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**POST PROJECT EVALUATIONS  
FOR THE  
UNITED NATIONS DEMOCRACY FUND**

**EVALUATION REPORT**

**UDF-16-724-HUN – Learning Democracy DemoLab in Hungary**

**15 September 2020**

# TABLE OF CONTENTS

<b>I. OVERALL ASSESSMENT</b>	<b>1</b>
<b>II. PROJECT CONTEXT AND STRATEGY</b>	<b>3</b>
(i) Development context	3
(ii) The project objective and intervention rationale	5
(iii) The project strategy & approach	6
<b>III. METHODOLOGY</b>	<b>6</b>
(i) Evaluation questions & indicators	6
(ii) Desk research	6
(iii) Individual and focus group interviews	7
(iv) Student survey	7
<b>IV. EVALUATION FINDINGS</b>	<b>8</b>
(i) Relevance	8
(ii) Effectiveness	9
(iii) Efficiency	13
(iv) Impact	14
(v) Sustainability	15
(vi) UNDEF added value	15
(vii) Coherence	15
<b>V. CONCLUSIONS AND RECOMMENDATIONS</b>	<b>16</b>
<b>VI. LESSONS LEARNED</b>	<b>18</b>
<b>ANNEX</b>	
Annex 1: Logical framework of the DemoLab project	i
Annex 2: Evaluation Matrix and Questions	ix
Annex 3: List of interviews	xiii
Annex 4: Literature/ background information review	xiv
Annex 5: Sample photos and stories	xv

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## **Disclaimer**

The views expressed in this report are those of the evaluator. They do not represent those of UNDEF or any of the institutions referred to in the report

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*This report was written by Edina Ocsko.*

## I. OVERALL ASSESSMENT

This report is the evaluation of the project entitled “Learning Democracy DemoLab in Hungary” (in short DemoLab). It was implemented by the Foundation of Democratic Youth (DIA) from January 2018 to January 2020. The total project cost was US \$ 220,000 (an additional US \$ 22,000 were set aside for monitoring and evaluation by UNDEF).

The DemoLab project has been highly relevant in the Hungarian context, as opportunities for similar flexible, democratic and creative extracurricular learning opportunities for students in the traditional educational system are limited.

The main achievements of the project in line with the expected outcomes, can be summarized as follows:

Overall, the evaluation found that Outcome 1 on “*increased teacher and professional participation in forming opportunities that allow students to gain experience in creating and facilitating democratic spaces that enhance learning*” has been effectively achieved by the project. In line with the output indicators set by the project, the evaluation found that:

- **Teachers, artists, and students demonstrated understanding of the potential and practicalities of democratic creative learning:** Beside the achievements reported in the Final Report, interviews provided evidence for this finding. Firstly, most teachers and students interviewed had a very positive experience concerning the DemoLab process and highlighted that they have learned a lot through this experience. Secondly, even the minority of the teachers and students, who have not necessarily experienced DemoLabs in a highly positive way, learned and took away important lessons and ideas about the DemoLab process and methodology that can benefit their future work<sup>1</sup>.
- **The capacity of participating students towards individual research, debate, and critical analysis increased:** The student interviews and survey (as well as statements from the Teachers’ manual) highlighted that a large majority of students have learned a lot through the process, and the experience has been ‘life-changing’ for some. Students appreciated the most the experience of working in a team/ jointly with their peers; learning about new topics<sup>2</sup>; and the freedom of discussing and expressing their opinion in a flexible and open environment.

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<sup>1</sup> For instance, lessons have been drawn about the role of artists in education, and how potential conflicts could be better mitigated between a free artistic approach and a more institutionalised educational approach; as well as what skills teachers would need to obtain to better facilitate democratic learning processes.

<sup>2</sup> DemoLabs worked around the main theme of ‘utopia’; related to this, different groups discussed and researched a wide range of specific topics in depth (e.g. the history of their city, the effect of media, the health of the human soul, climate change, the future of our planet, the geological epoch of Anthropocene, gender roles, dictatorship and many other themes). The website description of the Erd DemoLab: ‘There has always been a thought!’ clearly expresses this diversity: “*mind war, spontaneity, camp, society, enlightenment, French fries, time, imagination, conversation, voting, creating, adventures, vision, history, community, achievement, unity, liberation, laughter, utopia, art, I don’t know, happiness, voting, freedom, friends, emigration, thinking, decision, discussion, life, happening, gummy bears,*

Overall, the evaluation found that Outcome 2 on *“Increased youth empowerment through the creation of a network of democratic learning spaces where methods, experiences, tools and results can be shared and developed”* has been effectively achieved by the DemoLab project. In line with the output indicators set by the project, the evaluation found that:

- **The DemoLabs provided a very positive and unique experience for most of the participant students**, and many of them would like to continue with similar activities. There is strong evidence that the project increased youth empowerment and many of the participant students (some 85%<sup>3</sup>) felt that the project has had an impact on how they currently think or act.
- **Many of the students started to engage in similar new activities.** The Present! Student Press is one of the key platforms of sustainability for the project<sup>4</sup>. Besides personal improvements and inspirations, some 30% of the students indicated some concrete activities – including the student press – that they are now carrying out due the DemoLab project (such as walking tour in the city of Salgotarjan, planning camp for disadvantaged students, organising discussion groups in school, volunteering, etc.). It has to be noted, that a *network* – in the classical meaning of the word, i.e. linkages between the schools and their students – has not directly emerged from the project.

Overall, the evaluation found that the Outcome 3 on *“Increased public awareness through the empowerment of students and teachers regarding the effectiveness of innovative non-formal learning methods and education”* has been achieved, with minor shortcomings:

- **There is evidence that there has been interest in the outcomes of the project from external stakeholders** (e.g. through the final dissemination – Utopia Warehouse - and other public events). However, some dissemination activities (e.g. 3 external visits/ DemoLab / year) are not fully evidenced; and it has been challenging to measure the exact impact (and level of interest) from external people as a result of the dissemination activities<sup>5</sup>.
- **The advisory board** has had a key role in reflecting on and disseminating project results. It consisted of people with different profiles also selected on the basis of their networks and potential influence.

Key recommendations and lessons from the project can be summarized as follows:

- Investment of UNDEF in similar projects that target young people and strengthen critical thinking, openness and democratic values, should continue;
- In particular the efforts and enthusiasm of teachers – despite their disadvantaged situation - should be acknowledged and supported through targeted projects;

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*boundaries, yes, together, thought, thinking, horizon, dystopia, Thursday, library, debate, I love it, team, everyone, new, it was.”*

<sup>3</sup> Based on student survey results.

<sup>4</sup> While some 43% of students signed up to create the student press (at half term of the project), the actual number of active students is likely to be lower. 30% of students who responded to the survey indicated that they take part in the Student Press Office. It has been more challenging for students not based in Budapest to get involved.

<sup>5</sup> The project set as a target that at least 50% of the people directly contacted are interested to find out more and try out such learning methods; however no systematic or convincing evidence has been collected for this indicator (evidence is rather anecdotal).

- Methods should be sought and time and resources invested in more disadvantaged schools and students;
- Exchange of experience and mutual learning between the target stakeholders (schools and students) should be further reinforced for positive network effects;
- There is a need for more preparatory/ capacity-building activities for teachers and facilitators at the start of such a project in order to apply effectively facilitation methods such as participatory art and experimental pedagogy;
- Dissemination of outcomes needs to be carefully thought about and planned from the beginning.

## II. PROJECT CONTEXT AND STRATEGY

### *(i) Development context*

The relevance of the DemoLab project has to be understood in the context of the Hungarian (secondary) public school education system. In particular four aspects need to be highlighted:

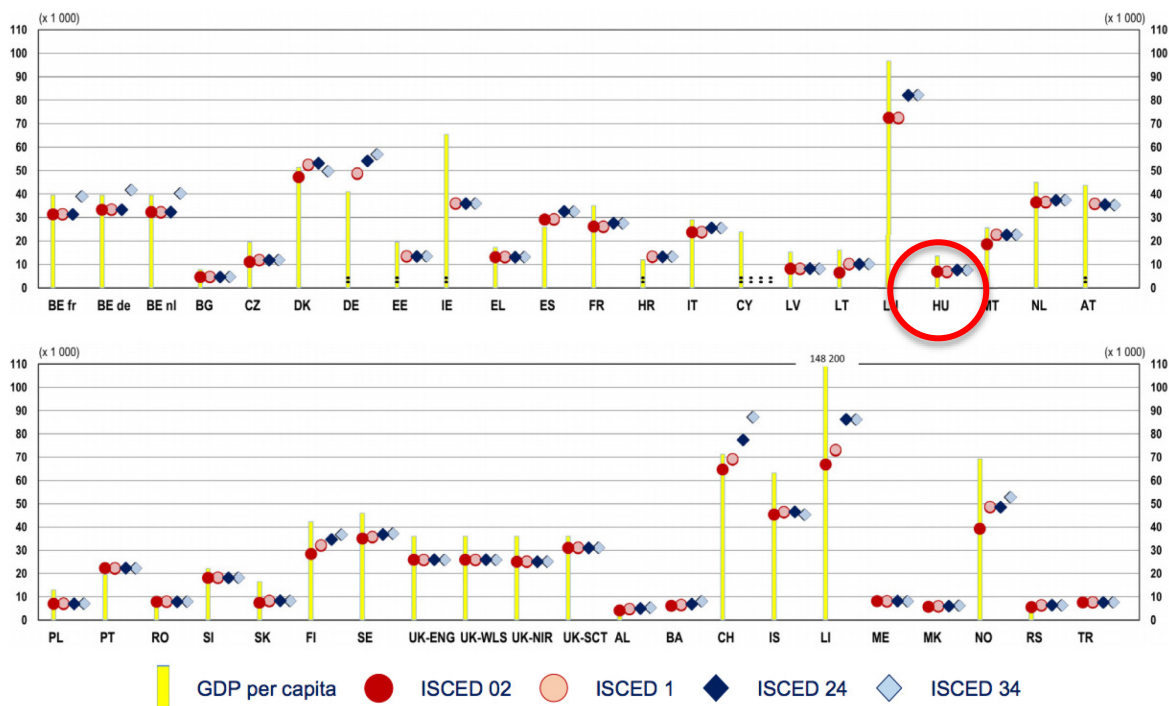
**1. Unfavourable working environment of secondary school teachers:** Hungary – together with some other Central and Eastern European countries - is at the low end of the ranking of European countries according to gross salary of teachers in public schools; in 2017/18 a secondary school teacher's *annual* salary started at an average of €7,639 (approx. €637 / month), which can go up to an annual € 11,077 after 15 years of teaching, and to € 14,514 at the top of the range (typically achieved after 42 years). According to statistics, more than 40% of those starting their teacher university degree are leaving already during their studies, and every third teacher leave their career within 4-5 years<sup>6</sup>.

"The workload of teachers has changed and is so heavy right now that they cannot really cope with additional activities."  
(DemoLab, Teacher's interview)

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<sup>6</sup> [https://eduline.hu/kozoktatas/palyelhagyo\\_pedagogusok\\_O025IM](https://eduline.hu/kozoktatas/palyelhagyo_pedagogusok_O025IM)

**Figure 1: Annual gross statutory starting salaries (EUR) for full-time, fully qualified teachers in public schools, 2017/18**



Source: Education, Audiovisual and Culture Executive Agency, 2019

Despite these highly unfavorable conditions, **there is still a surprisingly high number of enthusiastic and committed teachers in the secondary education system.** Many Hungarian teachers often invest incredible efforts – much more than their counterparts in some more developed countries - into organizing extracurricular activities, including the voluntary preparation of students to various academic competitions beyond normal teaching hours. Interviews with (selected) DemoLab teachers clearly reflected this highly positive mentality and commitment.

**2. Segregated school system ('elite schools'):** Hungarian secondary education is characterized by a high level of segregation. Talented pupils with a good social background get admitted easier into 8 and 6-year secondary school education<sup>7</sup>, which often become 'elite schools'. According to a research of 2018<sup>8</sup>, "elementary schools with pupils from disadvantaged social backgrounds do not offer any chance to their pupils to participate in this competition. Those who wish to take the exams need a very solid family background." This selection process results in a secondary school scene where social inequalities are reproduced to a remarkable extent. The segregation of students also results in the

<sup>7</sup> There are principally three secondary school options: 4, 6 and 8-year long.

<sup>8</sup> [http://onk2018.elte.hu/wp-content/uploads/2019/11/%C3%9Aj-kutatasok-a-nevelestudomanyokban\\_online.pdf?fbclid=IwAR1T3x5pwHYxdNvWA2HTI1Nc2lX3XJrADYrcmZ2OKBzkoWs-WsoCZnBGuH8](http://onk2018.elte.hu/wp-content/uploads/2019/11/%C3%9Aj-kutatasok-a-nevelestudomanyokban_online.pdf?fbclid=IwAR1T3x5pwHYxdNvWA2HTI1Nc2lX3XJrADYrcmZ2OKBzkoWs-WsoCZnBGuH8)

segregation of teachers, more committed or talented teachers often going to more elite schools. Most of the DemoLab schools can also be classified as 'elite' schools.

**3. Traditional versus modern educational methods:** The rigidity of traditional school education has been criticized for many years, not only in the Hungarian context, but also worldwide. Ken Robinson's famous TED talk suggested that education has to foster diversity (offering a broad curriculum), encourage individualization of the learning process, and promote curiosity through creative teaching. There is a strong need for modern and democratic educational methods where children can express themselves clearly. DemoLab has clearly fulfilled its mission offering opportunities for children to discuss their ideas and co-create.

"If they make you bored, don't stay" - quoted once Tamas Vekerdi psychologist his master Ferenc Merei. In boredom one cannot learn or develop. What does a kid get today in the school instead? Mostly boredom, stress and obsolete knowledge. This is not because of the lack of good and committed teachers, but due to obsolete teaching methodologies."

(DemoLab, Teacher's Handbook)

**4. Political environment filters through the school system:** Offering new democratic opportunities for children to learn has been a challenge across Europe, but it has been made even more difficult in the current political climate in Hungary (see box).

"The public school system has been re-centralized under a central agency, KLIK, which is responsible for the overall management of public schools. KLIK uses centrally published school books and follows the central curriculum. Headmasters are removed and replaced by political appointees and some teachers feel that their autonomy has been taken away."

(DemoLab Project Document)

"In our city, the political situation was such, that everything that was said to be "democratic" was looked at with suspicion. Some parents advised their kids to rather "stay out of this"."

(Teacher interviewee)

However, according to interviewees, there have been no major difficulties in the implementation of DemoLab linked to the controlling nature of the current political system. In most cases, the school directors have either been fairly supportive of the project and/or didn't get involved or take notice.

### *(ii) The project objective and intervention rationale*

The DemoLab project's objective was to fill a gap in Hungarian high-school education, through "empowering young people so that they can think critically about the issues relevant to them and work together while taking an active part in shaping their own learning, communities and society". The intervention rationale of the project, including three specific outcomes, as well as outputs and activities are presented in Annex 1.



### *(iii) The project strategy & approach*

The project targeted 8 schools<sup>9</sup> and student groups and carried out the following main activities:

- Setting up democracy learning centers (DemoLabs) offering a unique opportunity for groups of young people in secondary schools in Budapest and the Hungarian countryside to study issues that matter to them and share their findings and creative solutions.
- Establishing student groups allowing constant communication with one another and hold general assemblies once a year.
- Closing each year with a summer camp, where all DemoLabs meet, share their findings and prepare a final portfolio.
- Sharing and distributing publications (portfolios) produced by the students in the boot camps in the participating schools and beyond.
- Setting up a Risograph Lab open to all students for the purpose of experiential learning.

Each DemoLab worked on the overarching topic of 'utopia'. Participant students were offered a democratic environment for discussion where they had to find and define the theme of interest they would like to work on through exchange and democratic self-organisation. Teachers and artists were present as equal participants. They – especially artists - were expected to bring new perspective and ideas on things that can inspire students. Students had the task to do action research, gain new inspiration and knowledge from invited presenters, through visiting places and exhibitions, etc. Artistic creation was rather a tool for self-expression. The project culminated in the creation of a (artistic) product related to the topic identified.

"Every school and artist follows a different methodology. It is the democratic self-organisation that has been common to all DemoLabs."  
**(Core team interviewee)**

## **III. METHODOLOGY**

### *(i) Evaluation questions & indicators*

The evaluation used a set of standard Evaluation Questions detailed in the Operational Manual in line with the DAC Criteria, and adapted these to the specific project context (see Annex 2).

### *(ii) Desk research*

The evaluator relied on available documentation (see Annex 4), including the Project Document, Mid-term Progress Report, Final Narrative Report, Milestone Reports and

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<sup>9</sup> In reality the project worked with 9 schools as one school dropped out and was replaced after Year 1. In one of the locations (Salgótarján) not a single school, but a student youth office was engaged.

Financial Reports. Furthermore, the evaluation was also informed by other project documents, such as:

- The Teachers Manual / Handbook that contains a series of findings, conclusions and recommendations about the DemoLab project.
- A series of (10+) articles published about the project in various media.
- A short film prepared (including statements and interviews from participant students, teachers and artists).
- Project website with information about the DemoLabs, events, student portfolios, methodologies.

### *(iii) Individual and focus group interviews*

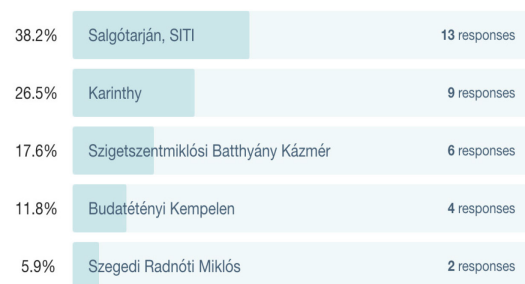
A total of 17 individual and focus group interviews were conducted:

- Individual interviews were prepared with representatives of the grantee, teachers<sup>10</sup>, students, artists and external 'observers' who got in touch with the project.
- Focus group interviews were prepared by groups of students from different schools.

Due to Covid-19 and in keeping with what has therefore, become common practice, this post-project evaluation has been conducted entirely remotely.

### *(iv) Student survey*

An online student survey was circulated among participant students (using the Typeform.com platform). Emails and other contact details had to be obtained directly from the teachers, due to data protection rules<sup>11</sup>. 34 responses were received<sup>12</sup>, which is approximately 40-45 % of students who actively participated in the DemoLab sessions<sup>13</sup>



<sup>10</sup> Teachers responded and were interviewed in 6 of the 8 participant schools; teachers in two schools (Kölcsey and Vörösmarty) did not respond to the request (neither to the reminder sent on 21 June 2020).

<sup>11</sup> One of the interviewed teachers (Pécs) sent out but could not effectively reach students with the survey. Also no student responses were received from schools where teachers could not be reached.

<sup>12</sup> The age of respondent students ranges from 14 to 20, the average age being 17,6 years. Approx. 71% of the respondents are females and 29% are males.

<sup>13</sup> The final report indicates that 8-10 students per school participated on average actively in the DemoLab process (i.e. total of some 90 students). Based on the participant names listed on the DemoLab website the number is 130.

## IV. EVALUATION FINDINGS

### (i) Relevance

The evaluation explored to ‘*what extent the project was suited to the context and needs at the grantee, at local and national levels*’. As set out in chapter II, the DemoLab project was highly relevant in terms of creating new opportunities for secondary school students to exchange ideas in a flexible, democratic and creative environment. The Hungarian education system does not offer similar opportunities within the formal curricula and similar extracurricular activities are also rare. Therefore, the relevance of the DemoLab project was high.

The DemoLab project aimed to reach “different schools and youths coming from various backgrounds” (Project Document). Overall, the evaluation found that schools that participated in the project are, with a few exceptions, at the high end of secondary school ranking.<sup>14</sup> Therefore, the DemoLabs only partially (in some school, / local contexts, e.g. Pécs, Salgótarján) reached students with more challenging socio-economic backgrounds. However, engaging students in extra-curricular activities is a challenging task even in the more ‘elite’ school environment.

The programme was openly promoted to participant schools, however, the strong network of DIA experts largely contributed to the identification/invitation of schools. As far as the promotion of DemoLab *within* the

“There was one school with a particular disadvantaged background who applied. But at the end they decided not to sign up for the project.”

(Core team interviewee)

“Besides the call for application, we will mobilize our school network. [...] We need to select schools where DemoLabs can be part of the school program and be valued by the leadership. This can be done only if we select schools based on previous experiences, but not limiting the opportunity to those who previously participated on similar or DIA-led projects.”

(Initial risk assessment, Project Document)

“The situation of artistic schools is special. One has to understand that these kids are often different, they generally don’t like preparing presentations or signing papers or anything that is obligatory. It’s the creative process that matters to them.”

(Teacher Interviewee)

schools is concerned, DemoLabs were normally promoted directly by the selected teachers to their own classes/ students<sup>15</sup>; and in some cases openly to all students in the school<sup>16</sup>.

<sup>14</sup> Five of the schools are in the top-ranked 50 (approx. 5-8%) secondary schools in Hungary and one of the remaining three schools is also among the top-ranked 100. A possibly more diverse student audience has been engaged in the remaining two cases: the local youth office in Salgótarján and a school focusing on arts education in Pécs.

<sup>15</sup> 65% of respondent students indicated that they got to know about DemoLabs from/ through the invitation of their teacher.

<sup>16</sup> For instance, in Budateteny, the teacher told that she put out small colourful cards across the whole school with inspiring words and invited students for an open session where representatives of the first round of schools made a presentation about the project. A similar process was put in place in Szigetszentmiklos, where the DemoLab was openly promoted in the school through an open session where previous DemoLabs made presentations.

Overall, the methods and approach well suited the needs of the main target group - students. The main challenge has been for several students (and some teachers) to get to understand that the project is not primarily about 'artistic creation' but 'exchange, discussion and democratic engagement'<sup>17</sup>. The lack of full clarity on this issue at the beginning was one of the reasons that contributed to the drop out of some students and the 'slight' disappointment and/or weaker engagement of schools, where the artistic creation was expected to be the main focus. Furthermore, the method suited some teachers and students more than others. Most DemoLabs managed to find the right theme through the open process and valued both the product (performance, board game, situational game, publications, etc.) and the way to get there. Others felt that the structure and method was too vague and there would have been a need for a more structured process and more concrete themes<sup>18</sup>.

Risks were well identified by the initial Project Document and some were mitigated in the ways foreseen. For instance, both the difficulties with engaging schools and students in extra-curricular activities have been identified as initial risks of the project and measures to mitigate these risks have been appropriately identified (and later implemented). Certain other risks didn't materialise (e.g. difficulty to get students to participate at the General Assembly). Finally, few risks materialised and could not fully be eliminated (e.g. the lack of ongoing engagement of some students or active dissemination in other schools). Overall, these latter risks had no major negative effect on the project implementation.

### *(ii) Effectiveness*

This section reviews the achievement of key activities and outputs, and explores the extent to which the project implemented these as envisaged, and if not fully, why not. Further details are provided in chapter I - concerning the main outcome indicators - and in Annex 1.

### **Outcome 1: Increased teacher and professional participation for creating and facilitating democratic spaces**

**An initial guidance** was provided to both the first and the second set of schools<sup>19</sup>. While these introductions have been useful, some interviewees also argued that the methodology and expectations were not fully clear at the start: they were a bit lost about the process and purpose of DemoLabs, and some clear milestones / more clarity on the purpose would have been useful.

**Ongoing guidance & mentoring** was a key element of the project concept. Interviewed teachers agreed that DIA and **the core support team provided effective support and mentoring**, including mediating between teachers and artists (when needed) and suggesting experts/ guests for DemoLab sessions.

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<sup>17</sup> 4 out of 8 lead teachers (or 5 out of 9) were art teachers.

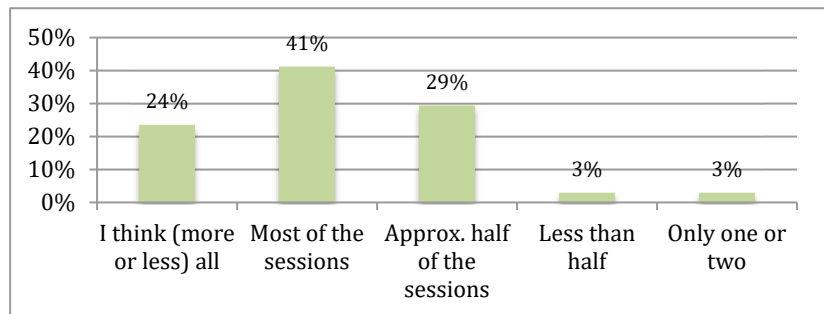
<sup>18</sup> In this context, many felt that the start of the process was particularly hard, and it often felt that they were "talking about nothing for hours". The turning point in many DemoLabs has been reached in the camp; and often it needed a push/ guidance from the teacher/artist pair.

<sup>19</sup> Year 1 schools also visited Year 2 schools at the beginning of the second year.

**DemoLabs were successfully run in 8 schools as planned<sup>20</sup>.** There have been variations in the implementation of DemoLabs in different school contexts. Some of the DemoLabs – especially those that ran for two years - were seen as particularly successful such as the one in Salgótarján and Kölcsey. Generally, the schools engaged in the first year (i.e. had two years) could ‘mature’ over time and complete the lifecycle of the project more smoothly, whereas the schools engaged in the second year have been struggling more.

**Evaluation material and feedback** was gathered from participants (e.g. during camps), and the feedback has largely informed the Teachers’ Manual issued at the end of the project. A short film (as an additional output) has also been prepared. However, feedback was mostly gathered verbally and informally during interactive sessions, and data (statistics) were not recorded in written format. In order to complement existing (informal) data, a student survey was conducted by the evaluation.

According to the student survey, approximately 41% of respondent students participated at most of the sessions, 29% at approximately half of the sessions and 24% at (almost) all sessions. Most of the students who participate at half or less of the sessions indicated that their lack of more active participation was due to



to other extracurricular activities or because they had to study in the afternoon.

“What I personally liked the most in the DemoLab project is that I started to see the huge potential that open-minded students have. This made me optimistic, in situations when I normally would have felt that the world is going into the wrong direction and apathy prevails. Since the DemoLab project I know that openness is the key and many students have the ability to make their mark on the world, and together we can even do more.” (Student)

Overall, respondent students **evaluated the DemoLab sessions highly**, a total of 55% indicated that they ‘loved it’, 27% that they ‘liked it a lot’, and 18% said that ‘generally they enjoyed it’; no negative responses were received.

The students appreciated teamwork/ joint working with their peers the most (some 43% indicating this or similar aspect), to learn about interesting topics and getting inspiration – especially meeting new people – including specialist guests and ideas (25%); and the freedom of opinion, openness and discussion (22%).

While some 7 students (20%) said they could not list any aspects that they didn’t like, other students most commonly highlighted the lack of clarity of the tasks (“not moving forward”) and difficulties in finding common goals (some 25% of respondents); and the lack of openness of the DemoLab community (some 14%).

<sup>20</sup> One school (Kisképző) dropped out after the first round – and was replaced - as they could not keep up students’ interest in the project. One possible explanation is that the project seemed to be less unique in art schools where several other artistic activities have been offered for students.

**DemoLabs carried out a wide range of activities.** 10 small-scale pilot projects were highlighted in the final report, ranging from a Flash Mob for raising attention of plastic bags at a popular food market in downtown, through the public inauguration of the ceramic wall on the main square of the city, to organising a public event for testing a board/debate game developed by students (see Annex 5). It has to be noted that the activity level of DemoLab groups varied and this is also reflected in the geographical ‘distribution’ of small-scale projects named in the final report.

“Unfortunately, I feel that – while all students in the project have been open to the world – still in some workshops the majority of the groups that were formed included a well defined unified community. In a paradoxical way, at the end of the day, these communities have not been that open towards their peers who were in minority due to their different personalities and perspectives on things.”  
**(The same student survey respondent)**

## **Output 2: Increased youth empowerment through the creation of a network of democratic learning spaces where methods, experiences, tools and results can be shared and developed**

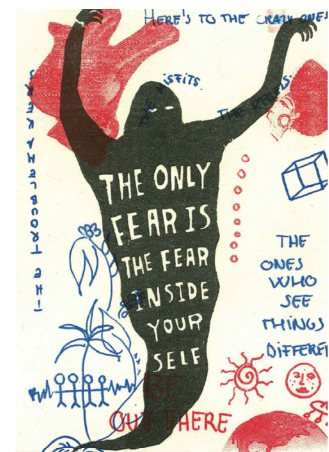
**General Assembly and boot camps** provided key platforms for participants (coordinators, students, teachers, artists, guests) to exchange, get inspiration and learn about each other’s activities. The boot camps were possibly the activity most appreciated by students. They enjoyed the intense teamwork and inspiring environment, and it was the place where they could often reach a turning point in their projects.

“In our digital age, the students are craving for the material, and they find pleasure in creating something with their own hands that is attractive and tangible.”

**(Teachers’ manual)**

**The risograph technique<sup>21</sup>** has been to some extent a “landmark” of DemoLab. Overall, the risograph workshops – based on student and teacher interviews - seemed to

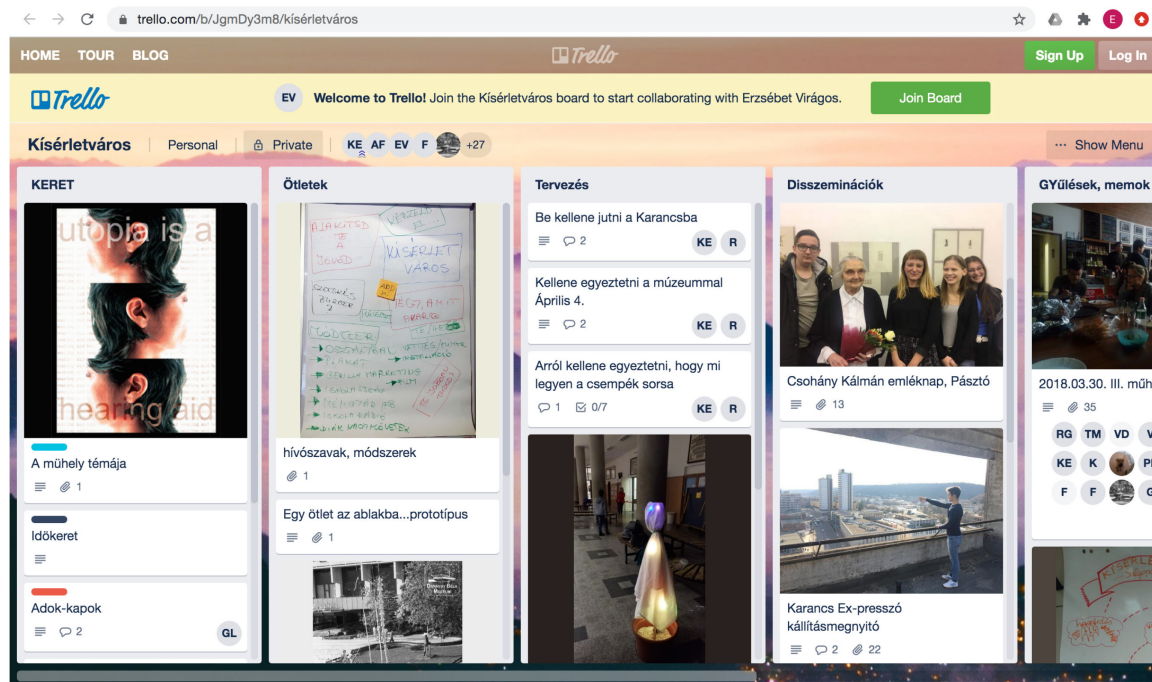
achieve exactly what the project promoters intended with it (see quote).



Source: Teachers’ handbook

<sup>21</sup> The use of the risograph (printing technique) was inspired by the Freinet methodology. A risograph works similarly to a photocopier, where layouts can be created easily in groups using collage technique, while it allows for quality and artistic printing (Project Document).

The project used Trello as an online support tool. Each DemoLab had its own Trello site, where information was regularly posted. Trello contained rich information (see illustration below), according to students' interviews it was primarily used as a point of reference for useful information rather than a platform for exchange.<sup>22</sup>



Source: Salgotarján DemoLab Trello site

The project intended to set up 'student working groups'. Essentially, the one functional working group has been the Present! Student Press that that is also the main platform to ensure the sustainability of the project beyond the project's timeframe (see below). A network of learning spaces – in the sense of interlinked 'labs' and schools – has not emerged from the project. While there were some linkages between the schools (e.g. some cross-visits, general assembly meetings) the DemoLabs generally operated independently.

**Output 3: Increased public awareness through the empowerment of students and teachers regarding the effectiveness of innovative non-formal learning methods and education**

Dissemination activities were implemented in the form of cross-visits between some DemoLabs – although it has not always been easy to organise such visits due to large distances. Whereas most schools typically visited one other non-participant school, this has not been the most common type of dissemination activity. A successful cooperation with the University of Film and Theatre – a group of students visiting / facilitating DemoLab sessions – has emerged during the project.

Overall, meaningful dissemination events took place in relation to most of the DemoLab sessions including participation at events, festivals and public presentations<sup>23</sup>. At the same

<sup>22</sup> This has been in line with the project's initial intention to use Trello as a "knowledge repository and archive, source of inspiration (bibliothèque du travail), that everyone has access to" (Project Document)

time the project engaged key experts and organisations that could help disseminating project results, such as the members of the specialist advisory board, the University of Film and Theatre; or at an individual DemoLab level (Salgotarjan) cooperation with the Department of Urban Planning and Design of the Budapest University of Engineering.

### *(iii) Efficiency*

The evaluation found that there was reasonable relationship between the project (human and financial) inputs and the project outputs and impact. Financial resources allocated in the project budget have been appropriate to carry out activities<sup>24</sup> and reach the project objectives. Overall, there were no significant deviations from the original budget allocations and no problems were identified. Only a small transfer between different budget lines was requested.

Teachers and artists received remuneration for their extra-curricular work from the project budget, which is fully justified. Financial remuneration was much needed and appreciated by teachers, especially as the earning of Hungarian teachers is very low both in a national and European context (see above), and many of them already organize extra-curricular activities in their free time.

“Just as it’s been challenging for the artist and teacher to work together, it has also been sometimes challenging for us in the core team. We’ve been continuously arguing in what we believe and shaping each other’s opinions.”  
**(Core team interviewee)**

Institutional arrangements – in particular the professional and technical support provided by DIA and the specialist experts involved in the core team - overall contributed to the efficient implementation of the project. Based on several interviewees’ feedback, DIA has coordinated and implemented the project in a highly effective and efficient manner. Various sessions (assembly meetings, camps, etc.) ran smoothly.<sup>25</sup> Compared to initial expectations, the Independent Student Parliament has not participated very actively in the project (although they contributed to some of the initial events).

One key factor of success – as well as the main challenge - has been the **working relationship between the teachers and the artists**.<sup>26</sup> This has characterised both the working relationship

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<sup>23</sup> Although there is no clear evidence for achieving a minimum 3 visits/ DemoLab/ year planned indicator (which might have been over-ambitious).

<sup>24</sup> Fee rates of professional staff are fully reasonable/ rather low in a European context ranging from 600USD / month for the project manager to 180USD/ month for the financial manager (initial project financial plan).

<sup>25</sup> Several interviewee’s highlighted Rita Galambos’ (DIA Coordinator) professional coordination and facilitation skills in enabling democratic processes. While the first project manager has left the project; this was for (external) personal / career reasons, and had no particular negative impact on the efficient realization of the project.

<sup>26</sup> The core team chose the artists for the schools, consequently in most cases the teachers could not chose which artist to work with. A few interviewees mentioned they suggested artists, but at the end it has been the project team who selected (“allocated”) the participant artists to the schools. However, there have been exceptions, such as Kölcsey where the teacher and artist have been working together previously, and in fact were considered to be a ‘dream team’. Not being able to identify the artist has not always been seen as a positive aspect. One of the ‘countryside’ schools highlighted that all artists had to come from the capital (or urban) context – that often implied a lot of travel - and artists from the countryside could have been better considered.

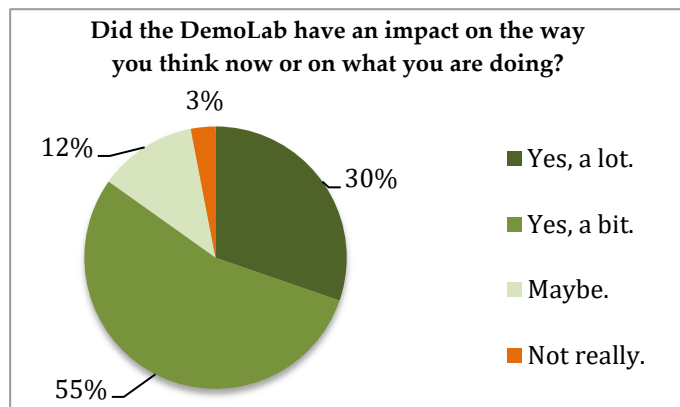


of core team members; as well as artist-teacher pairs within DemoLabs. Overall, the artist/teacher; artistic/pragmatic approaches have not always been easy to reconcile, but – after initial difficulties - it most often resulted in fruitful cooperation and mutual learning (in both schools and coordination team) and became one of the most important added values of the project<sup>27</sup>.

**(iv) Impact**

DemoLabs had a clear impact at the level of schools (teachers & students) and in some cases in the local (city) context. It has to be noted that there might be a slight ‘bias’ in this assessment, as both participant teachers and students are generally identified among those who tend to be more open-minded to new activities and ideas<sup>28</sup>.

**At the level of students:** The survey results showed that some 85% of the (respondent) students felt that the DemoLabs had a lot (30%) or a bit of impact (55%) on the way they now think or the things that they are doing. 12% indicated that maybe it had an impact, and only 3% that ‘not really’. While some 30% of respondent students could not name specific ideas or activities that the DemoLabs influenced; the remaining 70% of students highlighted that the DemoLabs had indirectly impacted on the way they think (30%), in particular their openness to the ideas of others, gaining more confidence; some got interested in/ started artistic activities and/or will continue his/her studies in arts; some others mentioned concrete activities that they (will) start due to the DemoLab (e.g. future studies in psychology, becoming a social worker, continuing acting for the city, organizing a camp for disadvantaged children, living in a more environmentally friendly way). 35% (12) of respondent students indicated that they participate in the Present! Student Press (see below).



**At the level of teachers & schools:** interviews suggested that the project influenced the thinking of teachers and they likely to apply similar (democratic, flexible, creative) teaching methods in the future. The degree of impact, however, varies and tend to be lower in artistic and/or second-year<sup>29</sup> and/or more remote (i.e. not Budapest or nearby) schools.

<sup>27</sup> The degree to which artists and ‘practitioners’ (teachers) could effectively work together varied from one school to another, and in one case it didn’t culminate into a successful working relationship.

<sup>28</sup> Participant teachers are generally all highly motivated and committed, e.g. organising several extracurricular activities also to prepare students for various competitions, open to new methods, etc. Most of the schools selected are also generally those that attract more motivated and talented kids, and even among them the teachers often identified and encouraged the most active ones to participate in DemoLabs.

<sup>29</sup> Meaning schools who joined in the second year.

### *(v) Sustainability*

The main platform for continued work of the DemoLab project is the Present! Student Press. At half term – at the General Assembly Meeting – some 43 students signed up to create the Student Press (Publishing Lab), which was approximately half of the students present at the meeting. A group of students have continued with the work in the Present! Student Press that is the main platform of the after-life of the DemoLab project.

#### “Present Student Press

We are the Present! Student Press formed with the purpose of giving the opportunity for young people and other key “actors” of the educational system to make their voices heard and demonstrate through their own art - in a democratic framework – the world in a way they see it.”

**GET INSPIRED!**  
**#LIBERATION**

Students started their Present Student Press Facebook page the “day after” Covid-19 hit. (Source: Facebook)



In some schools, the teacher might carry on the method in some form. A particular case is Szigetszentmiklos, where the art teacher started experimenting with a collaboration with other teachers applying a similar method to that of DemoLab<sup>30</sup>.

### *(vi) UNDEF added value*

Overall, the UNDEF added value has been very high as similar initiatives or opportunities for open exchange are limited in the Hungarian educational system, as well as available funding sources to implement these.

### *(vii) Coherence*

The project has been (internally) coherent with the main principles and approach that DIA follows for its other initiatives and projects. In an initial interview DIA explained that being coherent with the

“It is rarely the case that we implement a project where it is not us coming up with the initial idea. [...] The DemoLab project was an exception. However, it has been an exciting challenge for us to make sure that the project idea remains well integrated with the principles that we are always reluctant to give up.”

**(Rita Galambos, DIA)**

<sup>30</sup> Finding items in the curricula of scientific subject, where group work and artistic creation among the children can improve learning; and a printed publication could also be produced at the end on the specific research subject chosen.

overall philosophy of the organisation (“what they strongly believe in”) has been a guiding principle whenever they apply for funding or implement a project.

“The project had no particular conflict with the institutional system, although we were fearing at the beginning that it might have. Our last resort has always been that “this is an artistic project” and our aim is not to transform the formal educational system but to think constructively about the topic of ‘utopia’ and our joint future.”

**(Core team interview)**

At the same time, the external coherence of the project has been generally weak in the sense that the method does not fit with the Hungarian formal educational system. As the initial proposal described “schools [in Hungary] are still using traditional methods of teaching, the main objective being memorizing facts, instead of introducing modern methods of active learning that equip students with skills enabling them to holistically

understand and critically analyze facts. Youth does not have a chance to experiment, discover, debate, work in teams or do individual research on various topics of the curriculum.” While the project is not aligned with the mainstream educational approaches, it had no major conflicts either (neither politically nor in the context of the direction of participant schools).

## V. CONCLUSIONS AND RECOMMENDATIONS

The following table summarizes the main conclusions and recommendations

Conclusion	Recommendation
Projects like DemoLab are much needed in the Hungarian (educational) context, due to deficiencies of the traditional education system and the national (political) climate that often hampers similar initiatives.	Further investments by UNDEF – with the purpose of educating future generations for open thinking, the freedom of expression, self-expression, teamwork and co-creation – should continue.
Despite the unfavourable economic situation of Hungarian public schools (incl. very low salaries) there are several committed, open-minded and enthusiastic teachers who are willing to invest additional work in organising extracurricular activities for students. This level of enthusiasm and personal commitment is unique (often the characteristic of post-communist countries).	The efforts and enthusiasm of teachers – as well as the extracurricular activities that contribute to the strong democratic engagement of students - should be preserved, encouraged, acknowledged and rewarded at all levels: by students and parents, local schools (directors), local governance, the national government, and European organizations.
Engaging students in activities beyond normal teaching hours is generally challenging, and even more so in schools in	Methods should be sought, and time and resources invested in engaging disadvantaged schools and students in

<p>more disadvantaged/ lagging behind areas. This is also reflected in the DemoLab project that primarily reached more advanced ('elite') schools and students. There is a danger that disadvantaged schools are left behind.</p>	<p>processes similar to that of DemoLab. Future projects like DemoLab should also better target hard-to-reach student groups within schools.</p>
<p>Network effects are not always easy to achieve. While individual DemoLabs have been successful and some linkages were created between them, they operated in a somewhat isolated way and a strong cross-school network has not emerged through the project. This was also due to the relatively limited time and resources.</p>	<p>Exchange of experience and mutual learning between the target stakeholders (schools and students) could be better reinforced through more targeted activities (beyond presenting outcomes to each other or making cross-visits), e.g. mixed school groups in camps and other gatherings, more regular and targeted cross-visits, etc.</p>
<p>Facilitating democratic/ creative/ active learning processes requires specific skills that teachers and/or artists do not necessarily possess. The flexible nature of the methodology ('undefined' outcomes) resulted in lack of understanding of the purpose at the start, and uncertainties about where the process is heading.</p>	<p>There is a need for preparatory/ capacity-building activities before teachers (and artists) start active learning (or similar) facilitation. It is important to clarify the initial purpose and create milestones and reference points during the process so that participants can have clearer expectations about the process and the outcomes.</p>
<p>Artists brought a new perspective and approach into an otherwise more rigid and structured teaching environment. The teacher-artist relationship has not been without conflicts but in most cases it resulted in a fruitful relationship, helped 'out-of-the-box' thinking and brought new ideas, innovation and improvements.</p>	<p>It is important to continue fostering new relationships between different types of actors (such as teachers and artists) by supported projects. Even if building new connections is risky, it often brings unexpected turns and innovations for the benefit of all (as it was the case in DemoLab). This process needs sufficient time.</p>
<p>While the DemoLab organized meaningful dissemination activities (such as the final event other dissemination events and dedicated publications); dissemination in the context of other schools (teachers and students) could have been better planned from the start.</p>	<p>Specific dissemination activities need to be planned from the beginning, including planning locations, occasions and methods for disseminating project outcomes to specific target groups.</p>
<p>Some outcomes were not achieved in exactly the same way as initially foreseen. At the same time some additional activities were carried out. All the deviations from the original plans were well justified (and in some cases already highlighted under risks). However, deviations from the original plan and some of the challenges were not fully</p>	<p>It is important to accept at both the grantee and UNDEF level that not everything can necessarily turn out in a project as initially planned (there is always risk in new approaches). The grantee-UNDEF relationship should create trust so that smaller deviations are well explained and justified; UNDEF should encourage such a</p>

elaborated (e.g. through the reports).	process.
Measuring outcomes has been challenging. While quantified indicators were provided in the project document, these were not assessed and measured systematically. The project mostly relied on informal collection of feedback (e.g. students showing rating with their hands at final sessions of events).	Opinions and feedback should be collected in a more structured/ evidenced way from target groups, including groups of dissemination (e.g. through specific – anonymous - surveys). Potentially, UNDEF could provide more technical guidance (beyond the need to define quantifiable indicators) on how to measure intangible outcomes.

## VI. LESSONS LEARNED

The Hungarian and other Eastern European public education systems have been facing a series of challenges (many of which are also shared by their Western European counterparts), such as the lack of **experience-based experimental education** practices. **Projects that open new perspectives for young people** - to obtain new inspiration, ideas and skills that help them to adapt to the real trends and challenges of the 21<sup>st</sup> century - **are much in need** everywhere in Europe.

Secondary schools, teachers and students in Eastern European countries are often in a disadvantaged position, especially due to the unfavorable economic situation and very low salaries; often hampered by a **political climate that does not favor creative and democratic learning methodologies**. Therefore, **projects that try to break out from these constraining conditions and environment in secondary school education are much needed** and should be highly supported.

**Bringing together stakeholders in ‘unexpected combinations’**, creating the opportunity for joint working and ‘co-creation’ can have a high added value. For instance, bringing artists into the traditional high school education and making teachers working directly with artists; and both working as equal partners with students **can be seen as one of the most valuable added values** of the DemoLab project.

**Creating networks and achieving ‘network effects’ takes a lot of time** that is often difficult to realize within the short period of time of a project. Therefore, projects need to build on existing networks; or follow-up activities (with a focus on strengthening networks) could be considered. Similarly, peer-to-peer dissemination (e.g. school-to-school; teacher-to-teacher) is challenging especially beyond presenting outcomes at events. **Related activities need timely planning and targeting.**

**Projects often trigger soft outcomes** (e.g. openness, more respect towards other, team work, etc.) – or the impacts are only visible in the longer run – and therefore are hard to measure. However, it is important to **think about meaningful and appropriate indicators and ways to measure them** that can be realistically followed up later.

**Experimentation is an important element of innovative projects that necessarily brings risks.** Both the project promoters (grantees) and the donor organisations should take these into account. It is **crucial to allow sufficient time for the preparation of certain experimental education activities**, especially as capacity-building is often needed also for the ‘facilitators’ (e.g. teachers, artists), i.e. ‘train-the-trainers’ activities should be considered.

## Annex 1: Logical framework of the DemoLab project

Outcomes/ Outputs/ Activities	Target indicators	Achievement
<b>OUTCOME 1</b>		
<b>Outcome 1: Increased teacher and professional participation in forming opportunities that allow students to gain experience in creating and facilitating democratic spaces that enhance learning.</b>	By the end of the project <b>all trained teachers, artists and students demonstrate understanding</b> of the potential and practicalities of democratic creative learning	The majority reported that they had not experienced the level of freedom of expression and collaboration DemoLab sessions made possible, and that they felt empowered to explore, discuss and create in a safe environment. Most of them [i.e. teachers and artists] said this project was a life-changing experience for them.
	<b>Capacity of participating students</b> towards individual research, debate, and critical analysis will <b>increase significantly</b> .	80% of the workshop facilitators and the majority of the students themselves reported on the students' progress in research, debate and critical analysis in the interviews and the focus group sessions.
	By the end of the project, a <b>minimum of 200 teachers will have downloaded</b> and used the manual, which will have an impact on their vision on teaching.	It was already shared with more than 100 and the downloads are monitored
<b>OUTPUTS RELATED TO OUTCOME 1</b>		
<b>Output 1.1: Kick-off and follow- up workshops conducted in each project year to train 16 facilitators</b> <b>Activities:</b>	8 secondary schools 8 teachers 8 artists recruited	8 secondary schools 8 teachers 8 artists

Outcomes/ Outputs/ Activities	Target indicators	Achievement
1.1.1: Recruit teachers and artists for the program (Open Call) 1.1.2: Design and conduct kick-off training for the facilitators of DemoLabs (twice, in 1st and 2nd year) 1.1.3: Organize follow-up meeting for Workshops 1.1.4: Gather evaluation material and feedback from participants, evaluate, and incorporate adequate changes to program in the second year / in teachers' manual.	2 two-day kick-off workshops 2 one-day follow up meeting each year	2 kick-off trainings held 2 follow up meetings organised
<b>Output 1.2: 12 mentoring visits conducted in each of the participating schools over the span of the project.</b>		
<b>Activities</b> 1.2.1: Preparation of mentors: methodology, timeline, reporting 1.2.2: Following and assessing the development of Demo Labs in the different schools by keeping regular email, phone/skype contact with Demo Lab hosts, assessing needs 1.2.3: Organizing mentoring visits to schools 1.2.4 Gather feedback from DemoLab facilitators and mentors, evaluate, and incorporate adequate changes to program in the second year / in teachers' manual	At least 4 occasions/ DemoLab: mentoring visits conducted in each of the participating schools	8 mentoring visits to schools participating in Year 1 (except for the one who exited the project) 4 mentoring visits in the schools participating in Year 2
<b>Output 1.3: DemoLabs are created and run in 8 schools</b>		
<b>Activities:</b> 1.3.1 DemoLab facilitators organize 15 sessions with about 10-15 students per year in each participating school, motivate students, observe and assess needs 1.3.2: Following the development of Demo Labs in the different schools by keeping regular email, telephone/skype contact with Demo Lab hosts 1.3.3. Assessing the development of Demo Labs and providing input to	15 sessions / school with about 10-15 students in Year 1 & 2	15 sessions / school in Year 1 15 sessions / school in Year 2
	5 guests / school	Precise data not available



Outcomes/ Outputs/ Activities	Target indicators	Achievement
<p>each group on the online tool or during sessions, such as proposing guests, workshops, outside of school activities, readings, questions, etc.</p> <p>1.3.4 Documentation of DemoLabs (on online tool by groups)</p> <p>1.3.5 Gather feedback from students, evaluate and incorporate adequate changes to program in the second year / teachers' manual</p>	<p><b>1 online tool / school</b> (total of 8 online platforms to document DemoLabs)</p>	<p>8 Trello sites (1 for each group set up)</p>
<p><b>Output 1.4: Small-scale Demo Lab projects based on the students' needs assessment implemented (minimum of 10)</b></p> <p><b>Activities:</b></p> <p>1.4.1 Students carry out small projects (at least 10)</p> <p>1.4.2 Sharing and communicating on social media and online tool.</p> <p>1.4.3 Evaluation based on reflection papers by the participating student Groups</p>	<p><b>10 small-scale DemoLab student projects</b></p>	<p><b>10 projects</b> conducted</p>
<b>OUTCOME 2</b>		
<p><b>Outcome 2: Increased youth empowerment through the creation of a network of democratic learning spaces where methods, experiences, tools and results can be shared and developed</b></p>	<p>By the end of the project at least 2/3 of the students would like to continue to be involved in non-formal learning and disseminate the method.</p>	<p>At half-term, 43 students signed up to create and be part of a Student Publishing Lab</p>
	<p>Participating students understood that they can have a say in what concerns their own education, at least 10% of the students start taking their own initiative in creating new learning spaces, they are active</p>	<p>"Many of them wish to continue some of the activities"</p>

Outcomes/ Outputs/ Activities	Target indicators	Achievement
<b>OUTPUTS RELATED TO OUTCOME 2</b>		
<p><b>Output 2.1:</b> One General Assembly and one boot camp organized annually for the participants of DemoLabs</p> <p><b>Activities:</b></p> <p>2.1.1 Save the date about General Assemblies and boot camp for Demo Lab participants</p> <p>2.1.2 Conceptualize general assembly, invite guest speakers and workshop holders (twice, one in each year to kick-off Demo Labs)</p> <p>2.1.3 Organize and hold General Assembly with 60 and 90 student participants (twice, one in each year to kick-off Demo Labs)</p> <p>2.1.4: Find and reserve location of boot camp</p> <p>2.1.5 Conceptualize boot camps, invite guest speakers and workshop holders (twice, one in each year)</p> <p>2.1.6 Held 5-day boot camp with 50 and 90 student participants (twice, one at the end of each year of Demo Labs)</p> <p>2.1.7 Collect feedback from participants and evaluate</p>	<p><b>2 General Assembly meetings</b> 60/ 90 participants</p>	<p><b>2 General Assembly meetings</b> 70 / 112 participants</p>
	<p><b>2 Bootcamps</b> 15-25 project staff 50 participant students (Y1) – total of 60 participants 90 participant students (Y2) – total of 110 participants</p>	<p><b>2 Bootcamps</b> 30 workshop facilitators &amp; guest speakers 40 student participants 90 student participants</p>
<p><b>Output 2.2: 12 hard copies and digital portfolios are produced by the students</b></p> <p><b>Activities:</b></p> <p>2.2.1 Discuss and assess research results and learning from Demo Labs. Define content and format of portfolio</p> <p>2.2.2 Preparation of portfolios in groups in both bootcamps</p> <p>2.2.3 Public presentation of portfolios at the end of the bootcamp</p> <p>2.2.4 Online dissemination of portfolios on project webpage, monitoring reception (professional and press)</p>	<p>12 hard copies and digital portfolios</p>	<p><b>4 + 8 portfolios</b> produced in Y1 &amp; Y2 respectively Public presentations (8) of portfolios at the bootcamps</p>

Outcomes/ Outputs/ Activities	Target indicators	Achievement
<p><b>Output 2.3: Eight risograph workshops to educate youth on non-digital forms of publication completed and the setup of a risograph lab for all students.</b></p> <p><b>Activities:</b></p> <p>2.3.1 Organize risograph workshops with participants</p> <p>2.3.2 Acquiring 2 risographs</p> <p>2.3.3 Seeking suitable location where risograph lab could be set up beyond the project's timeframe</p>	<p>8 workshops</p> <p>2 risographs</p>	<p>8 risograph workshops conducted for students</p> <p>1 risograph acquired</p>
<p><b>Output 2.4: An on-line knowledge sharing platform is created</b></p> <p><b>Activities:</b></p> <p>2.4.1: Defining exact needs, surveying the opinion of students from pilot project, seeking professional consultancy</p> <p>2.4.2: Development of online tool</p> <p>2.4.3 Launching online tool</p> <p>2.4.4 Content development, maintenance</p>	<p>Online knowledge sharing platform(s)</p>	<p>Each (8) DemoLab had its own Trello site</p>
<p><b>Output 2.5: Student working groups (which met three times) established to ensure sustainability of the student network beyond the project timeframe.</b></p> <p><b>Activities:</b></p> <p>2.5.1 Student working groups are set up at 2nd General Assembly</p> <p>2.5.2 Working group meetings are organised</p> <p>2.5.3 Working groups present their proposals at the 2nd boot camp</p> <p>2.5.4 Follow-up of working groups, strategic planning</p>	<p>Student working groups (numbers not specified)</p>	<p>A student working group was set up</p> <p>Met at least 10 times until the end of the project</p>
<p><b>OUTCOME 3</b></p>		
<p><b>Outcome 3: Increased public awareness through the empowerment of students and teachers regarding the effectiveness of innovative non-formal learning methods and education.</b></p>	<p>By the personal encounter with the empowered students, students and teachers in other schools experience the</p>	<p>7 out of 9 schools would like to join similar programmes which is unfortunately not possible</p>

Outcomes/ Outputs/ Activities	Target indicators	Achievement
	<p>difference non-formal and student-centred learning can make At least 50% of the people directly contacted are interested to find out more and try out such learning methods.</p>	<p>Thanks to the articles and encounters with DemoLab teachers, other schools, teachers got interested in the project and visited DemoLabs</p>
	<p>Awareness is raised about innovative learning methods and democratic learning spaces that can complement the rigid educational system and contribute to the development of youth to a wider public 10 articles and/or posts are published dealing with the topic.</p>	<p>10 articles and posts were published + 2 more underway Content manager participated at 2 conferences to present results + presentations at approx. 7 external events</p>
<b>OUTPUTS RELATED TO OUTCOME 3</b>		
<p><b><u>Output 3.1:</u> Portfolios disseminated through a minimum of 3 visits/DemoLab/year to non-participating schools and other youth spaces, events, festivals, public presentations</b> <b><u>Activities:</u></b> 3.1.1 After the boot camps, each DemoLab organizes at least 3 visits to third schools or public presentation of their choice 3.1.2 Follow-up: collecting feedback, new contacts, documentation, communication, media campaign</p>	<p>4 x 3 visits to schools (Y1) 8 x 3 visits to schools (Y2) Minimum of 300 students and teachers will get hands-on experience 10% gets inspired</p>	<p>Y1: Visits to the newly joined schools (5 – tbc) Visit to the University of Theatre and Film Y2: Went to one other school (8 – tbc) Gave presentations at the University of Fine Arts, and at the closing event</p>
<p><b><u>Output 3.2:</u> 5 Large public events organised to raise awareness of the project and its proposals of DemoLab with professionals and people interested.</b> <b><u>Activities:</u></b></p>	<p>Public sessions at large events such as assemblies and bootcamps Closing event in Budapest 10 educational professionals and students</p>	<p>5 large public events organised  2 media representatives at first</p>

Outcomes/ Outputs/ Activities	Target indicators	Achievement
3.2.1 Select and invite observers and media representative to attend bootcamps and general assemblies 3.2.2 Conceptualize and organise public events (public sessions during assemblies, closing events of the bootcamps, 1 final presentation) 3.2.3 Follow-up with guests, collect feedback 3.2.4 Photo documentation of the public events	invited to the public sessions of assemblies and bootcamps as observers 50 guests at the final presentation	bootcamp/ several others attended the Salgótarján event
<b>Output 3.3: Media coverage in print and on-line media, radio, television (at least 10 appearances)</b> <b>Activities:</b> 3.3.1 Media campaigns of public events and final dissemination of project results 3.3.2 Cooperation with media representatives to produce coverage 3.3.3 Photo documentation of the project	<b>30 articles</b> , interviews, reports, TV, radio etc. <b>5 professional and social media campaigns</b> (open call, large public events) Reach approx. 500 young people 2000 people will get to know the project	<b>Approx. 15 articles</b> <b>1 media campaign</b>
<b>Output 3.4: Website and online database is set up interlinked with the online-tool run by the students</b> <b>Activities:</b> 3.4.1 Graphical image of project in created 3.4.2 Creating and keeping an active Facebook page and social media campaigns 3.4.3 Monitoring of persons reached through peer-to-peer dissemination, public events and online communication 3.4.4 Webpage creation and maintenance 3.4.5 Regular update of webpage, news 3.4.6 Launching online database of portfolios and teachers' manual	Website: <a href="https://demolab.hu/en/">https://demolab.hu/en/</a> Facebook page Teachers manual online	Website setup Facebook page launched Teachers' manual is online
<b>Output 3.5: A teachers' manual is launched and disseminated in print and on-line</b> <b>Activities:</b>	<b>Teachers' manual</b> is launched and disseminated in print and online	<b>Teachers' manual</b> is launched and disseminated: 200 copies printed / half of them distributed

Outcomes/ Outputs/ Activities	Target indicators	Achievement
<p>3.5.1 Evaluate learnings from the 1st year of the program, conceptualize Teachers' Manual</p> <p>3.5.1 Learning and progress of students and DemoLab facilitators have been evaluated and became part of the Teacher's Manual in the form of case studies</p> <p>3.5.2. Teacher's manual was written, edited, and designed.</p> <p>3.5.3 A draft version has been distributed among DemoLab Facilitators right after the 2nd Kick Off meeting</p> <p>3.5.4. The Content Manager and the CEO of the implementing agency finalized it.</p> <p>3.5.5 Launch and dissemination of teachers' manual</p>		<p>+ 10-minute documentary made <b>(additional)</b></p>

## Annex 2: Evaluation Matrix and Questions

Please reformulate questions to make them specific to the project and its outcomes

DAC criterion	Evaluation Question	Related sub-questions	Indicator	Data Source	Data Collection Method	Limitation/ Risk
<b>Relevance</b>	To what extent was the project, as designed and implemented, suited to context and needs at the beneficiary, local, and national levels?	<ul style="list-style-type: none"> <li>▪ Were the objectives of the project in line with the needs and priorities for democratic development in Hungary, in particular in the context of Hungarian high-school education (of age 14 to 20)?</li> <li>▪ Was the project well targeted? Did it include students with different socio-economic backgrounds?</li> <li>▪ Was the chosen approach appropriate and adapted to the specific needs of students? How far any similar opportunities existed for students to get engaged in discussions and debates about issues of relevance to them? How these methods and opportunities compare to that of the project?</li> <li>▪ Were risks appropriately identified by the projects? How far the risks identified realised and how far other challenges (not identified under risks) have emerged?</li> </ul>	<p>The extent to which the project suited the context &amp; needs of beneficiaries (schools/ students/ teachers)</p> <p>% of target values/ real values in terms of engagement specific groups of beneficiaries</p> <p>%(interviewed/ surveyed) students and teachers who thought the project &amp; methods used were relevant / highly relevant</p>	<p>Reports</p> <p>Teachers' Handbook</p> <p>Other relevant material</p> <p>Comparison of achievements to target values defined</p> <p>Surveys &amp; interview notes</p>	<p>Desk research (review of relevant documents)</p> <p>Online student survey</p> <p>Interviews</p>	<p>Potential lack of quantified data</p> <p>Potential low response rate by students</p>

DAC criterion	Evaluation Question	Related sub-questions	Indicator	Data Source	Data Collection Method	Limitation/ Risk
Effectiveness	To what extent was the project, as implemented, able to achieve objectives and goals?	<ul style="list-style-type: none"> <li>▪ To what extent the overall objective and the outcomes set by the DemoLab project have been reached?</li> <li>▪ To what extent the project reached the seven target indicators set in the context of the three specific outcomes?</li> <li>▪ Were the project activities adequate to achieve the project objectives and outcomes?</li> <li>▪ To what extent has the beneficiaries defined by the project have been effectively reached?</li> <li>▪ To what extent was the project implemented as envisaged by the project document? If not, why not?</li> <li>▪ What has the project achieved? Where it failed to meet the outputs identified in the project document, why was this?</li> </ul>	<p>The extent to which targets have been effectively achieved</p> <p>% of target values/ real values in terms of outputs &amp; outcomes</p>	<p>Reports</p> <p>Feedback from implementing agency</p> <p>Complementary interview notes as necessary</p>	<p>Desk research (project progress reports)</p> <p>Interviews with implementing agency</p>	<p>Potential lack of quantified data</p>



DAC criterion	Evaluation Question	Related sub-questions	Indicator	Data Source	Data Collection Method	Limitation/ Risk
<b>Efficiency</b>	To what extent was there a reasonable relationship between resources expended and project impacts?	<ul style="list-style-type: none"> <li>Was there a reasonable relationship between project inputs and project outputs?</li> <li>Did institutional arrangements contribute to the efficient implementation of the project? Did management structures and working relations (management – partners – experts – teachers – artists) contribute to the efficient and cost-effective implementation of the project?</li> <li>Was the budget designed, and then implemented, in a way that enabled the project to meet its objectives?</li> </ul>	<p>The extent to which resources have been efficiently used</p> <p>Financial resources per type of activity</p>	<p>Financial reports</p> <p>Interview notes from management team members interviews</p> <p>Interview notes from teachers' interviews</p>	<p>Analysis &amp; visualization of financial data</p> <p>Drawing qualitative lessons from interviews</p>	Availability of relevant breakdown of financial data
<b>Impact</b>	To what extent has the project put in place processes and procedures supporting the role of civil society in contributing to democratization, or to direct promotion of democracy?	<ul style="list-style-type: none"> <li>To what extent has/have the realisation of the project and its outcomes had an impact on participant schools, teachers and young people?</li> <li>What tangible impact the targeted beneficiaries (especially teachers and students) experienced?</li> <li>To what extent has the project caused changes and effects, positive and negative, foreseen and unforeseen, on democratization and youth engagement?</li> <li>Is the project likely to have spill-over effect? How? Why? Examples?</li> </ul>	<p>% of target values/ real values in terms of specific outcomes</p> <p>% of students who reported high impact / positive changes by the project</p>	<p>Project reports &amp; follow up interviews with implementing agency</p> <p>Interview notes from student/ teacher/ artist interviews</p> <p>Student survey data</p> <p>Teachers' Handbook</p>	<p>Desk research</p> <p>Interviews with implementing agency</p> <p>Interviews</p> <p>Online student survey</p>	<p>Potential lack of quantified data</p> <p>Potential low response rate by students</p>

DAC criterion	Evaluation Question	Related sub-questions	Indicator	Data Source	Data Collection Method	Limitation/ Risk
<b>Sustainability</b>	To what extent has the project, as designed and implemented, created what is likely to be a continuing impetus towards democratic development?	<ul style="list-style-type: none"> <li>To what extent has the project established processes and systems that are likely to support continued impact?</li> <li>Are the involved parties willing and able to continue on their own activities / active learning methodologies similar to those implemented in the project?</li> </ul>	<p>% of students who reported that they continued similar/ 'follow-up' activities as a result of the project</p> <p>% of teachers who are likely to continue with similar active learning methodologies in the future</p>	<p>Student survey data</p> <p>Student interviews</p> <p>Teacher interviews</p>	<p>Interviews</p> <p>Online student survey</p>	Potential low response rate by students
<b>UNDEF value added</b>	To what extent was UNDEF able to take advantage of its unique position and comparative advantage to achieve results that could not have been achieved had support come from other donors?	<ul style="list-style-type: none"> <li>What was UNDEF able to accomplish, through the project that could not as well have been achieved by alternative projects, other donors, or other stakeholders (Government, NGOs, etc)?</li> <li>Did project design and implementing modalities exploit UNDEF's comparative advantage in the form of an explicit mandate to focus on democratisation issues, especially in youth engagement?</li> </ul>	% of teachers & students that reported limited availability of similar opportunities for active, democratic learning	<p>Interview data from student/ teacher interviews</p> <p>Student survey data</p>	<p>Interviews</p> <p>Online student survey</p>	Potential low response rate by students

### Annex 3: List of interviews

Interviewee	Role/ Organisation	Date of interview
Rita Galambos Orsolya Lencse-Csik,	Project Direct and Coordinator, DIA	05/18/20
Emese Varadi	Art Education Coordinator/ DIA, Coordinating Teacher, Karinthy Secondary School	20/05/20
Major Virág	Artistic Coordinator, DIA	29/05/20
Laszlo Bihari	Producer, Filmmaker, ZoldPok	01/06/20
Veronika Csetoi	Former Colleague, DIA	03/06/20
Erzsebet Viragos	Coordinating Teacher, SITI, Salgotarjan	09/06/20
Katalin Styrna	Coordinating Teacher, Pecs Artistic Secondary School	09/06/20
Students (2) from Karinthy Frigyes Secondary School, Budapest	Karinthy Frigyes Secondary School	15/06/20
Students (8), SITI, Salgotarjan,	SITI, Salgotarjan	16/06/20
Krisztina Varga	Coordinating Teacher, Batthyany Kazmer Secondary School, Szigetszentmiklos	18/06/20
Dora Szekely	Coordinating Teacher, Kempelen Farkas Secondary School, Budateteny	22/06/20
Judit Fiedler	Coordinating Teacher, Radnoti Secondary School, Szeged	25/06/20
Krisztina Erdei	Artist, Salgotarjan DemoLab	26/06/20
Reka Heszterenyi	Participant student/Karinthy; later intern, DIA	26/06/20
Mate Gaspar	University of Theatre and Film	01/07/20
Students (1), Kempelen Farkas Secondary School, Budateteny,	Kempelen Farkas Secondary School	23/06/20
Students (2) Batthyany Kazmer Secondary School, Szigetszentmiklos	Batthyany Kazmer Secondary School	19/06/20

## Annex 4: Literature/ background information review

Project documentation:

- Project Document
- Mid-term Progress Report
- Final Narrative Report
- Milestone Reports
- Financial Reports

**Project website:** [www.demolab.hu](http://www.demolab.hu)

DemoLab short film: <https://indavideo.hu/video/Iskolautopia>

Galambos, R. & Major, V. (2019): Hagyj nyomot! – Mit keresnek a művészek az iskolában? [Leave a mark! – What artists have to do with schools?], Pauker, Hungary

### Articles published on the project (as specified in the Final Report)

<https://oktatas.atlatszo.hu/2018/10/24/demolab-ertekes-szinfolt-a-szurkulo-kozegeben/>

<https://24.hu/kultura/2018/07/31/nem-a-tanarnak-van-igaza-hanem-annak-aki-a-legjobb-otletet-mondja/>

<https://www.salgotv.net/?p=5865>

<https://www.nool.hu/kozelet/helyi-kozelet/diakcsoport-foglalkozik-a-karancs-szallo-ertekeivel-2557930/>

[https://index.hu/kultur/2019/07/12/salgotarjan\\_karancs\\_szallo/](https://index.hu/kultur/2019/07/12/salgotarjan_karancs_szallo/)

<https://www.youtube.com/watch?v=qx4UIId7xovo&feature=youtu.be&fbclid=IwAR0v-ebsvZrEjzIRdGtivjaILaWyRTTVATUptkNav2TOHVRb8SwYekl8ks>

<https://www.youtube.com/watch?v=FMn3Gywx9sM>

[https://www.youtube.com/watch?v=W5kJ5\\_2V1rY](https://www.youtube.com/watch?v=W5kJ5_2V1rY) -

<http://krisztinaerdei.com/demolab-projektbemutato-otthon-aruhaz-budapest/>

<https://artportal.hu/magazin/a-karancs-szallo-titkos-elete-demolab-muveszetpedagogiai-kiserlet/>

<https://anchor.fm/rkutyk-civilben/episodes/Bemutatkozik-a-DemoLab-eam5bu>

[http://www.tani-tani.info/hagyj\\_nyomot?fbclid=IwAR2vTauldSRlnoZO2ZF3galk4rUo-oowVZam5wCcUVDttOC99EXFFA\\_mVjQ](http://www.tani-tani.info/hagyj_nyomot?fbclid=IwAR2vTauldSRlnoZO2ZF3galk4rUo-oowVZam5wCcUVDttOC99EXFFA_mVjQ)

<http://www.mke.hu/node/39616>

<https://tilos.hu/episode/megtervezett-valosag/2019/05/21>

<http://kulter.hu/events/utopia-aruhaz-otthon-vagy-az-iskolaban-demolab-zaroesemeny/>

<https://www.szbkg.hu/hirek-informaciok/demolab/>

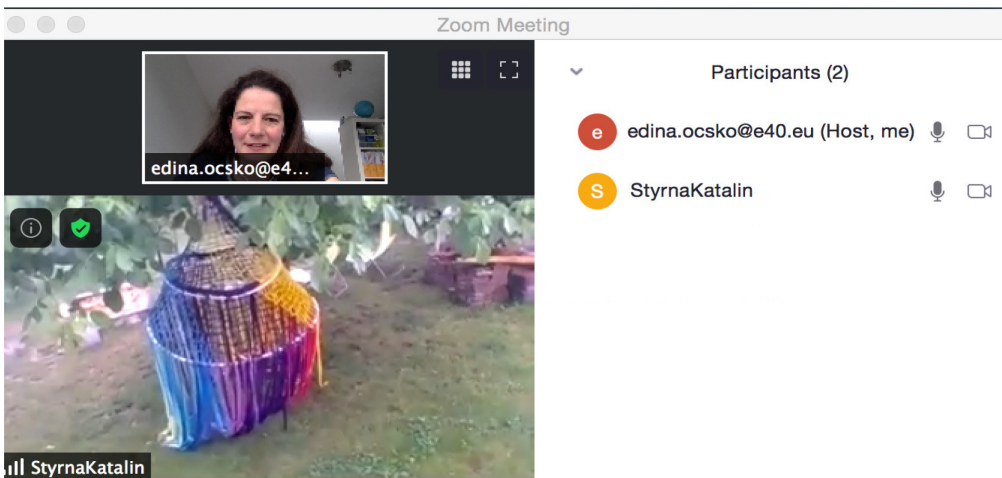
## Annex 5: Sample photos and stories

This section contains a series of photos and stories from selected DemoLabs and DemoLab interviews. However, it does not cover all school projects or interviews.

**The Heart-Bunker has been the outcome of the DemoLab in Pécs.** “The aim was to make the school cosier, to have a comfortable corner, nook where students can settle down with their objects reminding them of home and get to know each other better. **A place where they can let go of the need to comply.**” (Source: DemoLab site)



Heart-bunker in action at a DemoLab event (Source: [www.demolab.hu](http://www.demolab.hu))



The afterlife of the heart-bunker: Katalin shows the bunker during the evaluation



- Participants (2)
- edina.ocsko@e40.eu (Host, me)
  - StyrnaKatalin

“In our group, kids created their own board game. The children were designing the cards themselves. The game helps facilitating open and honest discussion among kids, and it leads to everybody being more and more open. For instance, you can also give a joker to someone you thought was very honest.”

**(Katalin Styrna, Pécs, DemoLab Teacher)**



The famous ceramic wall in Salgótarján created by Kálmán Csohány in 1964, and a remaining piece currently displayed in Pásztó that DemoLab students visited.



Students working on the new version of the ceramic wall during a DemoLab session.

(Source of photo: [www.demolab.hu](http://www.demolab.hu))

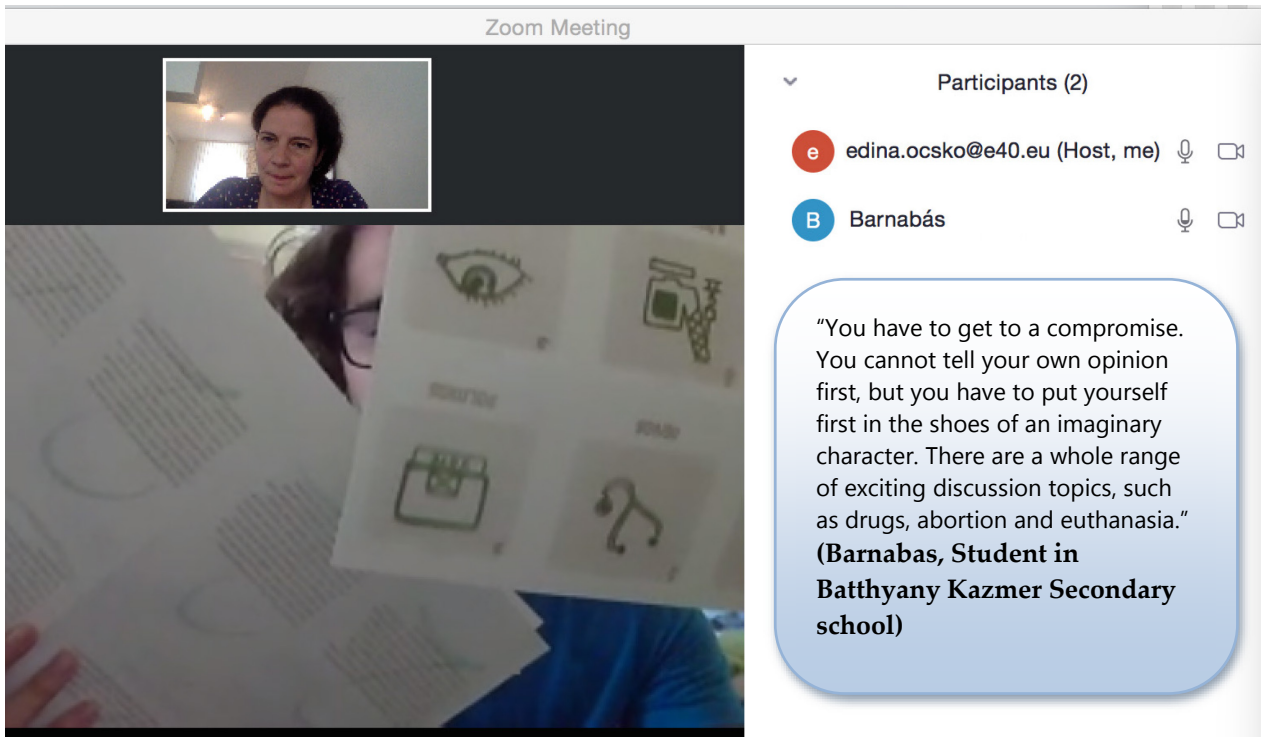
(Source of photo: Index.hu [https://galeria.index.hu/kult/2019/07/11/karancs\\_hotel\\_reloaded/](https://galeria.index.hu/kult/2019/07/11/karancs_hotel_reloaded/))



“Every kid found its own pleasure in it. For instance, there was a kid who mostly enjoyed setting up electricity, but this has meant a lot to him in the DemoLab project. Another was invited to do the filming and he got engaged very quickly.”  
**(Salgotarjan DemoLab Interview)**

Karancs Hotel in Salgotarjan in its heyday (1964, left) (Source: [index.hu](http://index.hu)). While the Karancs is now dysfunctional, the DemoLab project managed to breathe new life into the hotel through a light play on a Summer evening (right). (Source: [demolab.hu](http://demolab.hu))

Students in Szigetszentmiklos developed a situational/ debate game. Immigrants are arriving to an imaginary island due to global warning. Each player receives a specific character that might often contradict with his/her own perceptions, but (s)he has to put him/herself in the shoes of the character and defend his position through argumentation, aiming to get to a compromise.



Barnabas is showing the pieces of the game they created during the Zoom interview.



San Miguel de la Isla Workshop (Source: [www.demolab.hu](http://www.demolab.hu))