2023-1-HU01-KA210-SCH-000152236 - Get Away From The Screens, Be With Nature: Play and Discovery in Children's Lives

Evaluation report of 2nd mobility

This evaluation report presents the results of the second international mobility, **“**Detox: Creative Art Events,” implemented within the framework of the project. The mobility focused on the use of creative, art-based activities as pedagogical tools to reduce excessive screen use, support students’ emotional well-being, and strengthen offline engagement through meaningful artistic experiences.

The evaluation is based on a structured input (pre-mobility) and output (post-mobility) questionnaire, designed to assess changes in participants’ knowledge, confidence, and pedagogical readiness. The questionnaires examined teachers’ understanding of screen addiction, their ability to apply creative and artistic methods in educational practice, and their confidence in using art-based activities to support motivation, emotional expression, and group engagement.

The analysis follows a question-by-question structure, comparing participants’ responses before and after the mobility and interpreting the observed changes in a qualitative and quantitative manner. Particular emphasis is placed on the practical applicability of art-based learning, the role of creativity in digital detox processes, and the extent to which participants feel prepared to integrate the learned methods into their own institutional contexts.

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Question 1

Input: "I am familiar with the psychological and behavioral signs of screen addiction."

Output: "I now have a deeper understanding of the causes of screen addiction and the pedagogical methods to address it."

The input questionnaire results show that at the beginning of the mobility, participants' self-reported familiarity with the psychological and behavioral signs of screen addiction was moderate and not yet consistent across the group. All 16 participants responded to this item, providing a complete baseline dataset. The distribution of answers indicates that 5 participants selected "Disagree," 8 participants chose "Neutral / somewhat agree," and only 3 participants selected "Agree," while no one selected "Strongly agree." This pattern suggests that, although the topic of screen addiction was clearly relevant in participants' professional contexts, many participants still lacked stable confidence in recognising concrete psychological and behavioural symptoms. The high number of neutral responses reflects an initial situation where participants had partial awareness, but their understanding was not yet systematic or fully developed.

The output questionnaire results demonstrate a clear and measurable improvement by the end of the mobility. The output statement expands the focus from recognising signs to developing deeper understanding of the causes of screen addiction and the pedagogical methods that can be used to address it. Again, all 16 participants responded. The responses shifted strongly in a positive direction: only 1 participant selected "Disagree," 4 participants selected "Neutral / somewhat agree," 8 participants selected "Agree," and 3 participants selected "Strongly agree." Compared to the baseline results, the decrease in disagreement and neutrality, combined with the rise in agreement and strong agreement, clearly indicates that participants finished the mobility with a more confident and structured understanding of the topic.

When comparing the input and output results, a realistic and consistent development pathway can be observed. The baseline situation was characterised by uncertainty and fragmented knowledge, shown by the dominance of neutral responses (8/16) and a relatively high level of disagreement (5/16). By the end of the mobility, positive responses became dominant, with 11 out of 16 participants expressing clear agreement (8 "Agree" + 3 "Strongly agree"), and negative responses almost disappearing (from 5 down to 1). This shift supports the conclusion that the mobility had a strong pedagogical impact in strengthening participants' understanding of screen addiction—not only in terms of identifying signs, but also in terms of interpreting causes and recognising appropriate educational responses.

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Question 2

Input: "I am able to recommend alternative activities that help reduce students' screen time."

Output: "I have learned new creative art-based methods that help reduce students' screen time."

The input questionnaire results show that at the start of the second mobility, participants' confidence in recommending alternative activities to reduce students' screen time was present, but still somewhat mixed across the group. All participants answered this item (16/16 responses), and the distribution suggests a moderate baseline level. In the input results, 7 participants selected "Agree," 7 participants selected "Neutral / somewhat agree," and 1 participant selected "Disagree." This means that while nearly half of the group already felt capable of recommending alternative offline activities, an equally large proportion remained uncertain, indicating that practical ideas, examples, or structured approaches were not yet fully consolidated for everyone.

The output questionnaire results demonstrate a clear development by the end of the mobility, especially because the output statement directly refers to *new creative art-based methods* rather than general alternatives. Again, all participants responded (16/16 responses), and the shift toward positive responses is strong and measurable. In the output results, 9 participants selected "Agree" and 5 participants selected "Strongly agree," while only 1 participant remained "Neutral / somewhat agree" and 1 participant selected "Disagree**."** This means that 14 out of 16 participants ended the mobility with a clearly positive response, confirming that the programme helped most participants feel they had actually learned usable creative methods that can support screen-time reduction.

When comparing the input and output results, the most visible change is the reduction of uncertainty. While the input data contained a high number of neutral responses (7/16), this dropped sharply in the output questionnaire (1/16). At the same time, strong confidence emerged: *"Strongly agree"* responses appeared only after the mobility (5/16), indicating that several participants reached a higher level of certainty regarding the practical value and transferability of the methods learned. Although one disagreeing response remained both before and after the mobility (1/16 in each case), the overall pattern shows that the dominant group trend moved toward agreement and stronger readiness.

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Question 3

Input: "I confidently use creative artistic activities in my teaching practice."

Output: "I am more confident in planning and implementing art-based learning activities."

The input questionnaire results indicate that at the beginning of the mobility, participants' self-reported confidence in using creative artistic activities in their own teaching practice was generally positive, but not yet fully consistent across the whole group. All 16 participants responded to this item, which provides a complete baseline dataset. The distribution shows that 7 participants selected "Agree," 8 participants selected "Neutral / somewhat agree," and 1 participant selected "Disagree." This pattern suggests that many participants already had some experience with creative activities, but for a large part of the group this confidence was not fully stable. The high number of neutral responses indicates that several teachers may have used artistic elements occasionally, yet they did not necessarily feel fully prepared to apply them regularly or with clear methodological structure.

The output questionnaire results demonstrate a clear improvement by the end of the mobility. The output statement shifts the emphasis from simply "using" creative artistic activities to being confident in *planning and implementing* art-based learning activities. This is an important distinction, because it reflects a deeper level of pedagogical competence: structured preparation, purposeful implementation, and the ability to integrate art-based methods into teaching practice in a consistent and intentional way. In the output results, all 16 participants answered again, and responses moved strongly toward positive categories: 8 participants selected "Agree," 6 participants selected "Strongly agree," and only 2 participants remained "Neutral / somewhat agree." Notably, no respondents selected "Disagree" in the output questionnaire.

Comparing the input and output results, the most important change is the shift away from uncertainty toward confident, implementation-oriented readiness. While the baseline included 8 neutral responses and even 1 disagreeing response, the output results show that neutrality decreased significantly (from 8 to 2) and disagreement disappeared completely (from 1 to 0). At the same time, strong agreement emerged as a clear indicator of competence growth: 6 participants selected "Strongly agree" after the mobility, showing that the programme not only improved general confidence, but helped participants reach a higher, more secure level of readiness.

The results suggest that the mobility helped participants move from occasional or uncertain use of artistic activities toward clearer competence in planning and implementing art-based learning experiences—an outcome that directly supports the mobility's core objective of promoting creative, offline educational alternatives to excessive screen use.

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Question 4

Input: "I can use art (drawing, crafts, painting) as a motivational and therapeutic tool."

Output: "I am able to use art activities as a tool to boost students' motivation."

The input questionnaire results show that, at the beginning of the mobility, participants' perceived ability to use art (such as drawing, crafts, or painting) as a motivational and therapeutic tool was present, but it was not yet fully confident or stable across the entire group. All 16 participants responded to this item, providing a complete baseline dataset. The responses were distributed as follows: 7 participants selected "Agree," 7 participants selected "Neutral / somewhat agree," and 2 participants selected "Disagree." This pattern suggests that while almost half of the group already felt capable of using art in a supportive educational way, a similarly large proportion remained uncertain, and a small group did not yet view themselves as prepared to apply art for motivational or therapeutic purposes. This baseline indicates that many participants may have associated art activities mainly with creativity and expression, but not all of them felt confident in using these tools intentionally to influence students' motivation, emotional state, or engagement.

The output questionnaire results demonstrate a clear improvement by the end of the mobility, focusing more specifically on motivation as a concrete pedagogical goal. Again, all 16 participants responded, and the overall distribution shifted in a positive direction. The output results show that 9 participants selected "Agree" and 5 participants selected "Strongly agree," while only 2 participants remained "Neutral / somewhat agree." Importantly, there were no "Disagree" responses in the output questionnaire. This indicates that the mobility strengthened participants' readiness to use art activities not only as creative tasks, but as a purposeful method for increasing student motivation and engagement—an outcome strongly aligned with the programme's core focus.

Comparing the input and output results, the strongest measurable development can be seen in the reduction of uncertainty and disagreement. While the input data included 7 neutral responses and 2 disagreeing responses, the output results reduced neutrality significantly (from 7 to 2) and eliminated disagreement completely (from 2 to 0). At the same time, strong confidence emerged as a new element: 5 participants selected "Strongly agree" after the mobility, which was not present at baseline. This indicates that several participants reached a more secure level of competence and clarity regarding the motivational value of art-based activities.

Overall, Question 4 confirms that the mobility supported participants in developing a more intentional pedagogical use of art activities. Participants moved from partial confidence and uncertainty toward a stronger belief in art-based methods as practical tools for boosting students' motivation—an important step in building engaging, offline alternatives that can help reduce reliance on screen-based activities in daily educational practice.

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Question 5

Input: "I know how to support students' self-expression and emotional well-being through artistic activities."

Output: "I can more effectively support students' emotional expression and creativity through artistic activities."

The input questionnaire results indicate that, at the beginning of the mobility, participants' perceived ability to support students' self-expression and emotional well-being through artistic activities was present, but still not fully consistent across the group. All 16 participants answered this item, providing a complete baseline dataset. The distribution of responses shows that 6 participants selected "Agree," 8 participants selected "Neutral / somewhat agree," and 2 participants selected "Disagree." This pattern suggests that while a part of the group already felt capable of using art as a supportive tool for emotional development, many participants were still unsure about how confidently and effectively they could apply such approaches in real educational situations. The high level of neutrality indicates that participants may have recognised the potential of artistic activities for emotional support, but they may not have had enough concrete experience, structure, or methodological clarity to apply them with confidence.

The output questionnaire results demonstrate a clear positive shift by the end of the mobility. The output statement maintains the same thematic focus but reflects stronger competence by emphasising a more effective ability to support emotional expression and creativity through artistic activities. All 16 participants responded again, and the results show that confidence increased significantly: 9 participants selected "Agree," 6 participants selected "Strongly agree," and only 1 participant remained "Neutral / somewhat agree." Importantly, there were no "Disagree" responses in the output questionnaire. This indicates that after the mobility, participants not only gained knowledge, but also felt more capable of applying art-based practices as meaningful tools for emotional expression, creativity, and student well-being.

When comparing the input and output results, the most measurable change is the strong reduction in uncertainty and the emergence of higher-level confidence. Neutral responses dropped from 8 participants in the input to only 1 participant in the output, which suggests that most participants moved beyond a "partly yes, partly unsure" position. Disagreement also disappeared entirely (from 2 to 0). At the same time, strong agreement became a dominant feature in the post-mobility results, with 6 participants selecting "Strongly agree." This shows that the mobility supported a deeper and more stable competence development, rather than just a small, superficial shift.

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Question 6

Input: "What would you do if a student spends most of the day playing video games and refuses to participate in offline activities?"

Output: "What percentage of the methods learned during the mobility do you plan to apply in your institution?"

As this was an open-ended question, it did not measure agreement levels, but instead captured how participants would react in practice, what type of intervention steps they considered relevant, and how structured their problem-solving approach was before the mobility. The scenario highlights not only excessive screen use, but also a deeper motivational barrier, as the student rejects offline engagement altogether. This makes it a complex pedagogical issue that typically requires more than simple restriction, and instead calls for gradual motivation building, emotional understanding, and realistic alternatives that can reconnect the student with non-digital routines.

The output questionnaire shifts the focus from describing an intervention plan to evaluating implementation intention in a more measurable format. The percentage-based response format encourages participants to reflect realistically on how much of the mobility's content they consider applicable in their everyday professional environment, taking into account institutional conditions, time constraints, student needs, and available resources.

Comparing the input and output perspectives, Question 6 reflects a clear development pathway aligned with the overall mobility logic. The input item captures baseline readiness to respond to problematic screen-related behaviour through professional judgement and intervention planning. The output item then captures a more outcome-focused aspect of professional growth: whether participants feel they have gained enough practical, art-based and creative methods to transfer them into real institutional settings.

Overall, Question 6 supports the conclusion that the second mobility did not only raise awareness of screen addiction as a behavioural issue, but also encouraged participants to move toward concrete and institutional-level implementation. The link between the input scenario and the output implementation question demonstrates that participants were guided from problem recognition to solution-building, with a strong emphasis on creative, art-based approaches as realistic and motivating alternatives to excessive video gaming and screen-based routines.

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Question 7

Input: "How would you handle a situation where half of the group does not want to create or engage in an art-related task?"

Output: "Which methods will you apply first in your teaching practice?"

The input questionnaire results for Question 7 provide valuable qualitative insight into participants' baseline preparedness for managing resistance and uneven participation during art-based learning activities. The scenario described—where half of the group is unwilling to create or engage in an artistic task—reflects a realistic challenge in creative education, particularly in non-formal and experience-based settings. Such reluctance can stem from lack of confidence, fear of judgement, low motivation, discomfort with creative expression, or the perception that art-related tasks are "not for everyone." Because the input item is open-ended, it captures not only participants' practical intervention ideas, but also their ability to think in terms of inclusion, emotional safety, group dynamics, and flexible adaptation of tasks. At baseline, this question therefore reflects how teachers would respond to resistance in a way that keeps the learning process constructive and supportive.

The output question shifts from problem-handling to practical implementation choices. By asking participants which methods they will apply first in their teaching practice, the output item highlights transferability and priority-setting. This approach is particularly meaningful in the context of a creative art-based mobility, because it reveals which methods participants found most realistic, effective, and immediately usable.

Comparing the input and output perspectives, a clear and coherent development pathway can be observed. The input question focuses on managing reluctance and participation barriers, while the output question focuses on selecting and prioritising the methods learned during the mobility. Together, they reflect a shift from reactive problem-solving toward proactive planning. This change is important because it suggests that the mobility supported teachers not only in thinking about how to deal with resistance, but also in building a structured toolkit of art-based methods that they consider suitable for immediate use in real educational pra

Question 8

Output: "To what extent has the mobility contributed to your professional development?"

Based on the output responses, participants expressed a generally positive evaluation of the mobility's impact on their professional development. The pattern of answers indicates that the programme was perceived not only as informative, but also as practically useful and competence-building. This finding is consistent with the overall learning structure of the second mobility, which combined theoretical understanding with hands-on creative activities and reflective practice. As a result, participants were able to link what they learned to real educational contexts, and to recognise the mobility as a meaningful step forward in their pedagogical confidence and methodological repertoire.

In the context of an art-based screen detox mobility, professional development can be interpreted in several interconnected ways: gaining deeper conceptual understanding of screen addiction, strengthening teachers' ability to engage students through creative offline alternatives, improving classroom motivation and inclusion, and expanding tools for supporting emotional well-being and self-expression.

Question 9

Output: "List three new artistic techniques or methods that you will immediately integrate into your work."

All participants responded to this question (16/16), and each respondent listed three techniques, resulting in a total of 48 mentioned methods/ideas. This is a strong indicator of immediate transferability, as it shows that the mobility did not only provide inspiration but also equipped participants with a concrete set of art-based tools that they considered directly usable in their everyday educational practice.

The content analysis of the responses reveals several recurring method clusters. One of the most frequently mentioned techniques was "creative collage," which appeared in 5 responses (5/16). This suggests that collage-based activities were perceived as highly adaptable, easy to implement, and practical across different age groups and learning contexts, making them a strong "first step" technique for participants when returning to their institutions.

Another clearly recurring method group was related to relaxation-focused artistic tasks, mentioned in 4 responses (4/16). This reflects that participants did not only focus on creativity as an educational goal, but also recognised the value of art-based activities as calming and supportive practices. In the context of screen detox, this is highly relevant, as such activities can help counterbalance digital overstimulation with slower-paced, emotionally safe, offline experiences.

A similarly strong theme was the use of drawing and art tasks to support emotional expression. Across the dataset, "emotion-expression drawing" and closely related formats appeared in 4 responses (4/16). This indicates that participants increasingly viewed artistic activities as tools for emotional processing and self-expression, not simply as creative classroom tasks. This outcome aligns well with the mobility's core focus, which connected screen addiction awareness with emotionally supportive and non-verbal pedagogical approaches.

Movement-based creativity was also strongly present. "Creative movement activities/tasks" were mentioned in 5 responses (5/16), suggesting that participants valued methods that combine physical activity with creative expression. This is an especially meaningful result for a screen detox mobility, since such activities offer an active, embodied alternative to passive screen engagement and can help restore motivation, participation, and real-life social interaction.

In addition, several participants highlighted collaborative forms of creation, with different "collaborative creation/creations" formulations appearing in 4 responses (4/16). This shows that participants did not only focus on individual artistic techniques, but also on methods that strengthen group connection, peer cooperation, and community-based learning—elements that are essential for engaging students in offline activities and supporting healthier routines.

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Finally, responses also included hands-on, workshop-style and craft-based methods. “Experiential workshops” appeared in 2 responses (2/16), and handcraft-related methods also appeared across several individual responses. This demonstrates that participants valued practical, tactile activities that can be easily integrated into school settings and that naturally support attention, engagement, and offline involvement.

Overall, Question 9 provides strong qualitative evidence that the mobility achieved high practical relevance. Participants did not respond with general impressions, but with concrete methods they plan to integrate immediately. The dominance of techniques such as creative collage, relaxation-based art tasks, emotional expression drawing, creative movement activities, and collaborative creation confirms that participants understood art-based learning as a multi-functional pedagogical tool: it supports motivation, emotional well-being, group cohesion, and meaningful offline engagement. This directly reflects the mobility’s key objective of using creative art-based activities as realistic alternatives to excessive screen use within educational practice.

Question 10

Output: “What do you consider to be the greatest pedagogical and professional achievement of the programme?”

All participants provided a response to this final reflective question (16/16 responses), which makes it a strong qualitative closing indicator of how the programme was perceived in terms of professional and pedagogical impact. The answers clearly show that participants were able to identify concrete achievements and personal takeaways, rather than giving vague or purely general feedback. This suggests that the mobility produced recognisable outcomes that participants could connect to their everyday professional practice.

A dominant theme in the responses was the integration of art into teaching practice, which appeared explicitly or implicitly in a large proportion of the answers (8/16 responses). Participants highlighted that one of the most important achievements was learning how to use art not as an occasional creative task, but as an intentional educational tool that can be built into teaching structures. This result is especially significant in the context of the mobility, because the programme was designed to strengthen creative offline pedagogy as a response to screen-related challenges.

A second strong achievement category was related to supporting students’ emotional development and self-expression through art, mentioned in 6/16 responses. Several participants described their greatest gain as learning techniques that help students express emotions, develop creativity, or feel emotionally safer and more engaged. These reflections confirm that the mobility strengthened participants’ understanding of art-based learning as more than “making something nice”: it was recognised as a method for emotional support, student well-being, and deeper pedagogical connection—key elements when addressing screen addiction and behavioural withdrawal.

Another clearly visible outcome was the programme's contribution to screen-time reduction and digital detox awareness through art-based alternatives, directly mentioned in 4/16 responses. These answers demonstrate that participants linked the mobility's creative content to its core aim: offering meaningful, motivating offline activities that can replace or reduce students' reliance on screens. This reflects a clear transfer from programme content to real educational relevance. In addition, some responses described broader professional achievements such as new practical tools and creative teaching strategies (4/16 responses) and the acquisition of new perspectives on student motivation and engagement (3/16 responses). These points reinforce that participants did not experience the mobility as purely theoretical; instead, they perceived it as directly strengthening their teaching competences and their ability to design more engaging learning environments.

Overall, Question 9 confirms that participants perceived the programme's greatest achievement as a combination of practical method acquisition and deeper pedagogical rethinking. The responses show that teachers left the mobility with stronger capacity to integrate creative, art-based methods into everyday teaching, while also recognising the emotional and motivational value of these tools for addressing screen-related challenges. This makes the question a strong concluding element of the evaluation report, because it captures professional impact in participants' own words and confirms that the programme resulted in meaningful and transferable pedagogical development.

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Summary

The evaluation results of the second mobility show a clear positive development in participants' knowledge, methodological confidence, and pedagogical readiness. While the input questionnaire indicated that participants were aware of the relevance of screen addiction and creative education, their confidence in applying art-based methods was initially uneven and often limited.

By the end of the mobility, the output results demonstrate that participants gained a deeper understanding of screen addiction and its pedagogical implications, and felt more confident in using creative and artistic activities as effective alternatives to screen-based engagement. Participants reported increased readiness to apply art-based methods to support motivation, emotional expression, and students' well-being, as well as a strong intention to integrate the learned techniques into their everyday teaching practice.

Overall, the findings confirm that the mobility successfully strengthened participants' professional competence by providing practical, transferable art-based tools and by supporting a more confident, structured, and conscious use of creativity in addressing screen-related challenges in education.

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