusing more on the methodological issues, the cooperation and communication issues stayed with the coordinators, who used the support of external experts;
- It was difficult to find suitable time for everybody for Skype meetings. E-mail communication was slow sometime, and not all the partners were responding. We needed to communicate with those individually (e-mail, phone). Most partners did their responsibilities, but slower than agreed;
- At some point, one of the project partners considered quitting the project, as the project implementation was requiring more work than they foresaw and had difficulties in integrating non-formal and formal educational approaches;
- Another partner organization that was responsible for coordinating the DEOR activities throughout the project implementation *did not act up to their responsibilities*. The rest of the partners had to discuss and decide who will replace them. One of the partner organizations volunteered to take over and managed successfully to move forward DEOR activities. It was interesting to observe that later on the people, who failed to act up to initially assumed responsibilities, did not refuse to offer their expertise, if asked by the new coordinator;
- In these terms, the second project meeting ought to have taken place earlier, and in that way some of the problems would have been solved easier;
- The project coordinators had problems with some of the partners not sending people with proper profiles. For this reason the Hungarian coordinators had to interfere and push for more appropriate decisions;
- Some of the partners’ leaders *did not manage to delegate responsibilities* to other members of their team and there was only one appointed person representing their partner organizations, who could be contacted in case of any kind of problems: financial, professional, personal etc. Thus, in cases of holidays, illness, or business trips, it was a problem to continue working without that sole person’s decisions, for example;
- The project coordinators encouraged everybody to discuss arising project implementation problems first with his/ her organisation’s coordinator, or with the Hungarian coordination team, but sometimes there was no coordination within the partner-organizations and there were contradictory feed backs, given by different people within one and the same organization;
- During the mid term meeting the coordinating team had an external mediator to help with the conflicts upturn. Having external experts, using their facilitations, mediation, supervision and advisory skills helped the partnership to be and feel more equal, to share, and resolve conflicts, to note findings, results and name final outcomes. The coordinating team found external mediation essential to the process oriented, complex and novel work they did throughout this project implementation. During and after the Mid-term meeting partners’ motivation and pending issues were clarified. As the partnership did not see as a solution pushing the one not taking up the agreed work, the rest simply took over their part of work, motivated to have good results. It is worth mentioning as a matter of importance that from that point (Mid-term meeting) on, all pending uncovered responsibilities was clearly communicated and efficiently dealt with.
- There was dissatisfaction regarding financial issues: as the required and expected work was not proportional to the financial return.

Looking back to the process of project implementation we can conclude that one of the most valuable TAW learning outcomes was the amazing way in which each and every one of the participants was engaged in the process of collective leadership. Of course, upon this one project we came up with more questions than answers, but this doesn’t depreciate the dynamic knowledge we obtained.

If previously somewhat abstract, in the TAW context we came to a very concrete understanding that we live in a networked world. People are becoming more interdependent. Issues and problems ripple through webs of connections causing *volatility, uncertainty, complexity, and ambiguity*—a “VUCA” world. To address these problems, we realized we need a better understanding of the networks that form naturally within our organizations and the networks that are formed strategically within and between organizations and communities.

Today’s organizational and societal challenges are too big to be addressed by heroic leaders alone. A more contemporary understanding of leadership as a shared process is needed. *The Artist Within* collective leadership occurred when mobilized participants achieved exponential results through their connections. We realized that if we as leaders, organizations, partnerships, cross-sector alliances, NGOs, community based organizations, and grassroots movements are going to leverage the potential we have for impact, then we must understand the power of informal networks. Networks are the fundamental way in which we can see and measure how collectives are engaging in leadership.

The one simple insight that networks are how collective leadership happens, led us to even deeper and more profound questions and observations that are inhibiting the use of key insights in practice. As we answered one question, another, just as complex and contentious, would appear. Each question led us to a deeper level in our exploration of the connection between networks and leadership. If networks are a key to understanding collective leadership, then:

1. How do we define “networks” as more than just a buzzword?
2. How do we avoid creating another subfield of leadership, and instead, *use a network perspective to improve our fundamental understanding of leadership*?
3. How do we integrate the approaches of *mapping networks* and *building networks*?
4. How do we ensure that leaders are trained and fluent in a network perspective?
5. How do we as practitioners advance in the field if there are more questions than answers?

No doubt to answer adequately these questions we’ll need to undertake another socially innovative effort of collective entrepreneurship through the challenges of upcoming projects. However, out of the experienced TAW *Context Leadership* many of us took valuable lessons of immediate practical importance:

- The TAW implementation was a precious example of how collective leadership plays out in practice;
- We realized why playing a dominant role in our organizations is a mistake many non-profit leaders still make;
- We got valuable practical tips of how to develop collective leadership within our own organizations;
- We got better understanding of the challenges that non-profit leaders face in implementing flat leadership models;
- We learned multiple practical lessons that we can apply in our own organizations, sectors, and fields.

## **9.6. *An integral arts approach to creative resilience building in non-formal and formal education***

In the following comparative analysis of the three TAW training methodologies, based on artistic imagination and creativity, we will highlight the similarities, differences and the organic complementarity of the three methodologies, which makes their creative combination a powerful tool both in personal resilience building and in non-formal and formal education.

In the focus of the TAW integral training approach were helping professionals. As mentioned already, the very act of involving in patient's emotional world threatens to overwhelm helping professionals, leading to defensive reactions that block their ability to respond creatively. The result is burn-out – emotional exhaustion + cynicism + ineffectiveness<sup>113</sup>.

There are also personal and systemic factors contributing to burn-out. On a personal level one questions and doubts how good a helping professional s/he is. At a systemic level Maslach et al proposed that burn-out arises from chronic mismatches between people and their work setting in terms of some or all of six key areas of work life: workload, control, reward, community, fairness, and values<sup>114</sup>. As John Ballatt and Penelope Campling pointed out in their book "Intelligent Kindness", in 2012, the industrial approach to organisation of healthcare, target-orientated top-down management that undervalues staff at the coalfaces of National Health Services all over Europe have led to a lack of kindness and compassion in many hospitals, and in some GP practices too. Clearly the work environment, the "toxic system" of commercially orientated uncaring management needs to change and take on Ballatt and Campling's idea of "kinship" in the workplace<sup>115</sup>. An evolving new model of a "humanized healthcare" prioritises empathic, meaningful conversations with patients and collaborative relationships between all those who care for them. The challenge of growing new Health Systems within the crumbling models of the old, demands great attention to self-care by those involved<sup>116</sup>.

Whilst we wait for professional organizations to address their internal "toxicity" is there anything that can help at an individual level to survive and prevent burn-out? Or even thrive? How about promoting resilience? The British General Medical Council (GMC), in its 2014 report of an internal investigation into why doctors commit suicide while subject to GMC "fitness to practise" inquiries, recommended resilience training being included in the medical training curriculum<sup>117</sup>. *So what is resilience?*

Components of resilience elicited in a study in Toronto include the following (and we have used italics for those aspects where we believe TAW Integral Artistic Approach trainings can make a difference)<sup>118</sup>.

- being *self-aware, reflective, and emotionally attuned*
- having core values and an *optimistic philosophy of life* and being *altruistic*
- having a healthy temperament and a *sense of humour*
- *acceptance of self and others* and being able to forgive self and others – *self-compassion!*
- feeling that one is *making a difference* in one's profession
- balance and prioritization, which include *setting limits*
- continuing professional + *personal development*
- using effective practice arrangements
- *supportive relations*, which include positive personal relationships
- *effective professional relationships*, and *good communication*

There seems to be a correspondence between these observed *attributes of resilience* and Maslach's *six key areas of work life*, i.e. that the resilient person addresses all of these key areas to maximize the chance of positive engagement (the opposite of burn-out) creativity and leadership at work. *Note the importance of relationships – one might say "kinship" here.*

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113 Christina Maslach, Wilmar B. Schaufeli, Michael P. Leiter. Job Burn-out. Annu. Rev. Psychol. 2001. 52:397-422.

114 Ibidem.

115 John Ballatt and Penelope Campling. Intelligent Kindness – reforming the culture of healthcare. RC Psych. Publications, 2011.

116 Margaret Hannah. Humanizing Healthcare: Patterns of Hope for a System under Strain. International Futures Forum, 2014

117 Sarndrah Horsfall Doctors who commit suicide while under GMC fitness to practise investigation - Internal review. GMC: 14 December 2014; Unfortunately, no similar research, or measures were discovered in the five project countries (Bulgaria, Hungary, Germany, Italy and Poland) in the project time-span.

118 Barankin T, Paré M, Bugeja K. Doctors for doctors—therapeutic and practical challenges in treating physicians. *Ont. Med Rev* 2004;71(7):46-9



### ***Can ‘Integral Self Expression and Dance’ be a Tool in Resilience Building and Education?***

Dance is a fully-fledged art form, belonging to the ‘performing arts’, a goal in itself and a means of allowing a human being to express his inner feelings, thoughts and experiences. Dance is a natural form of self-expression: the body expresses itself naturally and so therefore does the spirit. We are all free willed beings, no matter what our personal situation may be. Through dance, *our body expresses how free we actually are*, while also highlighting the restrictions our minds impose on it<sup>119</sup>. Dance is the art form in which *human movement becomes the medium for sensing, understanding, and communicating ideas, feelings, and experiences*. Dance has its own content, vocabulary, skills, and techniques, which must be understood and applied to be proficient in the art. The elements of dance are the fundamental concepts and vocabulary for developing movement skills as well as understanding dance as an art form. All these elements are simultaneously present in a dance or even in a short movement phrase<sup>120</sup>.

The first project training “Integral Expression & Dance Therapy” proved to its participants that the ‘use’ of the art forms, of their “higher expression” is not only in the performing arena. As reported by the project participants, along with the other, integral art forms involved, like drawing, sculpturing, acting, storytelling, and music making, *dance helped them reconnect themselves to their feelings and bodies*, and to go back to art as an integral part of their life.

In ancient times, people used to constantly dance, since dance has always been one of the intrinsic expressions of human beings. Natural events, community gatherings, family moments, war and peace, the seasons of the year... – all these were moments and events to be expressed through collective, family and individual dances. Dance is still present in many people’s daily life, especially in rural areas.

To what extent is dance present in formal and non-formal educational systems? To what extent is dance a tool in the hands of educators and helping practitioners? Is it legitimate to ‘use’ dance not only as an art form or as a way to expressing oneself but also as an educational tool? *Dance provides a way of learning that develops communication abilities, problem-solving techniques, and creative and critical thinking skills* along with kinaesthetic abilities<sup>121</sup>. At its core, the goal of dance education is to engage students in artistic experiences through the *processes of creation, performance and response*. Dance, as a *rich modality for learning*, can be utilized not as a goal in itself but as a means and/or a *tool in formal and non-formal education*, for developing individual and *group problem-solving skills*, learning concepts and understanding subjects, *linking movement activities to academic themes* enabling practitioners to draw upon people’s deep-rooted bodily-kinaesthetic intelligence.

Dance activities allow helping participants to tackle a wide variety of theme-based subjects<sup>122</sup>, (possibly all of them) as well as being effective for dealing with all kinds of human behaviours as professionals. Guided explorations can be transformed into concrete forms. Dance education offers a vehicle for holistic teaching that cultivates the human characteristics needed for society<sup>123</sup>. *Dance integrates mental, physical, emotional and spiritual aspects of education*. Dance has a life impact.

### ***Can Story-telling be an Effective Tool in Resilience Building and Education?***

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119 Claudio Kogan (2013), Dance as a tool of creativity with young people, Tools for learning, EU: <http://educationaltoolsportal.eu/en/tools-for-learning/dance-tool-creativity-young-people>

120 François Matarasso (1994), *Regular Marvels—A handbook for animators, practitioners and development workers in dance, mime, music and literature*, The Community Dance & Mime Foundation, United Kingdom

121 Mary Ann Brehm and Lynne McNett (2007), *Creative Dance & Learning: Making the Kinaesthetic Link*, McGraw Hill;

122 Peter Brinson and Fiona Dick (1996), *Fit to dance?—The report of the national inquiry into dancers’ health and injury*, Calouste Gulbenkian Foundation, London;

123 Mary Ann Brehm and Lynne McNett (2007), *Creative Dance & Learning: Making the Kinaesthetic Link*, McGraw Hill; Italics ours.

Storytelling and learning are inextricably linked, as composing a story is also a *process of meaning-making*, helping students/ trainees and teachers/ trainers to *think critically* and to *share, interpret and analyse past and present experiences*. Digital Storytelling (DST) is the modern expression of storytelling, consisting in telling stories with interactive tools such as computer-based images, recorded audio narrations, presentations, video or music. When combined with the latest technologies, *Storytelling represents an innovative teaching method, with the potential to be used in all settings, including formal, non-formal and informal education, as well as work environment*.

Storytelling is the conveying of events in words, images and sounds. It represents an innovative pedagogical approach that has the potential to engage learners in student-centered learning, and improve learning outcomes like knowledge, communication, reflection, critical thinking, construction and collaboration.

Humans are storytelling organisms and, since the most ancient cultures, they communicate with each-others through storytelling, to entertain, educate and convey the society's culture, values and history<sup>124</sup>; great leaders of all types have used *stories as instructional tools in the form of parables, legends, myths, fables, and real life examples* to convey important information<sup>125</sup>, sometimes to convince and manipulate. Storytelling implies an *interactive process* between the teller/writer, the listener/reader and the clown/ audience; together, they share and interpret past and present experiences, making a sense to the events. Additionally, *Storytelling promotes expressive language development* in both speech, written or performed composition, as well as receptive language development in reading, listening and watching.

The real value of Storytelling from a cognitive perspective is that it becomes a *mutual creation involving interaction and understanding between teller and listener*<sup>126</sup>, *performer and audience*. What is new today about the telling stories is the *bottom-up approach* (instead of the traditional top-down approach) to *achieve shared processes and manage communication, education, training and innovation*.

DST involves combining narrative with digital content, including images, sounds and interactive video; environments and words are connected to technologies. The result is a *powerful instrument to approach and engage students and trainees in a transversal way*. DST can be applied to all educational levels, from kindergartens to high level specific professional training, and it is suitable for all the possible subjects of study and discipline, from the primary and STEM teaching, to humanities, arts, core skills. *DST can be used as a method to teach ethics, values, cultural norms and differences, to transfer knowledge, to create a cultural, linguistic and age-related bridge, to promote innovative problem solving, to make connections, to seek best practices, to imagine new perspectives and possibilities, to be inspired and enhance innovation*.

All these elements lead to a *higher level of social interaction, active learning* ("learning by doing"), *multiliteracy and cooperative skills, interdisciplinary connection*. Many narrative methods are at disposal: structured or free storytelling, metaphors, fairy-tales, case studies, interviews, semantic cluster mapping, oral histories. Also, there are several possible instruments: written form, audio, video, pictures, slide, drawings, theatre, clowning, music. There are different techniques, but the crucial thing is that all the stories have to be taken seriously. Despite that many educationists have

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124 Egan, K., (1989). Memory, imagination, and learning: connected by the story. The Docket: Journal of the New Jersey Council for the Social Studies. Spring, 1995, pp. 9-13. Teaching as storytelling. Chicago: University of Chicago Press

125 Brown, J.S. and Duguid, P., (1998). Organizing knowledge. California Management Review 40(3), 90–111. Davenport, T.H. and Prusak, L., (1998). Working knowledge: How organizations manage what they know. Boston: Harvard Business School Press

126 Peck, J., (1989). Using storytelling to promote language and literacy development. The Reading Teacher, 43(2), 138–141.

recognized the potential of DST, a well-designed framework for the same is still required<sup>127</sup>, especially, as found, in the five TAW project countries.

### ***Can Humour and Clown Improvisation be a Tool in Resilience Building and Education?***

What is the Clown and how does clown-theatre improvisation support resilience and positive engagement? Shakespeare in Twelfth Night comments, paradoxically, “this fellow’s wise enough to play the fool”, which refers to the court jester, the archetypal clown who lives in the moment, is emotionally expressive, vulnerable and naïve, an imaginative story-teller, but one who knows what is real and what is fantasy; one who can tell the truth about things – hold up a mirror to the world and challenge orthodoxy.

Our modern clown is also influenced by the philosophy of Carl Rogers: “*Being trustworthy does not demand that I be rigidly consistent but that I be dependably real*”<sup>128</sup>. You can trust what a clown expresses emotionally; he/she is not trying to hide behind a social mask. The clown also shows awareness of what is going on around, and sensitive to whoever and whatever else is there. He/she shares his/her humanity with us.

Like the court jester of old, however, the clown will hold up a mirror to the world and challenge the accepted norm. French clown, Bernard Bonange, says of the red nose: “...it symbolises excess, craziness, drunkenness and emotional expansiveness..... a character visibly lacking self-control and entirely unreliable - the opposite in fact of society's model of a mature and responsible person”<sup>129</sup>. So the clown may sometimes be extreme, on the edge, taking a risk, but forever the optimist, challenging and pushing or crossing boundaries. I would like to draw a distinction at this point between the custard pie-throwing circus clown, whose antics reflect a more gymnastic heritage, from the more theatrical story-telling clown described above.

Without doubt, clowns are in vogue in our modern society, perhaps because their eternal optimism in the face of failure, or their naïve way of living life to the full counterbalances neatly the dominant value system of a society that praises efficacy, success, achievement and productivity.

Clowning as we experienced it during the Leipzig workshop and during the consecutive pilot workshops consists of improvisations on a stage and as such is a form of theatrical expression. Drama games, mask work, psychodrama or drama-therapy are all various forms of theatrical expression. For us however, the clown turned out to be more than a character or a convention within the theatre. The clown represents a vehicle or catalyst that facilitates the theatrical *expression of the imagination*<sup>130</sup>. *What is the role of the "imagination" in clowning?*

Though our instructors recognised that their work has therapeutic effects, they did not define it as a therapeutic activity but rather as a theatrical activity within which *the clown - as mediator* - is at the service of those who wish to “find themselves” on stage (in both senses of the word). *The role of the clown as mediator* comes from using the *clown's nose which as a mask unmasks our inner self*<sup>131</sup>.

To bring our clown to life requires that we bring ourselves and our “imagination” into play. This defines our approach to the clown - it is the imagination in action. Or as Henry Miller says: *The poet in action*

What did we do in our Leipzig workshop? We started with warm-up exercises to let go of the thinking noise in our heads and to get more in touch with our breathing, our physical presence in the

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127 Smeda, N., et al., (2010). Developing a framework for advancing e-learning through digital storytelling, in IADIS International Conference e-learning 2010, Ed. Miguel Baptista Nunes and Maggie McPherson. IADIS International Conference, e-Learning 2010 Freiburg, Germany, 26 - 29 July 2010, 169-176.

128 Carl R Rogers and Peter D Kramer. On Becoming a Person: A Therapist's View of Psychotherapy. Mariner Books 1995

129 Jean-Bernard BONANGE. Clowning and the Imagination – Article published in December 1996 in “Pratiques Corporelles”. Adapted and translated from the French by Vivian GLADWELL <http://www.nosetonose.info/articles/jbarticle.htm>

130 Ibidem.

131 Ibidem.

room, our emotions and also to be sensitive to what is going on for other people in the room. All the participants/ trainees find these warm-up exercises a lot of fun.

Progressively we moved into improvisation on stage where we had no script and no particular agenda. By being receptive to what was there we allowed stories to emerge. We could relate this to consultations with patients and the interaction with students, and sometimes, the bizarre stories they bring.

*On stage it was as much about relationship as it was about the story being told.* The clowns connected not only with each other but also with the audience (who were other participants). Recollecting this now, we could relate this experience to the relatively recent article of the British GP and researcher Trisha Greenhalgh and her speech to the RCGP<sup>132</sup> Annual Conference in 2014, where she made a strong case for relationship-based medicine, in contrast to commercially driven contracts, being the core of what medical doctors and helping professionals do<sup>133</sup>.

On the other side, in the imagination everything is possible ..... and gives us that much needed space to develop and heal. To Winnicott, the imagination is a space charged with the possible. The discovery and appropriation of one's imagination is a *stimulating process towards personal development*. It is true that on stage one can play everything .... but only if there are rules which say: "It's the way you do it, not what you do." *Clowning is a way of doing and of being.*

*Embodying aspects of the story and the emotions it evokes is what drives the improvisation forwards. The clown can express and play with emerging emotions in a way that, as helping professionals, we suppress in our daily job. This ability to play in a clown workshop frees us from being drowned by our emotions and, we would argue, is a powerful antidote to burn-out.* As reported by the majority of the project participants and trainees they actively developed and took back to the consulting room, students' classes, or elsewhere, what teachers of mindfulness call a "Teflon mind"<sup>134</sup>. The thoughts and emotions don't stick needlessly.

How do we know that clown improvisation has any lasting impact on participants' emotional awareness or behaviour? Apart from the short-term evidence provided by the TAW project, which you can find in this publication, we would like to mention that Peter Lutzker, a teacher of foreign languages in Germany, analysed written feedback statements from 55 Waldorf schoolteachers of foreign languages, from a number of European countries, who had attended a one-week clowning course within the preceding 9 years. His observations may be summarised as follows<sup>135</sup>.

- Participants learned a heightened sense of physical openness and attentiveness, flexibility, empathy and trust in both their personal and professional lives.
- The spirit of play, reflected in laughter and enthusiasm contributed to a widespread feeling of rejuvenation.
- Participants learned to let go of their plans and trust their own and other's imaginative potential.
- Self acceptance & acceptance of others: a sense of vulnerability combined with authenticity of behaviour, encouraging openness, which enables a teacher to respond flexibly in a rapidly changing situation in the classroom.
- An increased attentiveness and awareness of one's pupils that underpins a heightened degree of sympathy and caring for them.

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132 Royal College of General Practitioners

133 Trisha Greenhalgh, Jeremy Howick, Neal Maskrey. Evidence based medicine: a movement in crisis? BMJ 2014; 348

134 Teflon is a substance which creates a non-stick surface when applied to various materials. "Teflon Mind" is another way of saying "let go of troubling thoughts that stick to your mind." The goal here is to stay in the present moment.

Many have found that this is a way to cope with intense feelings. Distressing events and emotions easily become stuck in consciousness. "Teflon Mind" is a way to attend to painful thoughts without getting stuck – let them go

135 Peter Lutzker. The Art of Foreign Language Teaching: Improvisation and Drama in Teacher Development and Language Learning. Francke Verlag 2007



- Long-term "transformative effects": new ways of 'being in the world', e.g. of revaluing one's fixed concepts or discovering new truths, contributing to personal development.

Following the interviewing research and participative observation findings we concluded that humour and clown skills, as well as the process of clown improvisation workshops could be considered beneficial on two levels – personal and educationally didactical.

On resilience building personal level it gives:

- increased alertness and receptivity/ *mindfulness*
- self-awareness, particularly *emotional awareness/self-compassion* and *vulnerability*
- awareness of other's emotions/ *empathic listening/ responding to cues (no script!)*
- *regenerative energy/ having fun, playing/ resilience*
- *creative imagination/ living with uncertainty*
- *ability to take risks/ not fear making mistakes*
- *holding up a mirror to the world/ others*

*Humour use in formal and non-formal education* has been studied in fields such as higher and secondary education, psychology and nursing. Research has demonstrated that effective educational humour needs to be integrated into the topic and used in moderation. Used appropriately, humour can gain attention, facilitate creative thinking and memory, motivate students to attend class, and promote learning outcomes<sup>136</sup>.

Several studies have examined the pedagogical implications and cautions concerning the use of humour in teaching. Humour has been associated with a host of positive physiological and psychological effects. Researchers have identified that educators who use humour in their instruction are more positively rated by their peers and their students; others have suggested that humour may enhance learning. Although much of this evidence has been anecdotal, a 2006 study<sup>137</sup> assesses the positive impact of curriculum-specific humour on retention and recall, as well as student evaluations of the course and the instructor. The appropriate use of humour in a classroom setting is encouraged and cautions against tendentious humour are addressed.

In the field of higher education it is often claimed that humour is a desirable characteristic of teaching and learning. Justifications for the use of humour include the promotion of understanding, holding the attention of students, managing disruptive behaviour, creating a positive attitude to the subject matter, and reducing anxiety. Empirical studies of the connections between humour and learning are reviewed. These indicate that humour, provided it is not used to excess, can increase attention and interest and help to illustrate and reinforce what is being taught. It is often suggested that the presentation of humorous material involves skills which can be learnt through practice and that *staff development programmes should provide opportunities for academics and formal educationalists to acquire such skills*<sup>138</sup>.

## 9.7. *Burn-out prevention implementation challenges per country: 'The Artist Within' long-term perspective*

'The Artist Within Applied e-MOTION' long term perspective relates to the implementation of the integral art expression methods in formal and non-formal education for developing entrepreneur skills, best practice sharing between sectors and methods. Our work in the past two years proved

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136 [Southam M, Schwartz KB](#) (2004), *Laugh and learn: humour as a teaching strategy in occupational therapy education*, 'Occupational Therapy Health Care', 2004; 18(1-2):57-70

137 [R. L. Garner](#) (2006), *Humour in Pedagogy: How Ha-Ha can Lead to Aha!*, *College Teaching*, Vol. 54, 2006, 1, 177-180.

138 [J.P. Powell](#) & [L.W. Andresen](#) (1985), *Humour and teaching in higher education*, *Studies in Higher Education*, Vol. 10, 1985, 1, 79-90



successful in terms of pilot implementation. As to the EU-wide implementation of these methods there is a long way to go and the reasons for this are complex.

To start with, the EU work related mental health risks prevention discourse and regulations are relatively recent. At EU level, health and safety at work was pinpointed as an issue from the end of the 1980s (following the Single Act), with the adoption of the 'Framework Directive' (Council Directive 89/391/EEC). This was conceived so as to promote key principles which would subsequently be complemented by individual directives. At that time, stress and burn-out, in particular, were not yet high on the occupational health and safety agenda<sup>139</sup>.

The Framework Agreement on Work-related Stress ('the Agreement') was the second autonomous agreement negotiated by the European cross-industry social partners, UNICE (now BUSINESSEUROPE), the European Centre of Employers and Enterprises providing Public services (CEEP) and the European Association of Craft, Small and Medium-sized Enterprises (UEAPME) on the employers' side, and the European Trade Union Confederation (ETUC) (and the Liaison Committee Eurocadres (Council of European Professional and Managerial Staff)/CEC European Managers) on the employees side, based on articles 154 and 155 of the EU Treaty 9. It was signed on 8 October 2004, following a Commission consultation launched in 2002. It provides an action-oriented framework for employers, workers and their representatives to identify, prevent and manage stress that is related to work. In addition, European social partners<sup>140</sup> confirm that tackling work-related stress is an obligation under EU legislation on occupational health and safety. In line with the 'autonomous option' made possible by the EU Treaty, the European social partners chose to implement the Agreement under the responsibility of their members, in accordance with the customary procedures and practices for industrial relations in each Member State.

This Framework Agreement is practically the only valid up-to-date pan-European document that gives us a basis for comparison and conclusions to burn-out prevention implementation, especially when it comes to the five project countries: Bulgaria, Germany, Hungary, Italy and Poland.

### *Background*

The EU is committed to promoting the health and safety of workers. To this end, it adopted a framework directive (1989) which establishes principles and methods of action, then a series of individual directives which set minimum standards with regard to specific work-related risks. Towards the end of the 1990s, debates on occupational health and safety paid increasing attention to stress as an emerging occupational health risk. In 2002, the Commission launched a consultation with EU social partners on whether there should be an EU initiative to ensure a minimum level of protection against work-related stress, given the wide discrepancies in legislation and guidance in Member States. In response, EU social partners informed the Commission of their intention to negotiate an agreement under the Treaty provisions, and they concluded this agreement in 2004.

### *The Agreement*

The aim of the Agreement is to increase awareness and understanding, and to provide employers and workers at workplace level with an action-oriented framework to identify and prevent or manage problems of work-related stress. It highlights that stress is an occupational risk factor and has therefore to be prevented, according to the principles and methods which underpin EU occupational health and safety policy.

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139 See: Report on the implementation of the European social partners' Framework Agreement on Work-related Stress, EU Commission Staff Working Paper, Brussels, 24.2.2011 SEC(2011) 241 final, 1-97.

140 'Social partners' is a term generally used in Europe to refer to representatives of [management and labour](#) (employers' organisations and trade unions). The term '*European social partners*' specifically refers to those organisations at EU level which are engaged in the [European social dialogue](#), as provided for under Article 154 and 155 of the [Treaty on the functioning of the European Union \(TFEU\)](#) (1.41 MB PDF). Primary Union law for the first time refers to the notion of 'social partners' in Article 152 TFEU.

As mentioned, the Agreement was concluded by UNICE (now BUSINESSEUROPE), the European Centre of Employers and Enterprises providing Public services (CEEP) and the European Association of Craft, Small and Medium-sized Enterprises (UEAPME) on the employers' side, and the European Trade Union Confederation (ETUC) (and the Liaison Committee Eurocadres (Council of European Professional and Managerial Staff)/CEC European Managers) on the employees side. It is an autonomous agreement, i.e. an agreement that is not a legal instrument, but has to be implemented by the members of the EU signatories in accordance with the procedures and practices specific to management and labour and the Member States.

The implementation of autonomous agreements has to follow the specific rules and practices of each country's national industrial relations systems, which vary considerably. The implementation process cannot therefore be regarded as equivalent to the legislative transposition process for EU directives, and comparable outcomes cannot be expected.

### *Implementation*

National social partners implemented the Agreement by national collective agreements or agreements on recommendations and guidance, as well as complementary activities, such as the development of practical tools or surveys. This contributed to and took place in the context of increasing awareness about work-related stress, not only among management and workers, but also among public authorities, labour inspectorates, occupational health and safety agencies, and health experts and practitioners. The initiatives that these actors took, including legislation, interacted with those taken by social partners.

The implementation of the Agreement was a significant step forward and added real value in most Member States while some shortcomings in coverage, impact of measures, and the provision of a comprehensive action-oriented framework were identified.

On the one hand, the Agreement has facilitated consensus in the EU that work-related stress is a structural problem linked to work organisation, though it affects individuals differently. Identifying, preventing and managing work-related stress is necessary and possible. Practical guidance on doing so is now available, along with tried and tested tools to remedy the situation.

At national level, the following results must be highlighted:

- A bi-partite or tri-partite social dialogue on work-related stress was held in all countries.
- The Agreement triggered or substantially accelerated social dialogue and policy development in 12 Member States where work-related stress had mostly been an expert issue.<sup>141</sup>
- The Agreement led to the creation and dissemination of practical guidance and tools in many Member States, including their adaptation across borders.
- Even in countries where work-related stress had already been on the agenda, the Agreement gave a boost to efforts to raise awareness and to agree on guidance.
- The Agreement was followed by amendments to the regulatory framework in seven Member States<sup>142</sup>, bringing the number of countries with a legal framework that explicitly addresses psychosocial risks and/or stress to 14.
- The Agreement was implemented by binding national collective agreements in five countries.<sup>143</sup>

As a result, a set of principles and rules is now enshrined in a majority of Member States (either through legislation or through binding collective agreements)<sup>144</sup>. In other Member States, social

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141 Czech Republic, France, Italy, Cyprus, Latvia, Luxembourg, Poland, Portugal, Romania, Slovenia, Slovakia, Norway.

142 Belgium, Latvia, Lithuania, Hungary, Portugal, Slovakia, Italy

143 3 Denmark, Greece, France, Italy, Romania.

144 Netherlands, Finland, Sweden, Belgium, Denmark, UK, Iceland, Norway, Italy, France, Greece, Romania, Latvia, Hungary, Slovakia, Portugal, Lithuania, Bulgaria, Estonia

partners have concluded agreements that were not declared generally binding, or joint guidelines with a substantial, joint effort to promote awareness-raising and follow-up.<sup>145</sup>

The following survey, based on the 2008 EU report, gives an overview of actions taken by the five project countries, whose social partners take part in European social dialogue.

European cross-industry social partners have assisted and advised their member organisations throughout the implementation process. Their Social Dialogue Committee adopted a report on implementation of the Agreement on 18 June 2008. A final version<sup>146</sup> was presented to the press and general public on 15 December 2008. The report is based on joint national reports from member organisations in 21 EU Member States, Iceland and Norway. On the level of the five project countries, final joint reports have not been received from Bulgaria, due to its recent (2007) EU accession and Italy. The overall report<sup>147</sup> gives an overview of activities that followed the Agreement. It discusses challenges linked to specific industrial relations systems and social partners' capacity to negotiate and act. It explains that the dominance of guidelines, tools and campaigns is due to the nature of the Agreement, and insists on the value-added and the fact that the Agreement was a catalyst for awareness and action. It raises some general questions on implementing autonomous agreements that should be discussed in further deliberations on the common understanding of social dialogue instruments.

In addition to the signatories of the Agreement, *several* European sectoral social partners have included work-related stress in their social dialogue, particularly in the sectors of central government administration, education, private security, construction, and electricity. Unfortunately, the health-care sector was not included in the social dialogue.

The section below gives short summaries of the situation in the five Member States and TAW Project Partners, from the point of view of burn-out awareness rising and prevention skills training. We will mention explicitly the *social partners* of each of the five countries involved in the work-related stress and burn-out prevention social dialogue, as this is an important information regarding TAW follow-up perspectives of related upcoming cross-sector partnerships.

### *Bulgaria*

Although formal social dialogue structures could be used in Bulgaria, its social partners<sup>148</sup>, who joined the European social dialogue at the beginning of 2007, have not yet reported on implementation of the Agreement. One of the employers' organisations (Bulgarian Industrial Association) has developed membership services in occupational stress management. These have been applied since 2005 within its long-term occupational safety and health training programme for employers and their representatives in safety committees and safety groups. On the basis of findings, measures and services are offered to individual employers, to enable them to develop programmes to limit stress. Managements can decide to implement the programmes at organisation level. The Bulgarian Health and Safety at Work Act is aligned with the EU Health and Safety Framework Directive. Healthy and safe working conditions are defined as protecting the 'physical, psychological and social well-being of working persons'. Occupational health and safety ordinances already explicitly addressed psychological and social risk factors at work before the Agreement, since 1999. Since 2009 the labour inspectorate has included the issue of stress in its inspection and advice activities. Labour inspectors provide copies of a guide for risk assessment of the mental workload in small and medium enterprises. The guide was developed by a working group set up by the ISSA (International Social Security Association) and funded by the governmental Working Conditions Fund. However, so far

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145 Spain, Luxembourg, Austria, Ireland, Germany, Czech Republic.

146 Available at: [http://ec.europa.eu/employment\\_social/dsw/public/displayRecord.do?id=5121](http://ec.europa.eu/employment_social/dsw/public/displayRecord.do?id=5121)

147 See: Report on the implementation of the European social partners' Framework Agreement on Work-related Stress, EU Commission Staff Working Paper, Brussels, 24.2.2011 SEC(2011) 241 final, 1-97.

148 The Confederation of Independent Trade Unions in Bulgaria (KNSB/ CITUB), the Confederation of Labour Podkrepa, the Bulgarian Industrial Association (BSK/ BIA) and the Union for Private Economic Enterprise (SSI/ UPEE).

there is no established nationwide structure for burn-out prevention training provided to helping professionals in health-care and education.

### *Hungary*

In Hungary, the Agreement was implemented through legislation. Legislation is the main instrument in the area of occupational health and safety in Hungary. It was discussed in the tripartite National Interest Reconciliation Council (Országos Érdekegyeztető Tanács, OÉT). At the initiative of the social partners<sup>149</sup>, the government proposed legislative amendments, mostly to the Occupational Health and Safety Act. The amendment to the Health and Safety at Work Act (Act XCIII. of 1993), which came into force at the beginning of 2008 (Act CLXI. of 2007), added stress as a risk factor, and also defines it. As a consequence, employers must explicitly pay attention to work-related psychosocial risks that may generate, among other things, stress. In addition to the legal obligation covering the whole economy, the occupational health and safety committee of the OÉT invited the sectoral social dialogue committees to discuss sectorspecific implementation of the Agreement. So far, only the agriculture sectoral social dialogue committee seems to have conducted a study on the issue. In general, social partners reported that the process of implementing the Agreement triggered considerable interest in the media, promoting greater awareness about stress. The Hungarian Labour Inspectorate supported implementation by issuing guidelines that provide a basis for employers to identify factors they must consider in the course of a risk assessment. MSZOSZ, the dominant union outside the state sector, and the largest employers' organisation, MGYOSZ,<sup>150</sup> signed a declaration in which they express interest in cooperating in the field of occupational health and safety on 9 March 2010. This declaration pays special attention to work-related stress. To our knowledge, there is no established nationwide structure for burn-out prevention training, provided to helping professionals in health-care and education.

### *Germany*

German cross-industry social partners<sup>151</sup> have not yet formally implemented the Agreement at national level, but have informed their members at sectoral and company level, mostly on an individual basis. They disagreed on suitable strategies and instruments for the assessment of work-related stress, but this issue has largely been solved in dialogue among all relevant parties. A few company agreements have been reported. Social partners undertook complementary measures (providing tools, training and advice) through the statutory occupational accident insurance and health insurance organisations (self-administered bodies that are jointly run by representatives of employers and those insured), which also have a preventive function. Sectoral social partner organisations separately developed several practical instruments for stress measurement or management. Most of these activities did not refer to the Agreement.

German occupational health and safety legislation transposes the general principles of the EU Health and Safety Framework Directive. Company doctors have the statutory task of advising employers on issues related to occupational psychology (Article 3 of the Arbeitssicherheitsgesetz — Occupational safety law). Apart from company agreements, none of the reported instruments is compulsory. It is difficult to assess how many employers, workers and their representatives have

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149 The tripartite National Interest Reconciliation Council (Országos Érdekegyeztető Tanács, OÉT), the National Association of Hungarian Trade Unions (Magyar Szakszervezetek Országos Szövetsége, MSZOSZ) which is one of the Hungarian ETUC members and the Confederation of Hungarian Employers and Industrialists (Munkaadók és Gyáriparosok Országos Szövetsége, MGYOSZ), which is the Hungarian Business Europe member.

150 The National Association of Hungarian Trade Unions (Magyar Szakszervezetek Országos Szövetsége, MSZOSZ) The Confederation of Hungarian Employers and Industrialists (Munkaadók és Gyáriparosok Országos Szövetsége, MGYOSZ). For more details see above.

151 The German cross-industry confederations, the Confederation of German Employers' Associations (BDA) and the German Trade Union Confederation (DGB) took largely separate initiatives to implement the Agreement. This was based on a joint translation of mid-2005, when The Confederation of Municipal Employers' Associations cooperated closely with the BDA. Specific activities of the German Confederation of Skilled Crafts (ZDH) have not been reported



been reached by awareness-raising and training measures. Trade union density is estimated to be 20%, and around 60% of the workforce is employed by organisations that are members of employers' associations. In practice, the participation of works councils in occupational health matters at company level is very important. However, the complimentary (awareness rising and preventive training) activities of sectoral occupational accidents' insurance bodies can be considered as social-partner activities, and they cover almost the whole economy. However, as in the other three central and eastern European project countries, in Germany there is no established federal structure for burn-out prevention training, especially for helping professionals in public health-care and education.

### Italy

The Italian social partners<sup>152</sup> implemented the Agreement through an 'interconfederal agreement' (accordo interconfederale) concluded on 9 June 2008. The Interconfederal Agreement on the transposition of the European Framework Agreement contains all the provisions of the European text in an almost literal translation, including the implementation provisions. When occupational health and safety legislation in Italy was revised, the provisions of the Agreement were introduced by Article 28, paragraph 1 of the Legislative Decree of 9/04/2008 n. 81<sup>153</sup>. This explicitly introduces the obligation for private and public employers to include in the risk assessment 'all risks to safety and health of workers, including those groups of workers exposed to special risks, including those related to work-related stress, according to the European agreement of 8 October 2004' and to take measures accordingly. This article was later integrated and modified (art 18, paragraph 1-bis, of the The Italian social partners<sup>154</sup> implemented the Agreement through an 'interconfederal agreement' (accordo interconfederale) concluded on 9 June 2008. The Interconfederal Agreement on the transposition of the European Framework Agreement contains all the provisions of the European text in an almost literal translation, including the implementation provisions. When occupational health and safety legislation in Italy was revised, the provisions of the Agreement were introduced by Article 28, paragraph 1 of the Legislative Decree of 9/04/2008 n. 81<sup>155</sup>. This explicitly introduces the obligation for private and public employers to include in the risk assessment 'all risks to safety and health of workers, including those groups of workers exposed to special risks, including those related to work-related stress, according to the European agreement of 8 October 2004' and to take measures accordingly. This article was later integrated and modified (art 18, paragraph 1-bis, of the legislative decree of 3 August 2009, n 106<sup>156</sup>) and now stipulates that the assessment of psychosocial risks has to be done in line with guidelines developed by the Permanent Consultative Commission for Health and Safety at Work as specified in Art 6, paragraph 8, letter m-quarter. The Permanent Consultative Commission for Health and Safety at Work has worked on these guidelines. This body is composed of an equal number of representatives of public administrations and regions and of social partners. Entry into force was on 31 December 2010 by the law of 30 July 2010 n. 122. Specialised agencies and labour inspectorates stepped up their work on guidance on work-related stress following the Agreement. In Italy there aren't many specific academic curricular activities on burn-out syndrome's effects and corresponding prevention/ coping strategies within University

152 The signatory parties are the national employers' organisations Confindustria, Confapi, Confartigianato, which are members of the European employers' associations, and Legacooperative, AGCI, Confservizi, Confagricoltura and Coldiretti, as well as the most representative trade union confederations CGIL, CISL and UIL. Two of the three Italian member organisations of UEAPME (Confesercenti and CAN) have not signed the 'interconfederal agreement'. 49 Ordinary supplement to n.142/L of Gazzetta Ufficiale n. 180 of 05/08/2009.

153 Ordinary supplement to n. 108/L of Gazzetta Ufficiale n.101 of 30/04/2008.

154 The signatory parties are the national employers' organisations Confindustria, Confapi, Confartigianato, which are members of the European employers' associations, and Legacooperative, AGCI, Confservizi, Confagricoltura and Coldiretti, as well as the most representative trade union confederations CGIL, CISL and UIL. Two of the three Italian member organisations of UEAPME (Confesercenti and CAN) have not signed the 'interconfederal agreement'. 49 Ordinary supplement to n.142/L of Gazzetta Ufficiale n. 180 of 05/08/2009.

155 Ordinary supplement to n. 108/L of Gazzetta Ufficiale n.101 of 30/04/2008.

156 Ordinary supplement to n.142/L of Gazzetta Ufficiale n. 180 of 05/08/2009.



courses. However, there are a couple of formal and non-formal education good practices that we will mention later on.

### *Poland*

In Poland, the social partners<sup>157</sup> have so far adopted a Joint Declaration (2008) that covers some elements of the Agreement and made a commitment to rules of cooperation on how to proceed further. Trade unions and the labour inspectorate have taken initiatives to improve awareness and knowledge. Social partners seem to disagree about whether the general provisions of occupational health and safety legislation are sufficient. There was a review of the Agreement implementation process in 2011.

The Joint Declaration does not bind the signatories, but Polish social partners are committed to promoting relevant activities. An estimated 16% of employees are trade union members, and companies accounting for around 20% of employment are members of employers' organisations. The Agreement was promoted by means of a project carried out by NSZZ Solidarność in 2006-7, supported by the trade union confederation OPZZ, and the three employers' organisations that eventually signed the Joint Declaration. The project included training courses on the issue, an international conference, and a brochure with its proceedings which included a jointly-agreed working translation of the Agreement. Polish public authorities provided expert knowledge in the course of the talks. The Polish labour inspectorate has been running a campaign on counteracting the negative effects of mental overload and stress at work since 2006. It distributes management standards, best practice, and methods to prevent stress, through conferences, seminars, training and company visits. This campaign is not directly related to social partners' efforts. In terms of awareness rising and educational material on work related psychosocial risks, there is limited information provided by trade unions and labour inspectorate. To our knowledge, in Poland there is also no an established nationwide structure for burn-out prevention training, provided to helping professionals in health-care and education.

### ***Promotion of Burn-out Prevention in Formal & Non-Formal Education***

Why educationists in secondary and often in higher education institutions are natural allies for promotion of burn-out prevention and resilience building? To answer this question let's have a look at the latest developments of the burn-out prevention discourse related to this occupational sector. Health promotion in schools attracts researchers and educators since 1998 World Health Organization's report "Health promoting schools: a healthy setting for living, learning and working". According Mukoma and Flisher (2004, p.357), "the concept of 'health promoting schools' has been embraced internationally as an effective way of promoting the health of children, adolescents, and the wider school community", despite the complexity of its evaluation. In "Health-Promoting Schools" model teachers have a double role: educators applying these principles and workers suffering consequences of this application, since their physical work context is school. Recently, European Agency for Safety and Health at Work (2014) created "Healthy workplaces" campaign, alerting for job stress/ burn-out as psychosocial risk. At human services, workers' negative emotional/ physical state can have strong impact on their users, and apart from health-care professionals, teachers are also a vulnerable group, since their tasks imply chronic demands from their

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157 Konfederacja Pracodawców Polskich (KPP — Confederation of Polish Employers) [this organisation has recently changed its name to Pracodawcy RP (Employers of Poland)], Polska Konfederacja Pracodawców Prywatnych 'Lewiatan' (Polish Confederation of Private Employers 'Lewiatan') and Związek Rzemiosła Polskiego (ZRP — Polish Skilled Trades Association). NSZZ Solidarność (Independent and Self-Governing Trade Union 'Solidarność'), OPZZ (All-Poland Alliance of Trade Unions). In addition to these affiliates of the European social partner organisations, the Forum Związków Zawodowych (FZZ — Forum of Trade Unions) signed the declaration.

students (Maslach, Schaufeli & Leiter, 2001)<sup>158</sup>, and interactions with colleagues, administrators and parents (Aloe et al., 2014)<sup>159</sup>.

Traditionally, the teaching role was nurturing and developing students' potential, but actually teachers' work includes also learning new information and skills, keeping abreast of technological innovations and dealing with students, parents and the community, all demanding roles (Pillay et al. 2005). Thus, teachers' stress/ burn-out became a concern and studies reveal patterns of mental and physical diseases among teachers all over the world, as well as absenteeism and dropout (Karsenti & Collin, 2013; Stoel & Thant, 2002)<sup>160</sup>.

European Commission has done a survey about teachers' work related stress (Nubling et al., 2011)<sup>161</sup>, including a Portuguese sample, and referring emotional demands, physical violence, burn-out, general health state and work-family conflict as common factors. Moreover, teachers' burn-out implies psychological suffering at job and burned-out teachers negatively affect themselves, their students and the educational system, having negative consequences on class quality and students' learning outcomes. Some studies (Stoel & Thant, 2002; Whitaker et al., 2015; Zhang & Sapp, 2009)<sup>162</sup> revealed that teacher burn-out adversely impacted student state motivation and affective learning, and students perceptions about teacher burn-out has a negative impact on perceived teacher competence, caring, and trustworthiness. A recent meta-analysis showed negative relationship between burn-out and teachers' self-efficacy or attrition (Aloe et al., 2014)<sup>163</sup>.

It is crucial to study teachers' burn-out prevention needs in order to understand why educationists are natural proponents of burn-out prevention education and resilience training.

Stepping on our project implementation experience, burn-out prevention education and resilience training could be most successfully promoted on a national level through the natural alliance and lobbying of helping professionals from both Health-Care and Educational sectors in all five project countries.

Apart from our successful pilot project experience, there are other examples of good practices that could encourage joint thinking and action in this direction.

As mentioned in the previous section, in Italy there aren't many specific academic curricular activities on burn-out syndrome's effects and corresponding prevention/ coping strategies within University courses.

Usually in the psychology courses delivered within Nursing and Medical Universities' Departments, professors give students basic general information about what burn-out is through traditional lectures. An example of this approach is represented by the course of Sociology of the Nursing University of Ferrara, in which Professor Maria Rita Magnarella<sup>164</sup> dedicates a specific module to the topic "Burn-out in helping professions". The content of the module aims at providing students with a general definition, factors and symptoms of stress and burn syndrome and a prevention strategies using traditional frontal lesson.

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158 Maslach, C., Schaufeli, W. & Leiter, M. P. (2001). Job Burn-out. *Annual Review of Psychology*, 52(1), 397-422.

159 Aloe, A., Amo, L. & Shanahan, M. (2014). Classroom Management Self-Efficacy and Burn-out: A Multivariate Meta-analysis. *Educational Psychology Review*, 26, 101-126

160 Karsenti, T. & Collin, S. (2013). Why are New Teachers Leaving the Profession? *Education*, 3(3), 141-149; Stoel, C. & Thant, T. (2002). Teachers' professional lives: a view from nine industrialized countries. Washington, DC: Milken Family Foundation.

161 Nubling, M., Vomstein, M., Haug, A., Nubling, T. & Adiwidjaja, A. (2011). European-wide survey on teachers work related stress. Brussels: European Commission.

162 Stoel, C. & Thant, T. (2002). Teachers' professional lives: a view from nine industrialized countries. Washington, DC: Milken Family Foundation; Whitaker, R., Dearth-Wesley, T. & Gooze, R. (2015). Workplace stress and the quality of teacher-children relationships in Head Start. *Early Childhood Research Quarterly*, 30, 57-69; Zhang, Q., & Sapp, D. (2009). The Effect of Perceived Teacher Burn-out on Credibility. *Communication Research Reports*, 26(1), 87-90.

163 Aloe, A., Amo, L. & Shanahan, M. (2014). Classroom Management Self-Efficacy and Burn-out: A Multivariate Meta-analysis. *Educational Psychology Review*, 26, 101-126.

164 Handbook on prevention of burn-out and control (2014), [http://www.burn-outproject.net/wp-content/uploads/2014/Hand\\_prev\\_burn-out\\_control.pdf](http://www.burn-outproject.net/wp-content/uploads/2014/Hand_prev_burn-out_control.pdf)

Lately several vocational organizations offered short professional training courses on burn-out using active learning methods such as case study or role playing. Although those represent important initiatives for development of awareness on this topic, unfortunately this kind of courses are addressed to few workers within restricted professional fields (e.g.: physiotherapy), and the majority of workers operating in the helping professions haven't got the possibility of access to burn-out prevention training opportunities<sup>165</sup>.

Despite these critical aspects, typical for many similar courses, provided in the five TAW project countries, there are some interesting academic courses proposed within the curricula of the Nursing Department of Bologna Medical University, that were considered as good practices by participants of a recent European project "Learn to prevent and deal with job burn-out effect"<sup>166</sup>. In particular, Professor Francesco Burrai provides two courses based on the holistic approach. This is a model based on the wellness paradigm, which highlights that total wellness is a balance, integration and harmony of physical, intellectual, emotional and spiritual aspects of the human condition. According to this approach the human condition is seen as a collective living system and diseases and their symptoms could become allies that could show people the right way to find solutions and to achieve wellbeing. Thus, it is very important to study and analyse the interactions between people in the context of their private life and work. One of the most important implications of this model is placing the responsibility of healing back into the hands of the individual.

The two courses delivered at the Medical University of Bologna by Professor Francesco Burrai<sup>167</sup> foresee different teaching methodologies (frontal lessons, demonstration of holistic techniques, etc.) and are structured as follows:

**Holistic nursing:** the students gain knowledge on holistic philosophy and psychology, and learn techniques of relaxation, hypnosis, guided imagery, yoga meditation, art/ music/ chromo/ aroma/ clown therapy.

**Complementary therapies' techniques for nurses' and patients' wellbeing in holistic nursing.** Through dynamic lectures and laboratory experiences, the students learn what is holistic nursing and the main holistic nursing techniques<sup>168</sup>.

Sounds familiar, doesn't it? We were surprised to read this comment while reflecting on the achievements of the TAW project and drafting this report. In fact, the way these lecturing courses are described by some unknown colleagues of ours, is an indirect proof that we are on the right path.

Having a good knowledge of the legal, administrative, political, economic, educational and socio-psychological circumstances in each project country in which we plan to promote the training methodologies of TAW integral arts expression workshops, is indispensable for a successful outcome. It is also important to make an alliance with like-minded helping professionals of all types, if we want this joint effort to be successful.

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165 Op. cit., Handbook on prevention of burn-out and control (2014)

166 Op. cit., Handbook on prevention of burn-out and control (2014)

167 Professor Burrai has a University Degree in Nursing and Obstetrics and a PhD Doctorate in Psychology and Ayurveda expertise. He has experience in teaching 'Holistic Nursing' and 'Communication and Relating' in the Nursing Faculty of Bologna University. Moreover he coordinated several projects about the effect on Intensive therapy patients of recorded music listening and video films screening (see: Burrai, F., Micheluzzi V., Bugani, V.(2014), Effects of Live Sax Music on Various Psychological Parameters, Pain Level and Mood Level in Cancer Patients: A Randomized Controlled Trial, Holistic Nursing Practice, September/ October 2014, 28, 5: 301–311.

168 Op. cit. Handbook on prevention of burn-out and control (2014), [http://www.burn-outproject.net/wp-content/uploads/2014/Hand\\_prev\\_burn-out\\_control.pdf](http://www.burn-outproject.net/wp-content/uploads/2014/Hand_prev_burn-out_control.pdf)

## **10. Project Outcomes**

### ***10.1. Learning outcomes elaborated for the project methodology***

by Katarzyna Czekaj-Kotynia, Tania Reytan

Recognizing the enormous potential of the art-based methods for training and education sector, a set of learning outcomes has been elaborated for the project methodology. These findings have become a groundwork for preparing the training programs for the project.

The developed learning outcomes link to the universal outcomes language adopted by the European Qualifications Framework and indirectly by the National Qualifications Framework. For this reason they can become the basis for the subject's or module's curricula in formal (and academic) education, as well as for the training programs and workshops in informal education.

Learning outcomes have been assigned to both: the entire methodology and to the individual thematic modules (methods), such as:

- Integral expression and dance therapy
- Storytelling
- Humour strategies, clowning

They refer to knowledge, which will be absorbed by the participants, to practical skills, which they reach through the work during trainings, and attitudes that will be developed in the way of participation in the program.

It is worth emphasizing that most of the learning outcomes developed in the program are directly related to the main issues of the project: preventing burn-out and training of entrepreneurial skills and responsible management of own professional development.

A detailed list of the learning outcomes established in the program is presented below:

#### **General Learning Outcomes**

Professionals in adult education get competences to:

- accept ambiguity, flexibility in communication, in organization and project work, in working environments of helping professionals, including clinical, teaching/ learning environments
- adjust to a changing situation
- encourage to improvise, adjust and deal with unknown and unpredicted situations
- develop empathy, honesty and respect for differences
- educate knowledge of the notions and concepts of acceptance of ambiguity and change
- identify the potential of conflict and problem resolution related environment; clinical treatment environment, learning & teaching environment, group dynamics, constantly changing contexts of our existence the environment
- identify risk factors related to personal and professional environments
- train attentiveness to the safety of the learner group
- adopt an attitude of reflectiveness
- take an attitude of readiness to unlearn

- develop knowledge of the various dimensions of identity
- identify one's own emotions and relate them to a working situation
- share one's own emotions with the group in an educational/supportive way and maintain ethical boundaries
- take an attitude of openness to accept one's own unconscious behaviours/habits
- analyse learners' strengths, weaknesses and learning opportunities and plan the learning process accordingly
- develop knowledge of the concepts and methods relating to the transferability of knowledge and values to the group of learners
- improve knowledge of methods and approaches towards working with diverse groups of learners
- connect evaluation and impact assessments with relevant conclusions for further learning
- gain the recognition of the importance of evaluation and impact assessment during and after the educational/helping process
- clarify roles and responsibilities in the team
- adopt an attitude of openness to tasks that are not necessarily part of their usual role
- improve knowledge of one's possibilities and limits in the context of educational/helping activity
- foster cooperation among team members
- take an attitude of tolerance for interpersonal tensions and openness to deal with disagreements
- listen actively
- adopt non-judgmental and engaging attitude
- work with empathy in a way that allows others to learn from the experience
- take an attitude of openness in the expression of feelings, emotions and thoughts
- deal with emotions and ask for support
- adopt an attitude of readiness to confront and be confronted

### **Method-specific learning outcomes**

#### ***Integral expression and dance therapy***

Professionals in adult education get competences to:

- use artistic expression for self development and self reflection
- be aware of own body / physical / somatic sensations, and body clues of the client
- be aware of spatial dimensions of interpersonal situations
- be aware of different modalities of expression, relying on the strengths inherent in the client

#### ***Story telling***

Professionals in adult education get competences to:

- discuss and understand the essential elements of a story
- create a story as a way to express thoughts, information, emotions
- use the method of storytelling in self-reflection, self-understanding and for understanding others
- use the method of storytelling to improve communication skills
- be able to re-interpret, re-organise a story and change the narrative
- identify the potential of storytelling for solving various problematic situations (professional and personal)



### ***Humour strategies, clowning***

Professionals in adult education get competences to:

- switch/change perspective
- (stage) presence in public situations
- establish humour in working institutions and environment
- distance themselves from own work
- use relaxation in the work

As the learning outcomes elaborated for the program are expressed in a universal outcomes language they are detailed, realistic and measurable. Therefore it was possible to evaluate the range of their achievements during the training in Lodz (April, 2016).

In the context of the established learning outcomes a questionnaire was prepared for the trainer participants. The participants filled the questionnaire twice – before the training and after its completion. Analysis of the surveys allows us to draw conclusions about the degree of implementation of the assumed learning effects of the program based on the project methodology. (The results of this analysis are presented below.)

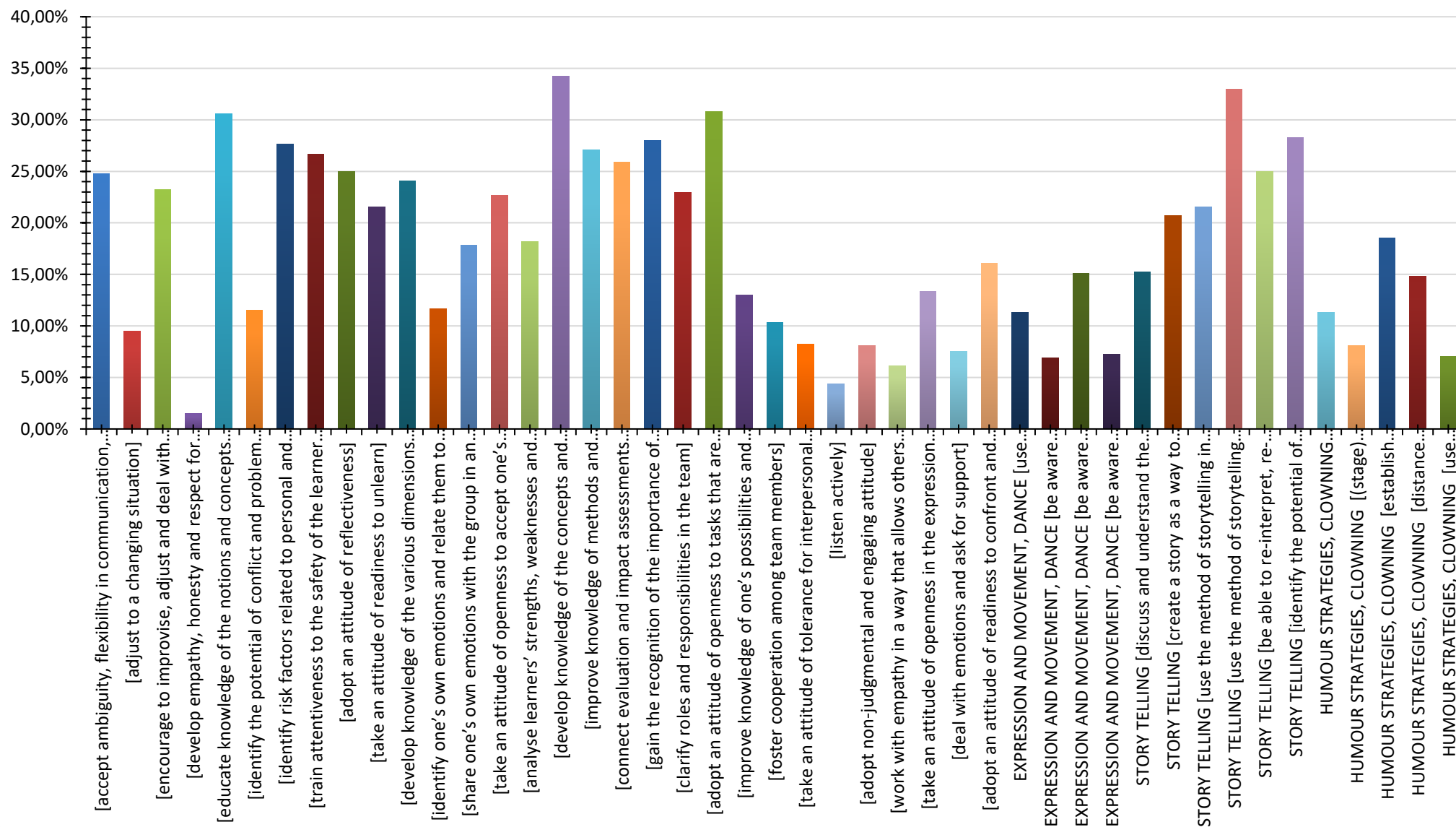
As each of the learning outcomes was formulated as a separate question in the survey, with every participant assessing their own levels of competence, comparing the before/after results clearly shows an improvement in each of the 45 indicators (30 general competences, and 15 specific – for the three training methods). Statistically speaking, the learning outcome with the lowest average increase (1,46%) is „develop empathy, honesty and respect for differences”, and the one with the highest average increase (34,24%) is „develop knowledge of the concepts and methods relating to the transferability of knowledge and values to the group of learners”, which is an essential skill intended as a result from the training in Lodz.

What is important, however, is the positive development in the level of each of the learning outcomes, stated by the participants in their self-assessments. The average level of improvement for all the competences (general and method-based) equals to 17,70%, which clearly indicates the success and participants' benefit from taking part in a training like the one in Poland.

For more information on the improvement of each of the competences, consult the table below:



## INCREASE IN % AFTER



## ***10.2. Level A: Example how to develop curriculum integrating the methods***

**by 5 facilitators: Kriszta Zsiday, Tibor Cece Kiss, Sophie Bouchbouk, Raffaele Messina, Martin Barthel**

### **Programme**

When designing the program, we had two core ideas that we wanted to maintain. One is to find ways how we can integrate the different methods into one in a meaningful way. Then to offer a learning experience for experienced helping professionals in a new context that can contribute to their skill development on the field of creativity and innovation.

To reach this we had a series of online discussion about the program, starting with discussing the general attitude, tackling the wellbeing and educational measures.

#### Attitude, conceptualisation:

- Self-reflection: offer opportunities for transference and counter transference.
- Process orientation: step-by-step and open-ended approach through the whole program, using the general frame of warming-up, working phase, warming-down, acknowledging integration.
- Flexibility: in the work of facilitators and also a direction, learning path for the participants, reached by more exercise options, willingness to adapt, let go ideas.
- Group dynamics: with mixed groups and different ways of participation we built on different scenarios coming from group and individual needs, including group leader role, possible projections, splitting, opposition, other destructive group processes.
- Concept and pro/contrast re-evaluation of it: we were aware of having a pilot work for the facilitator team as well, so calculated with uncertainty and experimental elements on our level too.
- Divers and balanced team of the facilitators: having all the three methods represented in the team was a core value, having a chance on this level too to discover the challenges and benefits of integrating methods and involving both formal and non formal educational practices.

#### Aims:

- Offering a frame and having open space for co-working, co-creation
- Building on formal and non-formal practices of adult education
- Inspirational, practice based learning process
- Incorporated and through evaluation during and after the program

#### We indicated the following measurements and steps to achieve our aims:

- Learning outcomes as focus points and integral parts for the program
- Mixed interdisciplinary and international sub groups (diverse nationality, gender, age, professional background point of view) – set up prior to the training event, given a preparatory tasks, to help international professional networking.
- Multi levelled ways of participation for different learning and practice needs
  - Students/Learners: English-speaking Polish participants, helping professional students, practitioners of the two-day-long training program (6th-7th April) in Łódź led by the subgroups of the Trainer-Participants
  - Trainer-Participants: Helping professionals sent by the partner organisations, participating at the 9-days-long training program (2nd-10th April) in Łódź, and doing preparatory and follow-up work.
  - Facilitators: Trainers of the three applied methodologies (Dance therapy, Storytelling, Humour strategies) whose task was to help the Trainer-Participants.

- The artist within Toolkit prepared and shared online with all, containing the most valued activities from the previous trainings (based on participants feedback and previous local pilot workshops). Trainer-Participants could rely also on this when preparing.
- Creating preparatory online tasks for the subgroups of Trainer-Participants which will work with different groups of Polish Students/Learners in Łódź:
  - Trainer-Participants of the same subgroup contact each other and start to plan the co-operation in delivering two-days workshop for Polish Students/Learners in Łódź.
  - Invited and could contribute to the Toolkit edited by Facilitators Team.
- Preparing Evaluation process as an integral part of the program
  - Students/Learners learning process, learning outcomes
  - Trainer-participants learning process, outcomes
  - Reflecting on the integration of methodologies and challenges, benefits, possibilities by evaluation forms and focus discussions

<b>1. Day Sunday</b>	<b>2. Day Monday</b>	<b>3. Day Tuesday</b>	<b>4. Day Wednesday</b>	<b>5. Day Thursday</b>	<b>6. Day Friday</b>	<b>7. Day Saturday</b>
Introduction  Group building with 3 methods  Reflection on the methods	Input: constructive and destructive group processes  Input: steps and structure to follow through to build the workshops  Working groups planning with feedback and coaching from facilitators	Working groups work on their own - developing curriculum, decide on roles etc.  Feedback, coaching	Trainer participants deliver: "Discovering Own Creativity" Two-day-long English-language workshops for Polish participants. First day	Trainer participants deliver: "Discovering Own Creativity" Two-day-long English-language workshops for Polish participants. Second day	Harvesting results – working group reflection  Individual professional reflection  Sharing plenary with Q&A	Focus group interviews on creative method, helping professions and burn-out
<b>Lunch break</b>						

Working groups' vision, aims	Input and practice on constructive feedback	Working groups work on their own - finalizing curriculum, preparing materials, etc.	Afternoon sessions	Afternoon sessions	Forming recommendation for using the methods and integrating them	Closing unfinished matters
Building support systems, agreements on peer support	"Make believe" practicing activities on each other with feedback in working groups	Feedback, coaching	Debriefing the day with facilitators	Closing, evaluation		Evaluation
Reflection, commitment to the course	Possibilities of integration brainstorming, sharing			Quick debriefing with the facilitators		Closing and certificates
<b>Dinner</b>						
Passion night	Night of the working groups	Night out	Night of the working groups	Sing along	Laughter yoga	Farwell party

### Concept

Helping professionals everywhere seem to face growing complexity and unpredictability of their work – related to the issues of their target groups, life situations. Dealing with this raises the stress level, leading to burn-out. To gain practice can be supported by practical education, simulation, sharing ideas and co working.

Encouraging and developing the learning to learn competences, to be creative learners is essential connected to the above stated. One has to seek continuously new and different ways of dealing with the changing issues. The formal education system is not adaptive to this, so it is a space for the non-formal educational path.

Area based curriculum should come after or in strong relation with developing the broader human qualities of helping professionals - due to the overwhelming pressure placed on them related to their work, issues, life situation faced. Most of the formal education system we met during the project is not focusing on this. This is a high level risk factor for burn-out – that can and should be tackled by non-formal education, offering chances to develop personally along necessary human qualities (such as empathy, ability to connect, or assertive communication).

To reach the above matters we used the following elements during our program:

- Hands on experience (the program started with small hands on experiences on the different methods, that could be also incorporated into the workshops for the Students/Learners)
- Test phase (during the preparation time for the workshop Trainer-Participants ran mini activities for each other)
- Practice, pilot activity (run workshop for the Students/Learners at the University)
- Individual learning in a group setting, offering balanced chances to learn from peers and get individual support fitting personal needs



- Co working (the working groups of Trainer-Participants just like the facilitators team were composed of different cultures, countries and methods offering a rich experience on co working from different perspectives)
- Learning outcomes (prior to the course we researched and came up with a set of learning outcomes relevant for helping professionals and the program and the self assessment was built around them)
- Self assessment (before and at the end of the course they filled in an online self-assessment form, having a guided and structured way of reflecting on themselves)
- Supervision (during the preparation time for the workshop Trainer-Participants had regular meeting with the facilitators team)
- Consultation (during the preparation time for the workshop Trainer-Participants could come to consult with representatives of different methods)
- Feedback (using forms and other creative ways were used in to give and get feedback to and from the Trainer-Participants and also the Students/Learners)
- Spending time together physically (there was an online preparatory phase which was followed by the personal meeting in Poland, offering a chance to notice the difference of the working, cooperation)
- Informal, open spaces to gather and get to know about others interest, passion (playing music, laughter yoga, discussing books, etc. during free time, informal moments contributed to the learning, and co working)

At the end of this experience we foresee the need to re-check and evaluate the basic competencies and learning outcomes and revamp the curriculum. The ability to concentrate, the power of observation, the use of imagination, the practice of emotional management, and constructive communication/expression power could be considered.

### **Pro/contrast and re-evaluation**

In general the facilitators saw the event as a fruitful and challenging learning event for all levels and partners in it – including the facilitators team as well. It is due to the fact that it was:

- Experiential: for all learners, facilitators
- There were parallel dynamics of the groups, the different participatory levels – including the facilitators
- We faced together and in practice the questions of what do we perceive as integration
- There were a strong need to balance the practicalities, roles and educational, development process

The facilitators' team was especially facing challenges on the following matters:

- Adjusting the different working manners and styles of methods, partners
- The team division, structure of team – working in mixed method pairs and working also together as a team of 5
- Facing high level stress due to the experiential and open process approach and different coping mechanism to handle stress in our team / in working groups
- Overlooking the importance of a clear, pre decided approach on how the sub groups should be divided among the facilitators for coaching
- Agree on facilitation techniques and styles when dealing with the working groups
- Whilst talking about the days, missing debriefing of the team – usually it happened in the pairs working together, not the whole team (5 people)

### **Findings**

*Question: How to combine methodologies?*

Once working on it we realised that itself the integration has different meanings and ways for our team. One possibility seemed to have a main, core method and add to these different things from the

other techniques. This contributes to the flow and structure and might seem more realistic at stressful moments. The contra to this is that we do not see it as real integration, it is more of an add on to an existing method.

On the other hand to combine the methods fully, to integrate also approaches, structures, styles, requires more time and practice. Many times when talking we take basic things granted in a way (as in our practice), but when delivering together we face the differences. E.g. Setting rooms, atmosphere, props, depth, and so on. The terms might be the same – but the meaning, interpretation is different.

Lastly we realised that there are overlapping exercises already in our methods. In this case small, sometimes overlooked elements can be the source of the differences – or there is no difference on the level of activity at all.

In the future the following matters would be re-considered:

- Length of program – too short, the Trainer participants had only few days to prepare, a week would be more sufficient. The online preparation did not provide them with proper means to reduce the time.
- Personal preference – many times they designed the 2 days workshops along what they liked personally, not so much along their purpose with it. This has to be dealt with.
- The division of roles, work in the facilitators team has to be differently divided, at times the focus was on the whole project, not on professional content of the training.
- Decision making procedures has to be agreed when foreseeing such group dynamics (how to handle, deal with different kind of things, like resistance, professional or personal fights, etc.) The direct answer, without discussion is not working.
- Body – cognitive path: clown and movement method is somehow closer; there is a natural connection. Storytelling is more difficult, it seems, and it can be more used as a frame.
- Lots of demand on trainer participants – group process and more individual development – may be better if we work together more on the ways of integration.
- It's not so different when the facilitators' team do it, when the Participant Trainers do it, there were a lot of similarities of the dynamics, processes – the level was different.
- Too much work, little time – impression that both participant and facilitators' team wanted to achieve something, time pressure is a great sign of motivation but also develops stress.
- The therapy approach aims at personal process, while the other methods put focus more on the outcome, results and artistic, aesthetic perspectives. Though in both cases the technique and the outcome is important but from completely different points. To balance this the cognitive levels has to be stronger, and plan the content accordingly. The possible intersection is the personal development level.

We see nevertheless benefits of this curriculum:

- Gaining something from other methods (for example depth from movement therapy, humour from clowning, framing from storytelling, curriculum and learning outcomes from formal education approach) happens and it is highly inspirational.
- Dealing with emotional consequences, distancing, balancing and maintaining is a skilful area that has to be, and can be trained by practice.
- Too much structure hinders spontaneity, which is essential for helping professions, and it can be trained and reflected in this safe and simulative approach.
- The role of the facilitators allows also showing and integrating their personalities into the process. It is essential as in our methods we also put our personalities into work; it is integral part performing the method.
- Continuously balancing between the learner focused or input focused methods may bring a more complex curriculum that is required by this work.

- Allows act along curiosity and reduces the fear to share, discuss and see maybe not so perfect moments – which provides strong learning points.

**Statements from the facilitators' team**

- 1) The overall understanding that we gained is that it is important to put effort into educate adults - both already practising and newcomer helping professionals - about different creative methods.
- 2) The seemingly close/far methods may as well have existing similarities and core differences that are unnoticed or neglected until they are put into practice, tested by other professionals.
- 3) The education, learning has to happen both on theoretical and practical level. Our impression is that for the best result the following division can be useful: 15% theory, 60 % practice and 25 % of self-reflection (in the form of feedback, supervision, being challenged to cooperate with other backgrounds).
- 4) The passage between formal and non-formal education system may be beneficial in clearing out stereotypes of the other educational systems and approaches, that leads to openness and surprises, inspirations. While one is stronger in cognitive side of educating the helping professionals, the other brings theory closer to the heart and transforms knowledge into practice and behaviour, skills.
- 5) Creativity and the ability to combine, integrate unusual things into one, helps to work under stress and supports to develop healthy strategies to deal with burn-out.
- 6) Self-reflection (especially regular and guided) is an important tool that helps to position oneself and to see growth that is beneficial both professionally and personally. Suggested forms of it: self-assessment, supervision, feedback from peers, analysing outcomes.
- 7) When designing a curriculum the focus should be decided and maintained. The options we see are content or process oriented. The best is to have both in a balanced way. Both directions have roots in formal and non-formal education, but non-formal education seems to be more adaptive and fresh that might be especially useful for adult learners, who are already practicing in helping professions.
- 8) To create a curriculum that builds on different learning styles and preferences, allowing the following elements is exhausting and challenging for the team, but seems very fruitful for the learners.
- 9) Theoretical background is needed: especially on methods, ground and personal dynamics, existing resources.
- 10) Art and self-expression are easily adaptable and encouraging resources that can be adapted and beneficial for different people and professionals (independently from their culture, existing skill and knowledge or background).
- 11) With the above mentioned elements one can count on high level of participation, desire to accomplish that might lead to stress and powerful growth. To balance and guide this is an important task for the educators.
- 12) To reach this facilitating manner is advantageous as it allows both to deliver content from time to time to support the learning with frames and additionally allows also keeping parts open to be discovered by the learners.
- 13) This approach brings sensitivity which is useful for inspiration, creativity to support deep learning and sensitising professionals (avoiding burn-out) but also means that the learning process is not linear, might take extra time to digest issues- for this the long term approach and lasting support system (egg. Skype consultation, pilot activities) seems crucial.

### 10.3. Level B: Examples of building and testing curriculum from „Training participants”

by Rimantė Rušaitė, Elisabeth Blunck

In this chapter you will find the summary of the training, which aimed at combining the different methods used throughout the project.

Title of the Workshop	Implementation of Creative Training Methods for Helping Professions
Host institution	Społeczna Akademia Nauk w Łodzi, Poland
Dates of the Workshop	2/04/2016 – 10/04/2016

Previous chapter outlined the program of the facilitator team (Level A), whereas this one will focus on the Training participants (Level B). Training participants, led by the facilitator team, designed and implemented a two day workshop of integrated methodologies: storytelling, humour strategies and expression and dance therapy. There were three teams working on this task.

#### Team 1

##### a. Team-work, cooperation

The group process is reflected in the storyboard created before starting the work as a team of trainers. The members were not familiar with each other, did not know their backgrounds, professional expertise, experience level. When they were given a task to design a two-day training, it brought chaos and confusion. Nevertheless, the goal of training was defined and the group started working on the framework, exercises, learning outcomes and roles. The training was implemented without significant problems and the group felt that the goal of the training was achieved.

The selected roles did not create tension between members. The trainers-participants were supporting the leaders during the training, but the process was designed collectively.

##### b. Concept

The invitation to the workshop:

“Be open to experience your emotions. Entrepreneur your potential!”

The team’s idea of entrepreneurship is not strictly business-like, but more about the realization of one’s potential – be it artistic, professional or interpersonal. The workshop aimed to encourage participants to be open to their emotions, discover their talents and be ready to express them for the bigger audience.

##### c. Program<sup>[L]</sup><sub>[SEP]</sub>

The program was divided into 4 blocks:

- Group building and creating safe learning environment<sup>[L]</sup><sub>[SEP]</sub>
- Working with emotions<sup>[L]</sup><sub>[SEP]</sub>
- Triggering and stimulating creativity<sup>[L]</sup><sub>[SEP]</sub>
- Creating and presenting performances<sup>[L]</sup><sub>[SEP]</sub>

#### Team 2

##### a. Team-work, cooperation

The group process in the beginning days was quite challenging. A lot of time was spent on discussing group decisions and coping with disagreement.

After one of the members left the team was facilitated by two members of the facilitating team via the methods of body movement and clowning, and this enabled the team to deal with the situation and cope with the new circumstances.

Receiving this work gave the team personal experience of the healing power of art in a group process, helped to deal with loss and personal emotions and as a result a new and more stable team was created.

The team was able to build the structure and perform together, but did not facilitate a workshop for students. The workshop was given to facilitator team instead.

### **b. Concept**

The invitation of the workshop: “Discover your creativity”

The aim of the workshop was to create a space to play, where participants can explore their personal creativity and express it through movement and improvisation.

### **c. Program**

The workshop was built around following topics:

- Movement and body awareness
- Improvisation

## **Team 3**

### **a) Team work, cooperation**

Team had a lot of ideas and goals, had to select most important and work around it. It was possible because the team members were ready to compromise and cooperate in order to achieve the results. The selected roles did not create tension between members. The trainers-participants were supporting the leaders during the training, but the process was designed together.

### **b) Concept**

The invitation to the workshop:

**TRAVE-L** “We offer a 2 day long journey on the ship of learning to explore the exciting world of your inner creativity and the beauty of making mistakes? Are You ready to see the reality from new point of view? Are You ready to meet the playful part of your soul? Are You ready to enjoy Your mistakes? This Trip is for You. Join us now!”

The main idea of the workshop was to accept ones mistakes and use them as resources.

### **c) Program**

The program was designed as a storyboard. The storytelling method was chosen as a structure for the whole training. The team divided the workshop into following modules, which represent storyboard blocks:

- Establish Characters and Location
- Create Situations with Possibilities of what might happen
- Involve the Characters in a Situation
- Build up on Probable Outcomes
- Have a logical, but Surprising End

## **Re-evaluation – successful experience of combining different methods**



Integral expression and dance therapy · Storytelling as self-expression tool<sup>[SEP]</sup> · Inner clown and humour strategies

The groups believe, that the different methods can be successfully combined. First of all, it was highly visible in the programmes, where the different methods were productively used and different aspects of the exercises were integrated. Concrete examples of an integrated approach are the storyboard technique as a reflection and even structure for the whole workshop. More reflections on combining methods can be found in recommendation chapter of this publication.

#### ***10.4. Level C: Feedback – comments from Polish participants' evaluation***

In the following chapter you can find the summary of the feedback from students participants who took part in the 2 day workshops described in the previous part (**Level B**).

The teams had different strategies for the workshop assessment. Team 1 did not introduce a formal evaluation form for the participants. The assessment was perceived via the willingness to create and present the personal performances. Furthermore, the verbal evaluation was shared during the last session. The team heard from the participants, that many expectations were met during the training. Furthermore, the feedback was collected via email a few weeks after the workshop. The participation was voluntarily. The students shared some very inspiring thoughts about the outcomes, e.g. new energy in everyday activities, different perspective to problems, courage to try new things. Participants were interested to cooperate with each other in their professional activities, sharing contacts and ideas for possible future projects.

Team 2 have not facilitate a workshop for students, therefore there is no feedback available.

Team 3 designed a formal self-assessment questioner that was filled immediately after the training. The summary of the answers showed that participants had minor experience with Integral expression and dance therapy · Storytelling as self-expression tool<sup>[SEP]</sup> · Inner clown and humour strategies before the workshop.

When asked about the general mood after the two-day process, all the participants answered - good to excellent.

The participants assessed that the training methodology given is practically applicable and has possibilities to be developed further.

Majority of participants felt that the training improved their skills in dealing with ambiguity and uncertainty. It as well helped to be more relaxed while dealing with mistakes and changing situations through improvising and exploring inner creativity.

The participants' assessment reflects that the training methodologies encourage developing empathy, honesty, respect to differences and changing point of view. Another important aspects that this methodology fosters are: using mistakes as resources, readiness to accept different attitudes, being kind to oneself and others while dealing with ambiguous and stressful situations.

#### ***10.5. Level D: Experiences and comments from University as organiser of the pilot***

by Joanna Szczecińska

The University of Social Sciences in Lodz started to organise the “Discovering Own Creativity” workshops several months in advance. The most important task was to gather a large number of people interested in participation, so that a few workshop groups could be created. During the initial period, the University mostly invited its own students, so that they had an opportunity to develop their soft skills in an international environment (communication skills, creativity, intercultural

skills, teamwork). The offer was addressed to both Polish and foreign students. The University offered students taking part in the workshop a substantial educational benefit, which was a pass in the Interpersonal Competences course. Our intention was not only to produce the promotional effect but also to convince students that these issues can be valuable elements of formal education. Then invitations were also sent to other groups, such as artistic and therapeutic associations, trainers working with adults, associations for 50+ citizens, and NGOs working with disadvantaged groups. Thanks to these activities, participants of the workshops were representatives of various professions, at different ages, with different life experience.

This was definitely the added value for trainers conducting the workshops. The unusual topic of the workshops, focusing on self-development with the use of issues that are usually perceived as private interests and hobbies, acted as a magnet for those interested. Unfortunately, knowledge of English was a barrier too many people who wanted to take part in our event.

Organising such workshops by universities on a regular basis may contribute to:

- Including them in the regular curricula of Educational Sciences and Social Work as an elective subject,
- Extending the educational offer that develops soft skills and is addressed to adults,
- Promoting intergenerational education at the University.

## **11. Conclusions and sustainability**

### **11.1. Focus group research**

designed by Martin Barthel. Katarzyna Czekaj-Kotynia

The research was run among helping professionals from all the partners countries. It was a mixed group by field of work, methodologies used, age and experience in the field.

#### **Moderator**

- The group shall not see the questions – keep them confidential.
- A focus group is not therapy, debate, lesson, conflict or problem solving session.
- A focus group is a tool for research.
- The conductor is not commenting the answers or expose her/his opinion.
- All questions should be discussed in the same order to guarantee comparability, still the discussion can be in a free flow as long as the thematic focus is still on the question.
- The productive time is between 45 to 90 minutes in the group. It might need the same amount for the moderator to de-brief her/his reflections and observations.
- Still the moderator has to ensure that many opinions and ideas are formulated by all participants of the focus group interview

#### **Assistant**

- The assistant will not intervene in the interview process. Feedback to the moderator shall be given after the interview.
- The assistant has an important role as observer – s/he shall take notes of body language, nodding or side talks of participants, since they might be observations relevant for understand the dynamics afterwards

### **Conducting our focus group interviews**

#### ***Entrance Question***

When you want to describe your participation in the creation process of the workshop in one word, which is the one you would choose?

#### ***Exploration Questions***

A.) Which methods of the last days is the most relevant for your personal development?

- *Why / in what way it may improve your personal development?*
- *Which personal competences it helps you to develop?*

B.) Which of the methods of the last days shall be more promoted in your professional environment?

- *Give some brief information about your professional tasks.*
- *Give an example of the method, which you find valuable for your professional career?*
- *Explain how this method may improve your everyday work.*

C.) How will you apply your personal preferred methods in your professional work?

- *How can you use it in the work with people – give an example?*
- *Why / in what way this method is useful in your professional tasks?*

D.) Which role did artistic methods play in your professional life before the training?

- *What information did you have about this methods before the trainings?*

- *Did you use it before in professional work?*
  - *Did you get some knowledge in this topic during your education or in other circumstances (which)?*
- E.) Considering the process of the last days, which added value do you see in combining the methods of body movement, humour strategies and storytelling?
- *How can your field of profession improve by combining the methods of the last days?*
  - *Can you give an example of how your job can be done better by mixing storytelling, movement and humour strategies?*
- F.) “Training trainers in creativity will help them to prevent burn-out.” How do you feel, hearing this sentence?
- *Please tell if you believe that creativity helps you to enjoy your work as a trainer and tell your main reasons.*
- G.) Which information on burn-out did you get during your education as a trainer?
- *All information will be relevant (personal, professional, information from news papers, TV, Internet etc.) let the participants tell in which way they received information.*
  - *If there is the main respond “None” and/or you have time ask the participants: “which information should be given in your professional field?”*
- H.) Which skills are needed to prevent burn-out in your profession?
- *If you would have to create a training on burn-out in your profession, which aspects would you include?*
  - *What should a trainer be aware of in order to prevent burn-out?*

### ***Closing Question***

Is there anything else you would like to say concerning burn-out and training creativity?

## **11.2. The Artist within – Applied e-Motion Focus Groups’ Analysis**

by Emil Ivanov Antonov, Zsuzsa Brinzanek

There were about 15, or so, people who answered the questions and participated actively in the Focus Groups’ discussions – all of them were trainers and helping professionals. Around half of them had longer work experiences and half of them were just beginners in this field of work. We found out that people with longer experiences spoke more clearly and in a more focused way about the three project methods’ capacity in burn-out prevention and rehabilitation, whereas, for the beginners it was more difficult to express their thoughts and remain concentrated on the topic of the focus group discussion.

Each of the three methods was mentioned by the participants as very impressive:

- Integral self expression, movement and dance therapy was mentioned by the participants as really helpful to increase their ability to express themselves in a non-verbal way, and even to see things through the eyes of others; to identify and work with their emotions, to become conscious about their body; for some of those, who attended the three project trainings it was mentioned as the most relevant method for professional development in terms of burn-out prevention and rehabilitation.
- Storytelling acted for many as a mind opening, or helping in the communication with other forms of art. The storyboarding method was mentioned as part of the storytelling techniques, helping people to express themselves in a more subtle and integral way.
- Humour Strategies and Clowning was mentioned as the best way to become open; clowning was mentioned also as a potential way to get in touch with one’s own feelings, when one has lost touch with herself/ himself, with his/ her feelings.

All 3 workshops were mentioned as really helpful in using non-verbal ways of communication.

The most powerful effects of the workshops – both on personal and professional levels – as mentioned by the trainer-participants:

- helped people to express themselves better;
- gave other ways of understanding (through movement, music, drawing, etc.)
- freed minds in order to find solutions for specific problems and situations;
- helped to be playful;
- increased creativity;
- supported being more connected to their body;
- taught people, that learning could happen not just traditionally (formally), but in different ways - through their lived experiences;
- made people more spontaneous;
- Encouraged people to try-out different ways of acting, or doing things in their profession and to use their own ideas...

All three methods were mentioned by the participants as being very useful for their personal and professional development, for instance, through improvement of their social skills and interpersonal communication. The combination of the three methods was mentioned as a way to lead a person to a higher level of relation with self and others – with fellow participants, or audience – by providing the capacity of reacting swiftly, in a flexible and adaptive way to complex situations.

Along with this, to the question which of the three methods was found to be more relevant, in terms of participants' professional environment, for the majority of the participants the answer was: "all of them". Their arguments were that different methods are helpful in different situations and for different aims.

The integration of all three methods was considered as very important: the methods could be mixed, could be used together. Even though a strong will was demonstrated to work with all three methods combined, some of the participants had their preferred method to work with.

Regarding burn-out prevention possibilities, the Focus group discussions showed that the participants were on different levels of knowledge, theoretically, as well as practically. Some of them knew about it before these trainings (i.e. through formal training, life experience, self-education, etc.), and others were provoked to pay attention to this topic just at the trainings. Some of them had knowledge of burn-out and of coping with it just theoretically (through formal training, or by reading articles), others had learned about the phenomenon through real work experiences (by working in hospitals, etc.), yet others had experiences in trying themselves to cope with burn-out, or help others cope with it.

Trainers and helping professionals with deeper proficiency could handle the experiences acquired during the project trainings in a more confident way. Most of them agreed on the importance of becoming more conscious about their own emotions and on the contention that these methods are strong tools in improving self-reflection, self awareness, by understanding our inner processes, by being able to change our perspectives, etc. In other words, by recognizing our own feelings, and by being more conscious about our actions, we can identify and separate ("protect") ourselves from outer problems, thus creating a space for ourselves to embark on a "healthier" manner of living and working. The three methods were identified as able to help professionals get back to themselves and their self-confidence – i.e. to be able to prevent and/ or help rehabilitate from a burn-out.

Some participants mentioned, that these non-verbal methods could help better than verbal ones, because "... verbal therapy keeps you stuck in your head... I just want to relate that this kind of therapy is much more effective for trainers." It was mentioned, that even though some people had knowledge about burn-out before these trainings, when they encountered the new project methods, they didn't know how to reflect on them, and how to deal with them. The project trainings experiences of the participants helped them find new ways of thinking and acting in their private and professional life. They helped them realize that being a helping professional is not just „a job" – it is



really important to have patience, to have creative ideas, and to be opened to the process of inspirational and creative inputs from self and others: „Creativity is like I can create something – so, if I do this, then it will have an effect on the world, and it changes a little bit. And I think burn-out is related exactly to a state of mind like “I don’t have any effect on myself, or on the world”. Maybe that’s the way, creativity can help...”

### ***11.3. The application of the methodology in the context of academic education***

by Katarzyna Czekaj-Kotynia

The methodology based on artistic methods can significantly enrich academic curricula and educational programs at various levels and areas of learning. This methodology may be efficiently incorporated into those academic curricula or into those particular courses which learning outcomes correspond largely to the learning outcomes achieved through work using artistic methods. It should be noted that the learning outcomes which are realized by this program are described in chapter ... of this publication.

Ability to integrate art-based methods to academic programs applies to particular fields of study preparing specialists in the area of pedagogy, andragogy, psychology, social work, health care and other faculties requiring the development of interpersonal skills of the students. For these faculties it is particularly important to provide graduates with the practical skills relating to:

- preventing burn-out,
- management own emotions,
- empathy development,
- responsible management of own personal and professional development.

In the context of the fields of study mentioned above, this methodology can be incorporated into the academic curricula in a various ways:

- as an integral part of curricula – in a form of separate module of teaching,
- as a separate element of curricula - in a form of independent subject, interpersonal workshop, free subject to choose,
- as an element of teaching process included as a particular academic subject.

It should be underlined, that the learning outcomes specific to the methodology based on artistic methods are related to a universal set of social, personal and interpersonal skills that are essential for the professional development of different professions (this refers mainly to the learning outcomes related to the counteracting of burn-out and personal entrepreneurship in the context of career self-management). Therefore the elements of the methodology may be incorporated into the curricula of almost all academic faculties in the context of subjects developing social skills of the students.

A practical example of the application of art-based methodology in the context of academic education might be the good practice applied at the pedagogy program delivered by Social Sciences Academy in Lodz. Since learning outcomes established for the training program implemented in Lodz in April 2016 proved to be largely consistent with the learning outcomes set for the course *Social competence* and the number of teaching hours for the subject was equivalent to the number of training hours, students were given the opportunity to obtain a course credit on the basis of participation in a training.

### ***11.4. The application of the methodology in the context of non-formal education***

The methodology can be also successfully incorporated into a various forms of non-formal education. Art-based methods may be a base for training programs and workshops aimed at helping various groups of professionals.

The training companies may incorporate this methodology as a new, attractive element of their offer addressed, for example to: psychologists, psychotherapists, coaches, teachers, social workers, health professionals. One can also adopt a set of elements of discussed methodology to the existing training and workshop offered to dedicated to various groups of professionals.

Consequently, as it was indicated in the case of academic education, also in the context of non-formal education, the issue of developing skills related to preventing burn-out and entrepreneurial approach to professional development and career creation is essential for people from different professions, not just those requiring ability to work in contact with people. For this reason, practical application of art-based methods in the context of workshops and trainings dedicated to a various subjects, also as a part of ongoing training programs, may increase their efficiency. For the participants of this workshops and trainings, it is an excellent way to improve and develop practical skills useful in professional work with people and in self-development, not only to collect theoretical knowledge and information.

A practical exemplify of the application art-based methodology in the context of non-formal education might be pilot activities. The short description of pilot activities can be found at the project website.

### ***11.5. Practical outcomes and benefits for academic and educational organizations from the implementation of the methodology***

The application of the art-based methodology as a component of the educational offer of academic education as well as the training organizations may have a positive impact on both: the commercial aspect of their functioning, and the quality of processes in the organizations. The most important benefits include but are not limited to:

- training for the trainers – improvement in professional skills of academic teachers, trainers, educators working with clients, students and course and workshops participants,
- support for organizational culture and work atmosphere by preventing burn-out among personnel,
- extension of educational offer of studies, trainings, workshops by a program aimed at a wide group of employees in different areas of the labour market,
- universal character of the programme and a wide range of trained competences allows, with a slight changes, to make the methodology easy to adapt to thematic trainings and workshops dedicated to various professional groups (as competencies such as creativity and the ability to prevent burn-out are important for each person active in the labour market),
- structure, content and methods of the programme make it convenient to avail in work with multicultural and trans generational training groups.

To sum up, it should be stressed that methodology based on the artistic methods may be widely transformed into formal and non-formal education and may significantly contribute to the development of personal and interpersonal skills of very broad group of employees from different areas and professional fields.

## **11.6. Recommendations on integration**

summarised by Martin Barthel

The following recommendations are drawn from the World Café style discussions that took place after the training in Poland. During that training, Training participants, led by the facilitator team, designed and implemented a two day workshop of integrated methodologies: storytelling, humour strategies and expression and dance therapy.

Recommendations can be grouped as follows, but are not strictly separated:

### **Recommendations for a trainer as a professional**

- Combining these three methods might lead to new/better results in one's work
- Combining methods challenges one as a trainer
- When designing a workshop with combined methods, it is important to have a clear understanding of the potential of each method
- It is crucial to accommodate methods and exercises to the specificity of groups and situations
- Being clear about the goal of the training process leads to better results and more fluent workshop
- Adopting methodologies potentials to group dynamics and levels of energy stimulates learning environment
- Being flexible and ready to improvise in changing situations helps facilitating the combined method training

### **Recommendations for designing a beneficial workshop for participants**

- Combining methods stimulates creativity and engages different parts of the brain
- Participants are different and combined methodologies engage diverse interests
- Combined methods keeps the participants interested and encourages to employ the whole personality

### **Recommendations for a trainer team working with combined methodologies**

- Make sure that all the facilitators know and understands the exercises and share each other's understanding and experiences if they differ
- Trust and respect for each other's expertise is crucial
- Build a team with different experts

### **Inspirations**

- *Use body language awareness and techniques as instruments for changing perceptions*
- *Use creative methods for initial group building*
- *Let participants explore methods, that are not their usual ones, but don't push them too hard*
- *Don't be afraid to try new teaching skills/unknown methods as a teacher*
- *Dare to risk and not follow methods but be balanced. Pay attention to security rules, to make sure that the exercises will have a good impact on the learners.*
- *Use your colleagues to experiment with new methods*
- *Take time to relax and find ways to enjoy your work*
- *Find new perspectives of old games*
- *A mistake can show you a new good way*
- *Show your emotions and stay authentic but do not let them take over*
- *Playing can show you new perspectives and cure*
- *Close the workshop with happy/good feelings*



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## **13. Appendix**

### ***13.1. The Artist Within Toolkit***

**by Kriszta Zsiday, Tibor Cece Kiss, Sophie Bouchbouk, Raffaele Messina, Martin Barthel**

The Artist Within Toolkit can be found as a separate document.

### ***13.2. The Artist Within DIXIT Cards***

**edited by Zsuzsa Brinzanek and created by participants of the project**

The Artist Within DIXIT Cards and rules of the game can be found as separate documents.