



## REPORT IMPACT ANALYSIS

### HEDA PROJECT

27 August 2024

HEDA - KA220-SCH - Cooperation Partnerships in School Education

#### Introduction:

The **HEDA (Human Europe Democracy Art) Project** is an attempt to develop a comprehensive methodology for teaching Citizenship Education in Secondary Schools through Art (Theatre-theatrical Techniques, Cinema, Painting, etc.). The idea is to cultivate and develop the abilities and sensitivities of young people in relation to their social behaviours and relationships, their awareness of their social and political rights but also their responsibilities as members of contemporary, democratic society based on humanitarian values. Although the emphasis has been on theatre, in fact, HEDA encourages teachers to use all forms of art to reach students and teach them about the importance of democracy for freedom and justice but also for their full democratic participation as citizens of Europe.

HEDA is as much a non-formal methodology as an approach to teaching democracy and citizenship through art, but it is also useful for teaching empathy and respect for fellow citizens, who might hold dissimilar ideas and come from different backgrounds. As a ten-step methodology or approach, it leads teachers through a process to select a piece of art that can mediate a discussion about a particular issue related to democracy, human rights and or citizenship. The method also provides teachers with insights into how they can research a particular artwork in order to better understand the historical and socio-economic issues behind it as well as providing them various exercises and games that they can use to deal with the artwork in the classroom. Finally, it encourages teachers to discuss and debate these issues with their class in an open and non-judgemental way. The steps of the methodology are:

Step 1: Searching for information about the issue

Step 2: Choosing a piece of art that can be used to connect to the issue

Step 3: Adapting the piece of art to meet the needs of the teacher and the class

Step 4: Highlighting the points of discussion with the class (research)

Step 5: Introduction of the lesson and discussion about its central concepts with the students

Step 6: Introduction of the piece of art to the class

Step 7: First readings of the text



Step 8: Working in an active way (exercises, games, etc...) with the piece of art

Step 9: Discussion and debate

Step 10: Evaluation

Six partner countries from Belgium, Greece, Italy, Poland, Serbia and Iceland participated in the HEDA project. The partners were required to hold a series of workshops with secondary school teachers, who then used the method in their classrooms to introduce issues to their students related to democracy, human rights and citizenship (their rights but also their responsibilities). The purpose of the impact analysis is to determine whether the method is adequate to teaching the above said objectives.

### **Background to the Research:**

As stated, a series of workshops were organized in the partner countries with secondary school teachers. During the partner workshops, teachers were taught the 10-step method. Although the emphasis in the manual is on ancient drama, teachers were free to choose between other art forms like short stories, poetry, lyrics to music, painting, sculpture, film, photography, etc... that they felt would be best able to mediate their learning objectives in their classrooms.

After participating in the workshops, the teachers were required to return to their classrooms and use the method in one or more lessons to broach the topics of democracy, human rights, citizenship, prejudice and discrimination, etc...with their students. After using the method in their classroom, they were then asked to complete a survey (impact analysis) that focused on their success in achieving their abovementioned learning objectives. Students were also asked to rate their experience and their teachers' use of the method in a different survey. The following number of teachers in partner countries participated in the workshops, and after implementing the HEDA method in their classrooms, took the survey. In Belgium, 26 teachers in the UNESCO affiliated International Educating Class programme; in Serbia, 57 secondary education teachers participated; in Poland, 51 teachers; in Italy, 23 teachers; in Greece, 60 teachers. Unfortunately, due to the series of eruptions of the Sundhnúkur volcano chain on the Reykjanes Peninsula between December 2023 and June 2024 and the evacuations of the town of Grindavík, we were unable to collect data for Iceland. In total, between the Spring of 2023 and early Winter 2024, the HEDA teachers reached 6,041 students and taught 707 lessons based on the HEDA method or approach.

As discussed, teachers and students were asked to respond to an online survey provided to them by the HEDA project. The first questions concerned demographic information of the participants and their students. The target audience of the project were students in secondary education between the ages of 14-17. The majority of the students fell within this age bracket at 77%. The social economic status (SES) of most students were low to middle income class. When teachers were asked "What is the overall percentage of vulnerable students in your



school?” Most teachers responded that the percentage of vulnerable students in their classroom fell below 20 percentile range.

### **Quantitative Research Teachers:**

The teachers were asked to select a work of art that could mediate issues connected to democracy, human rights and citizenship, but also prejudice and discrimination in their classrooms. Also of concern was the ability of the method to engage students in critical thinking and empathy. Although the main examples provided in the manual were from ancient Greek theatre, teachers were free to choose their own form of art. In the manual, teachers were provided with examples on how they could present the art and lead their students in discussions about the important abovementioned values and concepts. Although the examples in the manual focussed on ancient Greek theatre, the majority of teachers chose a painting or photography as works of art (visual and digital art) at 44%. This is probably due to the straightforwardness of the medium, the minimal amount of time it takes to research the background of the work and the relative ease it takes to engage students in an open-ended discussion. Textual forms of art were less popular, perhaps due to their more complex nature and the preparation time but also literary expertise needed for use of textual forms in the classroom. Only 15% of the teachers gravitated towards a theatre piece and 28% towards some piece of literature (short story, fairytale, poetry, etc..). Many of these were language teachers.

The teachers were asked to define three (3) main priorities for the learning objectives with their students. The majority of teachers considered the transference of knowledge as a main priority (40%) and critical-thinking as a second (20%) but also third priority (25%). Nevertheless, some teachers did prioritize Democracy (17%) and Human Rights (14%) as priorities for their teaching objectives. Interestingly, the vast majority of the students felt that they learned about the main objectives of the project, namely, Democracy, Human Rights and Citizenship, despite the fact that transmitting these values was not the priority of their teachers. Given the large number of students who themselves understood the objectives of the HEDA lessons to be focussed on Democracy, Human Rights and Citizenship, we can assume that the priorities of the teachers to transmit knowledge and critical-thinking actually helped to achieved the objectives of the project. That is, to transmit concern for Democracy, Human Rights and Citizenship in European Society through knowledge and critical thinking about the subjects.

After selecting an item to address a specific topic related to the goals of the project, most teachers (98%) felt that after research, they were well prepared to discuss the selected art work with their students. Although practically all teachers did research to understand their chosen artwork, slightly fewer searched for information that would be relevant to the life world of their students (87%). An even larger number of teachers from Italy ( 29%) and Greece (33%) did not search for age-relevant information relating to the topic/work of art. This might have been due to a limited amount of time that the teachers had to work with the material (e.g. many teachers



claimed that they were working under time constraints) or because they were teaching in a more traditional, i.e. formal, setting (e.g. some teachers claimed that they struggled to adapt their teaching style to a more non-formal mode). 81% of teachers adapted the chosen work of art to the educational and emotional level of their students, while 19% did not.

As stated previously, a total the HEDA teachers reached 6,041 students and taught 707 lessons. The majority of lessons were implemented in Civics and Citizenship classes at 37%. Next came lessons in Language (21%), Humanities (14%) and Fine Arts (11%). Fewer teachers used the method during religions/ethics (3%) or economics (2%) classes. Sciences or Mathematics lessons were not represented. Some teachers implemented the HEDA method with collaborative school projects at 7%. Most teachers used the method over several lessons ( least three), supporting the presumption that the method is perhaps more difficult to implement in fewer lessons (one or two lessons). Nevertheless, the majority of language teachers (29%) used one lesson to implement the method in their classrooms.

On a scale of 1 to 10, generally most teachers felt that they were able to execute the method successfully (8.2). Polish teachers (7.9) and Belgian teachers (7.7) less so. In Belgium this could be because most participants were younger, teachers in training with less classroom experience. When asked specific questions about their use and appropriateness of the HEDA method for their students, generally teachers felt that their students were involved and engaged in the lessons. Teachers felt that the students understood the concepts that they discussed and that these concepts were appropriate for their age group and the learning objectives set for their lessons. They felt that the chosen art works enhanced their teaching and classroom discussions related to the central topics of the lessons. The teachers provided the following responses:

To what extent were the students involved? 8.2 out of 10
To what extent were the central concepts of the lesson clear? 8.2 out of 10
To what extent do you have the feeling that the piece of art was appropriate and/or adequate to goals of the lesson? 8.7 out of 10
To what extent do you feel that the active exercises were appropriate and/or adequate to your objectives? 8.5 out of 10
To what extent do you have the feeling that the piece of art, combined with the class discussion, enhanced the understanding of the central concepts of the lesson? 8.5 out of 10

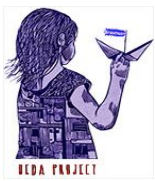


79% of the teachers coordinated their HEDA lessons with the official curriculum, while 21% did not take the official curriculum into consideration when preparing their lessons.

Generally, however, most teachers linked the lessons in some way to the school curriculum or some kind of activity that was related to it (57%). Although the method is ideally suited for longer school projects, fewer teachers integrated the HEDA method and choice of an art work into a school project (15%) or in collaboration with other teachers (12%). This could be because the methodology was introduced during the course of the school year and projects are often decided months in advance or before the school year begins. In other words, the timing of the workshops did not always afford teachers the opportunity to connect the HEDA method with an existing school project or tag onto one, except for Poland where a larger number of teachers integrated the method into a school project (39%) vs. an average of 6% amongst the other partners (Serbia, Belgium, Greece, Italy).

When the teachers were asked whether they needed to adapt or change something in the steps of the HEDA methodology to achieve their goals, many of the teachers claimed to have changed nothing (31%). Nevertheless at some stage, the majority of the teachers needed to adapt the methodology somewhere (69%). Where different steps were needed, the majority of the respondents claimed that they needed to adapt steps 1-3. Step 1 *Searching for Information* (10%), step 2 *Choosing a piece of Art* (15%) or step 3 *Adapting a piece of Art* (14%) at 39%. This potentially explains why a larger number of teachers opted for a painting or photograph instead of a more complex play, poem or short story that takes longer to do background research and to master for classroom discussions with students. Other areas were Highlighting points of discussion (6 %), Introduction of the lesson and explanation of central topics (8 %), First reading (7 %), Working in an active way with the chosen piece of Art (5 %), Debate and Evaluation (4 %).

Most teachers had a positive experience with the workshops and their implementation of the HEDA methodology in the classrooms. At least 91% of the teachers felt that they had expanded their professional network in some way. At least 65% of those improved their network within their school, strengthening and cementing their relationships with colleagues. 27% felt that the project helped them to establish connections with colleagues outside of school, of which 7% were international contacts. More significantly, thanks to the project, teachers felt that they had developed new competencies and learned new techniques and skills that they planned to use in their classrooms. 95% of all participants used some art-based methods that they had never used before. 90% used some form of collaborative or peer-learning that they had not previously used. Nevertheless, a lower number of teachers implemented some new form of digital learning or new ways of digital teaching at 72% and 75% respectively. This is not unusual since digital learning was not a focus of the project. In fact, teachers can apply the HEDA method without the use of digital



techniques. The HEDA method served to open up the horizons of teachers and 85% of teachers were willing to explore new learning methods outside of school. And 89% of teachers said that they planned to change their lessons and their ways of working in other classes and courses.

### **Open-ended Teacher Responses:**

For the most part, teachers considered their biggest success as ‘positively engaging their students in the subject matter’, while they used the HEDA method to understand and learn about issues surrounding democracy, human rights, citizenship. These are big, abstract concepts that are difficult to teach but also achieve high student engagement. As many point us, this is often even more difficult with more traditional, formal methods. In contrast, the non-formal HEDA method or approach provided teachers with a way to transmit knowledge while achieving greater engagement. For example, one teacher stated: “The fact that HEDA really united the students in the class, in the sense that they were the ones leading the class, and I, as the subject teacher, was side by side with them...” Some teachers were also proud of themselves for being open to changing their own teaching style thanks to HEDA. For them, their use of more non-formal collaborative forms of teaching helped them to realize “their classroom goals in a new and creative way”.

Challenges were, however, varied and help to nuance the overwhelmingly positive response to the HEDA-Method. Although the majority of teachers followed the 10-step method to a tee, by far the greatest challenge that most teachers faced was managing the entire 10-step process within a given timeframe. They complained of time constraints associated with trying to get through all of the steps. Some teachers felt that the level of preparation needed to fulfil the entire 10-steps in a relatively short amount of time was too much: “The biggest challenge, however, was achieving all the lesson objectives.” Or, “time is undoubtedly the biggest obstacle. The application of such practices is always at the expense of the course of matter.” This might mean that the method would be more effective with more time-pressured teachers if a more simplified version was offered as an alternative, especially when used as a single lesson. But it might also be easier when teachers gain more training and experience in using more non-formal arts-based techniques in the classroom. While some teachers experienced ‘using new teaching practices’ as their greatest success, others experienced this as their greatest challenge. They felt that it was a challenge to use arts-based and theatre practices as well as to “accept change”. The data does not, however, allow us to determine whether these more challenged teachers were older and perhaps more ‘set in their ways’, or whether they were younger with less experience. Further research could delve into the experience level of teachers vis a vis their ability to adapt to new situations and suggest more training in non-formal techniques.



Many of the teachers, who were happy with their own ability to use new teaching techniques, still found engaging the students in the process as a challenge. For example, one teacher stated: “I was challenged [by using theatre techniques], whether I would choose an appropriate one for the topic, the chosen work and the set goals and outcomes, and whether it would properly portray what I wanted the children to experience, learn, feel...” Obviously, this sense of challenge could be because they were using these techniques for the first time and with which they were unfamiliar. Given the seriousness of some of the issues, some teachers felt that the maturity level of the students posed a greater challenge to achieving their learning objectives. “At times the hormones of adolescence—impulsivity and expected immaturity—influence the process. But with the interventions of the teacher, it is easily collected.” Some teachers explained difficulties with behaviour management in this way: “Returning the students to the discussion after the completed exercises [was not easy], especially when it entertained them and created a good atmosphere. So, [afterwards] it was a little more difficult to concentrate and lead the conversation.” Once again, the level of teacher experience and training could potentially mitigate those challenges, reinforcing the need for more training in non-formal and arts-based techniques either inside or outside of teacher training programmes.

Another challenge that teachers faced was bringing the process to a clear resolution – at least from the teacher’s perspective. One teacher felt that it was difficult to get the students to draw the final conclusions after the discussion (Step 9). This might be where teachers need to learn how to accept that there are just some issues where a clear resolution is not always easy or straight-forward and maybe even impossible. Some issues related to ethics and morality might always remain shrouded in ambiguity and the most teachers can do is to plant seeds which will only come to fruition later in a student’s life. In this sense, teachers need to be open to the perspectives of students who might bring something new to the table that teachers never considered before. They need to also realize that they might not always be ‘right’ and can learn. The HEDA method is an ideal approach to do that.

Nevertheless, when faced with challenges, most teachers were flexible and able to adapt their lessons to meet those challenges. The main strategies that they employed were located at the beginning of the process, that is, to change the artwork with which they began (majority), e.g. to a picture or photograph, or to just ‘go with the flow’ and see where the process led. Some teachers ceded more control to the students instead of trying to control the whole process themselves and reign them in.

### **Quantitative Research Students:**

Virtually all of the students (99%) experienced the HEDA method as different than their normal type of lessons. 39% said that the lessons were ‘a lot’ different and 46% said that



they were fully or totally different (85%). The fact that this difference was experienced positively is confirmed by their level of enthusiasm. Most students experienced more positive levels of enthusiasm (96%) during the HEDA lessons. When students were then asked to rate their level of enthusiasm during the HEDA lessons from – 5 for the least amount of enthusiasm, to + 5 for the greatest amount of enthusiasm, 70% of all students experienced the greatest levels of enthusiasm at + 4 and + 5 levels. Although a few students experienced negative emotions during the HEDA lessons, the vast majority of students experienced positive emotions at 88%. The students expressed that they felt the positive emotions of happiness (13%), gladness (18%), satisfaction (18%) as well as amazement (14%) and surprise (14%). The majority of the students were engaged by HEDA's active (47%) and creative (49%) non-formal format of teaching in comparison to the more traditional and formal formats with which they were familiar. The positive experience of the more non-formal format explains to some extent the students' positive experience with the HEDA method. It also underlines the effectiveness of more non-formal and collaborative types of teaching and learning to achieve more formal learning objectives and goals in the classroom. In this sense, the HEDA method engaged students more fully than their traditional lessons about similar subjects and this should give educators pause to reflect upon whether they should integrate more non-formal methods into their teaching styles.

As discussed, the goals of the HEDA project was to teach about the values and importance of democracy, citizenship and human rights in and for European society. Hence, the HEDA method and more non-formal formats of teaching and learning are potentially an important way to transfer these values to young people in Europe. When the students were asked to what degree they learned about the said objectives of the HEDA project, they gave the following responses: 81% of the students claimed that they learned a lot or fully about Democracy and Citizenship respectively. 91% of the students said that they learned either a lot or fully about Human Rights. With respect to social emotional learning (SELs), the students' reinforced the success of the method to not only transfer an understanding of democracy, citizenship and human rights, but also the ability of art-based education and collaborative learning to enhance students' social and emotional learning. 87% of the students claimed that their cooperative and social skills improved thanks to their experience; 82% felt that their problem-solving skills improved and 85% claimed that their ability to think critically (critical-thinking) was enhanced.

### **Open-ended Student Responses:**

Students were also asked open-ended questions (66, 67, 68) about their experiences during the HEDA lessons. These responses provide some insight and serve to further nuance to the results of the quantitative data.





**Question 66** asked students to provide a general reflection on their feelings during their classroom experience. Many of the HEDA-exercises involved **Dramatization and Acting**. The students enjoyed embodying characters, creating scenes and improvising dialogues. They found value in role-playing and expressing themselves through acting. Some even discovered their talent in this area. Students highly appreciated **Group and Teamwork** (Collaborative Learning) of the HEDA exercises that involved cooperation, communication and coordination within their teams. They enjoyed creating ideas together and found group discussions beneficial to learning how to navigate conflict and differing opinions. Unlike traditional and more formal forms of teaching and learning, HEDA promotes **Creativity & Imagination**. The students enjoyed creating associations, generating creative ideas, and using their imagination in various tasks assigned to them and their teams throughout the HEDA process. During Step 9, students engaged in **Debates and Discussions**, which helped them to develop and strengthen their critical-thinking skills. In comparison to traditional learning, they appreciated the opportunity to more freely express their views, argue their beliefs and understand different perspectives without feeling judged or negatively evaluated. Students appreciated the learning aspect of the activities and gained **new knowledge** about important and prescient topics, finding the lessons informative and enlightening. They felt that they gained new **awareness** about various realities, causing them to **reflect** deeper. With this new knowledge and form of learning, students began to gain a more profound **understanding** of the complexity of European society and the role that democracy and human rights play within it. They also learned how to better **empathize** with the different perspectives and backgrounds of their peers. Finally students just enjoyed the HEDA lessons and exercises and had a lot of fun, underlining the idea that when one enjoys learning and is passionate about something, one learns more and better. Overall, the activities were a positive and enriching experience for the students, fostering greater levels of creativity, collaboration, critical thinking, and empathy. Furthermore, the students appreciated the opportunity to express themselves, work with others and explore various topics in greater depth but without the feeling that they were being forced into a particular direction or response. The activities also sparked greater awareness and reflection on important societal issues.

**Question 67** requested that students reflect on the challenges that they experienced during the lessons. The students found it challenging to bring together what they initially understood as ‘incompatible’ ideas as well as involve all of their peers in the process. Furthermore, given their age and maturity levels, many of students found it difficult to express their feelings and show emotions during the acting exercises, especially in front of others. They found it hard to act out certain roles, which sometimes led to discomfort or embarrassment. Debating was another challenge as it required them to look at a situation and/or issue from several different angles, research it and then defend a point of view with which they might not necessarily agree. They found this particularly difficult when they felt that they had to defend something in front of a larger group of peers, who held a different opinion. Interestingly and although they felt that the HEDA method was both creative and imaginative, they did find it a challenge to adapt to the



more free and open arts-based method vs. more formal and traditional methods of teaching and learning to which they were familiar.

Non-formal learning required them to be open to a different mind-set and attitude towards learning by pushing them to work in groups and jointly find solutions in a more collaborative process. In this sense, they were forced to step out of their comfort zones. Despite these challenges, however, the students found the activities rewarding. They learned new things, gained a better understanding of global problems, and developed skills like teamwork and acting. In conclusion, the HEDA-teaching activities presented a unique set of challenges for the students that paradoxically also provided opportunities for personal growth. Their participation enhanced their learning, fostered creativity, empathy, and critical thinking through social interaction. The students learned to adapt to new circumstances, respect differing opinions, and express their thoughts and feelings more confidently. They also became more aware of their own prejudices and stereotypes and learned the importance of equality and freedom.

**Question 68** asked the students to provide advice to their teachers going forward. As discussed, students appreciated the creative and engaging new teaching methods like group projects, acting, researching the background of topics but also the structured debates and unstructured discussions. They would like for their teachers to incorporate more non-formal teaching and learning methods in their classrooms in the future.

They felt that participation in the HEDA project increased their motivation to learn and suggested to their teachers to continue to look for more innovative and less traditional ways to challenge and motivate them. The HEDA method also gave their teachers an opportunity to listen to their students and show respect for their differing opinions and perspectives. The students felt respected by their teachers and this respect provided them with more self-confidence to express their opinions and motivation to learn. They felt that although teachers should be consistent, they should also continue to be more flexible and open to new and innovative teaching methods like HEDA. Because students were, for the most part, not used to non-formal methods of learning, and given their age, sometimes classroom behaviour got out of hand. Students felt that peer misbehaviour diminished their experience and encouraged teachers to not always 'go with the flow' and impose a bit more discipline during sessions. In conclusion, students value creativity, engagement, motivation, flexibility and respect, but also discipline and consistency in teaching. They believe that these combinations can enhance their learning experience and suggest that their teachers should incorporate these elements in their future teaching methods.



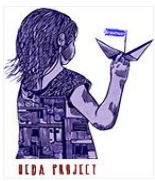
## Conclusions:

In conclusion, the HEDA method as a ten-step, non-formal and collaborative process was successful in transmitting knowledge about and the values associated with democracy, human rights and citizenship in European society to secondary school students (ages 14-17) in partner countries. Nevertheless, and although most of the teachers in the study carefully followed the 10-step method, they did so a little difficultly. Most classroom teachers are overworked and overwhelmed and do not have the time to prepare and then execute a totally new ten-step method during the regular academic year on top of trying to accomplish their teaching objectives upon which they themselves are evaluated. Hence, many of the teachers saved time at the beginning of the process (steps 1-3) by finding and researching another work of art than the one originally intended. Given the fact that most teachers used some visual or digital medium (e.g. picture or photography), we can assume that many teachers moved from more complex textual art forms (e.g. theatre, poetry, short stories or lyrics...) where more research and preparation time is needed to master the material and implement it in their classrooms. to Visual art forms are more straight-forward and open-ended, where teachers are required to do less research and spend less time in preparation in order to implement them in the classroom.

This is a bit disappointing because students can also greatly benefit from studying and interpreting non-visual forms of art as well and visual art. It's possible that the simplification of the 10-steps, but also providing more training in non-formal modes of teaching could improve the perceived difficulties of textual art forms. Furthermore, methods like strength-based learning could be implemented during the 'research' phase of the HEDA process to supplement teachers' own research that might be too time consuming.

In general, given the multiple steps that both teachers and students need to go through in order to complete the process, the HEDA method is probably more suited for longer term collaborative projects within schools or subject matters where teachers that have more flexibility to reach their teaching objectives dictated by their school system. That is to say, the HEDA method requires more lessons (two or more) to adequately deal with the work of art and perhaps even more lessons (three or more) when more textual forms of art like stories, poetry, lyrics, drama, etc... are chosen. HEDA could be an ideal way to deal with required literature in language or literature courses, where more time is allotted for a specific work. It could be that going forward that teachers, who have more flexibility and are not overwhelmed with requirements, would more readily consider HEDA – especially since non-formal methods like HEDA could actually help them to achieve their objectives.

When laying out their objectives, most teachers asserted that their primary objective was to transfer knowledge and improve the critical thinking of their students. Critical-thinking is a challenge of for many teachers and one wonders if traditional forms of teaching (standing in front of the class and lecturing) are adequate to the job in contemporary society where young people are attached to their smart phones and social media. Fewer teachers, however, explicitly



stated that their objective was to teach about the main objectives of the project, namely, transferring the values of democracy, human rights and citizenship education, but also social emotional competences like empathy and cooperation. Nevertheless and despite this, most students resoundingly claimed that they learned about and gained a greater understanding of the project's main objectives. Furthermore, students felt that they learned important social and emotional skills like critical thinking, empathy, collaboration and negotiation in teams, etc... This perhaps says that when teachers aim to transfer knowledge with specific goals in mind, then, they succeed. This also speaks a bit to current debates in education about knowledge transference vs. skills/competences. These two objectives are not mutually exclusive, especially when using non-formal methods of education.

Unlike formal forms of teaching, where the teacher is the authority figure and stands in front of the class 'imparting' his or her knowledge, non-formal forms of education democratizes education in that they are more student-focussed, where the student takes a more active role and responsibility for their learning. The teacher is less authoritarian and more authoritative as a midwife or coach of the students' learning and gaining of knowledge. This doesn't mean that knowledge is less important only that it is transmitted differently in a less traditional way. Students' opinions and perspectives become an important factor in the learning process.

During the HEDA project we saw that the students became highly motivated and enthusiastic about the material that they were given when they felt that they had a stake in their own learning processes, and when their perspectives and opinions were respected. There is a lot of evidence that suggests that when students are engaged – as the HEDA students were – that learning is enhanced. This bears out from the fact that when students were asked about what they learned, they confidently relayed the objectives of the HEDA project, namely, democracy and human rights. Citizenship was not specifically mentioned, but we can assume that students understood citizenship within the larger framework of democracy and human rights and their need for them to take responsibilities for protecting these values in their countries.

Finally, the HEDA project was very successful in delivering on the objectives that it intended to deliver : the transfer the knowledge and values about democracy and human rights to young people in Europe. But we shouldn't underestimate the value of the non-formal method to increase student enthusiasm (enjoyment), engagement and motivation to learn about these more abstract concepts. We would highly recommend the method specifically for European schools to teach European values, but also more non-formal and collaborative forms of teaching and learning to teachers of students in secondary education.

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