

SKILLS FOR FREEDOM  
Artistic paths to develop the professional skills of prisoners



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C1. ARTS IN JAIL: EXPERIENCES AND LEARNING PATTERNS FOR  
PRISONERS

**REPORT**

27th of June - 2nd of July

Szczecin

## PARTECIPANTS

Holger Syrbe, Fancesca Spisto, Marie Urban (until wednesday 29th of June), Henrietta Clasen (from 30th of June) for Aufbruch – Germany

Michele Masotti, Felicita Saccani, Manuela Marchese for ARCI Liguria – Italy

Giancarlo Mariottini, Romina Soldati, Valeria Galota for Teatro dell'Ortica – Italy

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Makbule Bulutluoz, Huriye Ece Ataly Telsarar, Ali Enis Ozdemir for Izmir – Turkey

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Karen Geerts, Lieve Decoster, Lotte Adriaensen, Michele Vandekerckhove for Asturia – Belgium

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Barbara Kusiak, Pawel Popek for Collegium Balticum – Poland (Host)

## PROGRAMME

Monday 27	Tuesday 28	Wednesday 29	Thursday 30	Friday 1	Saturday 2
<p>WELCOMING</p> <p>EDUCATIONAL AGREEMENT: - Course planning - Participants' expectations, - Course rules</p> <p>GROUP BUILDING ACTIVITIES</p>	<p>OBJ 1 EUROSUCCESS: - Introduction - Social games - Feed back</p> <p>ASTURIA: - Presentation model - Workshop - Debriefing</p>	<p>OBJ 1 STUDY VISIT IN ARESZT ŚLEDZCY SZCZECIN (custody)</p> <p>COLLEGIUM BALTICUM - Workshop: Theatre in Prison</p>	<p>OBJ 1 ARCI: - Introduction/presentation model - Workshop - Debriefing</p> <p>MARKET FOR IDEAS - Preparation of the stands - Exchange of proposals and ideas</p>	<p>OBJ 2 Lecture on "Resocialization pedagogy demanding creation and development"</p> <p>EDUCATIONAL PLANNING Working groups, sharing step, synthesis - Who are our recipients? - What are we precisely offering?</p>	<p>PROGRESS OF RESEARCH</p> <p>Presentation C2 (Obj 1 and 2)</p> <p>DISCUSSION ON REMAINING TRAINING STEPS (C2 and C3 in particular)</p> <p>CONCLUSIONS TRAINING EVALUATION</p>
<p>OBJ 1 UPSDA: - Introduction - Motivation to change - Stress management and conflict resolution</p>	<p>OBJ 1 THEATRE DELL'ORTICA: - Introduction - TO methods - Workshop: autobiographical techniques - Workshop: median object technique</p>	<p>OBJ 1 AUFBRUCH: - Introduction: history - Workshop - Conclusion</p> <p>IZMIR: - Vision - presentation of artistic and theatrical activities in prisons in Turkey</p>	<p>OBJ 2 EDUCATIONAL MODELS: - Working groups - Sharing step - Synthesis on patterns of formal and informal education in jail</p>	<p>OBJ 3 IDENTIFICATION OF NEEDED OPERATING ROLES</p> <p>Working group</p> <p>profiles skills Educational proposal</p>	

## Monday, 27th June

### Educational Agreement

#### Presentation of S4F C1 Goals

Collegium Balticum & EFA explain the programme goals and timing of the training:

OBJ 1: Patterns and experiences of artistic/theatrical activities with inmates that will encourage prisoners' learning

OBJ 2: Patterns of formal and informal education in jail, deliverable patterns of integration

OBJ 3: The operating roles requested to bring arts into jail: the skills needed from operators

#### Programme expected goals

- An improvement in relational dynamics and synergies within the group
- A better understanding of the project
- An enhancement of everyone's knowledges about artistic and theatrical activities which are suitable for the jail framework.
- An analysis and understanding of educational models which are useful for delivering concrete actions
- An experimental building of educational paths
- A re-definition of educational path

A collective discussion elaborates **Participants' expectations**



- Framework: information about different detention systems, acquisition of data about number of prisoners, comparative reflections
- Multicultural exchange: different approaches to ART, EDUCATION, JOB...
- INSIDE/OUTSIDE the PRISON: forms of contact and interaction (families - audience of a play...)
- New methods
- formal & not formal EDUCATION

- Knowledge: about soft skills & methods useful in order to perform activities within different frameworks
- Difficulties & common problems, possible solutions

## GROUP BUILDING ACTIVITIES (Collegium Balticum + EFA)

### Dzien dobry! - Let's learn our names

In order to learn our names, every member of the group is invited to say his/her name and to perform a representative gesture - ex. a dancing step, shooting a picture etc., all the others have to repeat the gesture.

### The ball game

1st step: every member of the group, in circle, is invited to say aloud his/her name and to tell feature of his/her own which begins with the same letter of his/her name (ex. My name is **L**otte and I am a **L**ively person, my name is **M**aria **E**lena and I like to **M**ove around **E**urope), while throwing the ball to another member. 2nd step: every member of the group is invited to throw the ball to another one while saying his/her name and repeating the feature he/she previously described about Him/herself (love dancing, is lively...)

### Portrait

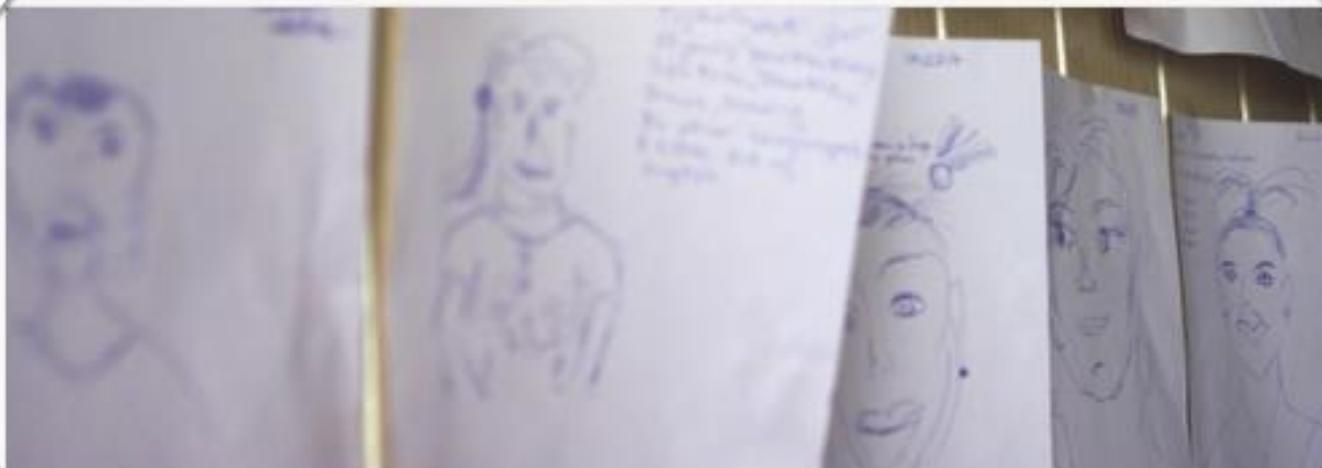
Two groups in concentric circles: the inner one is composed by model, the external one by painters. Painters have to draw the person in front of them, but when they hear the word *zmiana!* - *change!* in Polish - they have to move on the chair aside them clockwise while leaving the portrait they began to draw on the desk. Every model, as a consequence, is sketched by several painters.

When the members are back to their first places, the two groups trade places and roles, so that everyone has been sketched.



### Interview

Couples exchange portraits and reciprocally fill them with further information about the other: What kind of experience you have in jail? What kind of experience you have in art? What a language do you know? Answers are written on the collective portrait of each and sheets are hang on the wall.



### **How are you? Fine / So & So / Bad**

Participants are sit in circle, someone is standing and asks to someone else "How are you?". If he/she says "Well", nothing change. If he/she says "So & So", the two neighbours try to exchange their places, but can miss it because also the standing person wants to sit. If he says "Bad" everyone change place, but someone is always standing.

### **Salatka Owokowa - Salad**

Participants are sit in circle and everyone is pretended to be either a strawberry, a plum, a banana or an apple. Someone is standing and wants to sit: he/she calls one kind of fruit, every member of this kind stands up and changes place. He/she has to be faster and take the place of someone else. If "*salatka owokowa*" - "fruit salad" - is called, everyone move.

## ***UPSDA (UNITED PROFESSIONALS for SUSTAINABLE DEVELOPMENT ASSOCIATION)***

Emilia presents their activities in jail and some activities which are connected with them, even if not always suitable. For example: "Let's represent our motivational level on a diagram both at the beginning and at the end of our activity". Participants are invited to mark it. In jail they don't do such an exercise, since it is quite abstract to be easily understood.



In jail UPSDA usually schedules 5 sessions of about 2 hrs of motivation for change + 5-6 sessions of self management & self control

+ a final discussion about their expectations. These steps are considered as parts of a psychological path of self-monitoring, of experimentation and evaluation.

## Sightseeing self observation

Emilia proposes some exercises:

### Draw your coat of arms

People are asked to draw: 1) their main achievements, 2) what they know about themselves and 3) their main goals; finally they are asked to propose a motto which represents their life. At the end all the drawings are hang on the wall, near the portraits.



### The Magical Ship

People is distributed in the room and shared in Past/Present/Future

Since it is a magical ship, people is allowed to move along the dock in order to change something either in their past, present or future.

1st question: where (when) do you feel the best?

2nd question: where (when) would you feel the best if you were allowed to change something either in your past, present or future?

### The Family Game: a role-play

Framework: the older brother was in jail, he is coming back home. His mother and his younger brother are happy about that, the father and the grandfather are not and actually oppose this decision. Every participant plays a role and then shifts to the other ones. Then he has to explain why it was easier to him to play a role instead of another one.

Participants are invited to ask themselves what a conflict is and which dynamics are triggered by the confrontation.

What did the audience notice? Conflict: a problem of listening, a lack of empathy with the interlocutor.



How does a conflict look like? What does exacerbate a conflict? Arms moving, louder voice, body forward. What does it calm a conflict down? Listening, let people finishing sentences  
A conflict is solved when solution is accepted by both of the sides.

### **Taking someone else's perspective**

They put the person in front a camera and they videotape while asking them to put in the perspective of a person they are in conflict with, or even of they victim. Afterwards, they replay that in private. It is a very powerful changing tool, because sometimes people understand they have great problems in taking someone else's perspective.

### **Laughter Yoga Liability Release**

Laughter yoga consists of physical and breathing exercises, so participants need to be informed about comfortable clothes and shoes. The relaxation exercise is then introduced and carried out at the very end. It takes about 10-15 minutes. Participants may feel tired and sleepy, so a break may be needed. There is no debriefing after the relaxation as participants will be "empty-headed" and silence is more appropriate.

Oh! Oh! Ah! Ah! Ah! - Laughter without any reason - Very well, very well

Physical & mental relaxation: "Focus your attention on your knees, keep and relax".

Breathing

## Tuesday, 28th June

### **EUROSUCCESS**

Presentation video (<https://www.youtube.com/watch?v=IdPEHCjU3PA?>)

#### **Prisons in Cyprus**

Tasos explains how the detention system works in Cyprus. Built by the British in 1894, at first prisons were place for detention for those who were sentenced by the court to imprisonment and also as a place of temporary detention for people under trial. It is known because the EOKA freedom fighters were imprisoned and executed, until Cyprus independence in 1960.

#### **Activities for inmates**

After having explained their approach, Tasos tells some activities he does in jail.

- **Memory games**

Several pictures are proposed to the audience, who has to focus on them and to keep in mind. The master change something: some pics are missing! Which are they? What is the change? These games can be used even among people who do not speak a same language, by using pictures. They help observation, concentration, self-esteem, teamwork



- **Past - present - future**

Three chairs: one for past, one for present, one for future. People are sitting on these chairs, taking past, present, future perspectives and telling something about themselves to the audience. Inmates often speak about the past by explaining their mistakes and figure themselves outside. Marie asks how do they react to the telling of trauma, Tasos answers they try to support them all the time, eventually suggesting them to visit a psychologist. Several inmates, once free, come again and sadly it often happens for worse reasons. Problems: different ages, high level of illiteracy, different languages and cultures

### • Six thinking hats

White hat focuses on available data

Red hat tries to solve problems by using emotions

Black hat always thinks about bad aspects, weak and not working points of a plan

Yellow hat always thinks positively

Green hat is the creative one

Blue hat stands for process control

Inmates are divided into groups and invited to think with the hat they received: it supports them in focusing on their thinking and make them moving out from habitual ways of thinking.

An example: can inmates move from a country to another one, in order to be detained in their own countries? Which are positive/negative aspects..?

## ASTURIA

Lotte presents their activities as “formal education for adults”, main topics are the languages but also ITC... Then they show their programme and exercises:

### *Little stories, great hopes*

Writing behind bars: an activity which helps to reflect on the past, to acquire awareness and to consider it, as well as to re-plan the future by imagining it and to discover the world beyond the bars.

5 main topics:

- 1) family,
- 2) job,
- 3) friendship,
- 4) character + emotions,
- 5) life behind bars



Any activity of about 3 hours, max 15 people

Michèle and Lotte form two working group and they propose to the first one to focus on “me and my family” and to the second one to focus on “character + emotions”.

### *Me and my family*

Participants are sitting around a table where several family pictures are displayed. Trainers ask to suggest activities that can be proposed to inmates starting from these pictures. Some proposals were formulated, like asking to inmates to choose the picture which best shows a) the family they eventually would like to grow up as parents b) they would have liked to be part of... This kind of activity helps to deepen our representation of the ideal family.

After a short discussion about participants' proposals, trainers were asked to show what they do with inmates. Pictures are used as a trigger for creative writing about their family experiences, through the help of trainers both in the form and the techniques. Texts are copied, corrected and given back to their authors.

Participants were interested in knowing by the trainers whether a moment of dialogue and elaboration of the topics of the texts is scheduled or not, according to the hard framework of the jail: trainers explained that, as formal teacher, they do not work on subject, just on the written text.

Participants suggested to take care of this side, eventually working together with psychologists and non formal trainers in jail, in order to encourage inmates to elaborate what sprung out from the writings.



### **Characters + emotions**

Different reactions according to the interlocutor (for example, they do not want to show their weaknesses to other inmates)

- practice of writing: narrative tool helps to inquiry ourselves, 1st - 3rd person identification in someone else or even in an object - anonymity
- practice of correction: they often ask to the teacher to be stricter, because it stimulates them more Games to make inmates asking themselves something - ex. *What are your strengths and weaknesses?* Asturia uses ID cards - Secret Agent card with character risks, advantages and disadvantages... Asturia asks to wonder about any similar exercises in our experiences. What could be used as an useful tool? Aufbruch (Marie) answers: publishing books through the collection of their writings, performing it in a play or in songs, drawing someone's else positive/bad aspects, letter to your past/present/future self...

Awareness production (*When I am anxious, I am...; When I am jealous, I am...*)

Performing an emotion without saying a word; just using voice with a sheet beyond your face and saying a number.

### *Asturia's conclusions about their expected outcomes on their activities*

- Awareness about our specific way to show our emotions: some people want to look happy but they look sad - why is it harder to show some emotions in comparison with other ones?
- Awareness about our conceptions, depending on our experiences: difference between an emotion, a feeling, a characteristic - teaching of the names in different languages
- Reflection and criticism about our way to conceptualize emotional
- Importance of the time and of several steps for changing, sense of the transformation (history? transformation?)
- Control: how do you handle with complex situations where maybe a psychological support is needed? Sometimes you must stop the activity in order not to loose the control of the entire group.

## **Teatro dell'Ortica**

### **Presentation: Theatre as Education, Theatre as Cure**

Giancarlo describes TO as "an ex-centric theatre": activity in the suburbs and strongly linked to the territory - "maybe the only cultural place in Molassana" and, at the same time, social theatre with marginalized groups - since 1999 group workshops *Starting*. Since 2006 *Oltre il cortile*, until 2009 in Marassi and since 2010 in Pontedecimo, work with schools...

The premise is that social theatre deals with discomfort, integration and education: that is why TO works on theatre-therapy, inspired by Teatro degli Affetti

“We do not just prepare a performance, it is a process of **social awakening**”

“It is little but it is right” in breaking prejudices - social masks - walls...

theatrical practices of **transformation** of the individuals involved: “Was she a patient?” “No, she was a nurse”. “Was he a doctor?” “No, he was a patient”

> The ability to transform personal stories into real artistic processes

> Taking care - theatre as the tool for creating as permanent imaginative space



### *The importance of the judgement*

We are used to judge ourselves and the others. Our rule is not to judge and not to be (feel?) judged. What we do on the stage is always right, because since I work with things that are mine, I can not be wrong. We have always something to learn: for example, close, intimate contact is something we are not used to.

After having explained their approach, Giancarlo tells some activities they do in jail.

### **Inside/Outside: forms of contacts**

#### *How does it work?*

Inmates freely choose to participate to after a first selection by the social services.

The theatre doesn't ask the reasons they are in. At school, the activity is presented to the families, which give their consensus. Children has less prejudices than adults and usually do not have any resistance to be involved. When they think to a prisoner, they think to someone tied to a heavy ball and wearing a stripes shirt.

Creation of the texts with autobiographical narrations and physical theatre. Inmates in prison always speak about sentences and crimes. No topics at the beginning, but definitely some topics are chosen. Waiting (for letters > for the very performance)

Which person writes to which person? For how long time? How do they choose their topic?

Operators have to find a balance between professional and human aspect. A theatrical-educational method: ref. Duccio Demetrio, Ivano Gamelli. Diversity as an enriching transformative tool.

Some examples of exercises are proposed to the group:

- *The median object*

In this exercise the purpose is to establish a communication without breaking the respect distance with the other. It can be done through a thread, as tried in Szczecin, or through a massage with balls, balloons. These objects can be used as a medium for an intimate contact by establishing a contact without forcing the relationship with someone we do not know.

- Music in the room. In couple, formed by a thread kept on the hands, one drives, one follows. The contact is established through the eyes and the median object. The leader can decide to let the other drive.
- The same exercise can be done in group of three, four, several people.



This kind of exercises suggests the feeling and a reflexion about the spatial dimension of our own body, as well as on the relationships with the other bodies. TO: Let's keep in mind that "In theatre we act, in theatre we are" - authenticity. The operator helps the audience to know itself deeply (and has to know him/herself deeply) and it means to acquire awareness about our body and our space: let's think about people who have some limitation of moving, let's explore how we can move some specific parts of our body.

• *Photos > autobiographic narrations*

Some photos are displayed and every member of the group is invited to be inspired by these shots in order to tell something about him/herself. The members of the group freely choose their pictures and no one is forced to do that. Some members decide to share their thoughts about the emotions these pictures provoked, in relationship with their experience and life.



## Wednesday, 28th June

### Visit to ARESZT ŚLED CZY SZCZECIN

The group is invited to attend a 20' presentation of the activities offered to inmates in Polish prisons. They mainly consists in fine arts workshops and literature/language courses, radio workshops. Some experiences in theatrical activities, but not in Szczecin custody.

After this short presentation, the group is invited to visit the spaces of the custody (where usually inmates stay no longer than a few weeks), particularly the "sociability room" of the Departement of Forensic psychiatry. "Occupational therapy": inmates can play guitar, produce some handcrafts, paint and read. They have the right to spend max 2hrs in the room. Another space is set up as a radio studio: inmates broadcast an internal channel. There is also a little room for sport activities (ping-pong, gym) and a library. Cells host 4 to 6 people in bunk beds, have a WC but no shower, which is available twice a week.

### Michal

After a brief presentation about the "creative resocialization" and its methods within the framework of theatrical activities, the group is invited to experiment some "resocialization theatre workshops". Resocialization mainly is built up by the development of a physical contact: at first massage of themself, after this, massage of the neighbour, faster and faster.

After this first activity, the group splits in three mixed working groups which have the task to develop a short play with an object (scotch-tape, cellophane, paper) and 4 recommendations: "to use love, ring, flying and a king". Working groups.





Since the problem of a too fast and aggressive physical contact is declared by some participants, Basia proposes a greeting game that helps to establish in a lighter way a physical contact: from “Guten Tag” to “Ciao!!!”

## Aufbruch

Holger explains “our activity is not aimed to help people, but to develop **an artistic work**”  
 Relationship between the city and the prison > let common people visiting the prison  
 Berlin is the ideal city because it is very experimental

Time frame: about 3 months, mainly working during the weekend  
 Casting / Rehearsals (about 4/week, 4-6hrs each) / Public performance  
 High classical drama > Chorals and individual roles, useful for managing conflict  
 representation of **the confrontation** of an individual man character with the mass (the chorus)  
 if you show violence and conflict it means that you know it and you can control, manage it.

### Methods

warm-up exercise: oral, physical training  
 textual: development of the play, understanding of the text, reading it aloud. Creative writing, correction in order to obtain a dramatic form  
 performance: vocal and rhythm exercises, music (rap), elocution. Male inmates play both male and female roles.

What they basically do is:

1) give them a place in the social body,

- 2) give them something [artistic] to do,
- 3) give them respect or applause for their activity

Sometimes they go on working even once outside: it is not just a tool for re-socialization, it is an artistic activity they can

### *Practical organization*

How to fund the activity? Network of partners/sponsors...

Special performances for inmates, but also hybrid situations and an attempt to develop a relationship between the inmates and the audience by creating face-to-face situations (questionnaire, smoking room). Relatives and friends, operators, press usually come.

The first performance changes a lot their experience and motivation, because they take it more seriously. Inmates manage the activity from the beginning to the end, they control the entire process and sometimes they say "It is the first time I bring something up to the end". Operators work as colleagues who are not there to solve problems, but to face them together.

## **IZMIR VALILIGI**

Enis explains that detention system in Turkey does not allow any external person to work with inmates, just a few operators from NGO are allowed to get in, but according to the director.

Until 2005 it was very uncommon.

Machist attitude of inmates which makes very difficult to involve them into artistic activities (Tasos: "It is the same everywhere!"). Usually they want to get out this sort of program > social reject. In female prisons the most spend their time sleeping. Not an image of an opportunity, it looks more like a form of weakness.

Internal conflict: murderers do not like thieves, thieves do not like murderers, terrorists do not like anyone. A huge part of the inmates are terrorists, who do not like to interact with anyone.

The most of artistic activities are proposed to the inmates, not performed by them. There are anyway some forms of actions like drama class...

Workshops:

- Negotiation (sit/don't sit on the chair)
- Trust (one person is rolling on the other ones by using her weights)

## **Thursday, 30th June**

### **ARCI**

Presentation of activities:

- Desk for migrant people

In La Spezia: DJ and radio course (how radio works, definition of radio programming, interviewing) > creation of a real radio station inside the prison. The inmates design the format and

"The bicycle thieves": a bicycle repair course

- In Genova: murales, yarn bombing, "Ricette da dentro". One of the main problem is that they are proposed simultaneously to other activities (parental visits, University courses...)

### **Parenthood in jail**

Workshop with inmates which provides some tools fathers can use with their children. Workshop: Che rabbia! - reading inmates' drawings

Some inmates' drawing are proposed to the audience in order to make different mixed teams interpret which feelings are shown, according to their experience. This workshop helped to test different ways to interpret the same object and, as a consequence, the variety of possible interpretations and the complexity of communication.



In the second workshop the groups have to interpret what three colored faces are meant to communicate. Actually ARCI just asked inmates to draw one of their flaws starting from a colored spot on a sheet. They drew a face and all of them stressed their closeness.

Can a flaw be turned into a positive quality? Can a mistake be an opportunity?



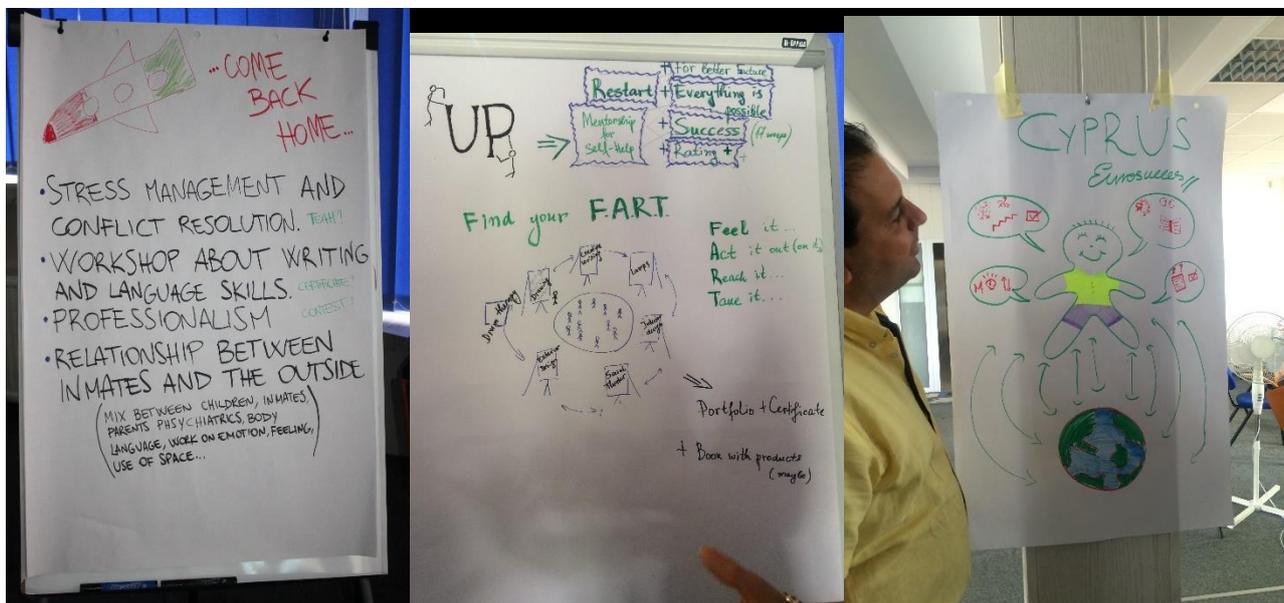
**Market for Ideas (EFA)**

Every working group is composed by participants of the same organisation. It is asked to share a moment of confrontation and reflection about the presentations delivered by the partners during the past days about their artistic work in jail and the related educational techniques.

Therefore, it has to propose:

- follow-up questions about strategies and methodologies of intervention - to specific partners;
- ideas that emerged from the training of the past days for implementing the work in jail within the framework of the accomplishment of S4F project (artistic and theatrical activities + related training in order to provide the recognition, validation and certification of inmates' skills) - either to all the partners or to specific ones.

At the end, every group gathers again in order to share any suggestion, proposal, confrontation experimented during the 3rd step.



Feedback:

- ARCI: stress management from UPSDA; workshop about writing and language skills, certification; professionalism as a goal (from Aufbruch), relationship inside/outside the prison: mix between children, inmates, psychiatrics, body language, work on emotion, feeling, use of space) > how to create some points of contact?

- IZMIR VALILIGI: We learnt a lot, we are going to take everything with us, but we need more volunteers to come and interact with the inmates. Question to TO: trauma? negative experiences? - It may happen, but you have to know how to use all that in a delicate way.
- UPSDA: Focus on traumatic experiences: restart for a better future, everything is possible, success, rating. Find your FART: Feel it..., Act it out, Reach it, Take it
- ASTURIA: use of non formal tools in formal education (ex. Coat of arms for language and ICT courses) - meeting with social workers in order to better their educational projects
- AUFBRUCH: Two different ways: workshop / long-term oriented activities; products for local market. Political dimension: it is possible to change the prisons in a way; public relations about what we are doing
- EUROSUCCESS: We received a lot of information. In order to transform it into a real action: Is our background ok to work in the way Teatro dell'Ortica/Aufbruch do? Have we got to engage more professionals?
- TEATRO DELL'ORTICA: Involvement of the guards - publishing some creative writings and spreading them - synergies with other artistic workshops (even ARCI) - mediation for families, inmates who are parents and meet their children during the plays



## Friday, 1st July

### COLLEGIUM BALTICUM

Edyta Kopaczewska

#### **Resocialization pedagogy demanding creation and development**

Showing the differences between the classical resocialization pedagogy and resocialization pedagogy demanding creation.

Myths about the resocialization reality.

The idea, pillars, methods and techniques of creative rehabilitation.

The resocialization strategy – strategy of development change and its conditions

Qualifications and competences of modern resocialization pedagogue

A concept of the resocialization theatre and other methods sustaining the process of resocialization

A discussion follows the CB's presentation:

TO: The work has been described needed for changing inmates' identity and let them exit from a condition of stigmatisation. What about the change within the society? Which kind of work has to be done in order to transform the approach the society has to inmates?

CB: The reactions of the society gives feedback to inmates > reinforcement of the self-esteem as well as the ability to change. Observation of the change and acceptance of the "new" inmates.

ES: Were performances presented in prison or outside?

CB: 3 possibilities in Poland: a) inviting people into the prison (families, relatives, high schools...); b) theatrical contexts like competitions...; c) outside, in special occasions, according to Institutions' opinion

CB: Pedagogical background is needed in Poland in order to work in jail. Is it the same in other countries?

AUFBRUCH: No, it is not. But it a question to us: which kind of pedagogical competences you must have to do this work? In my opinion you have to find a way to get them and use them, even if you don't have a diploma which certifies that.

Michal: If you are opening something you have to handle with this.

AUFBRUCH: Are you going to the prison to make theatre or to help inmates? If you want to make theatre, you maybe don't have to be a real pedagogue, while if you are helping inmates, you must have a pedagogical background.

CB: The two professionals have to cooperate during the process of rehabilitation. For the creative aspect some artistic competences are needed.

AUFBRUCH: In German the role of the theatre pedagogue exists.

UPSDA: From our director we do not expect to have pedagogical background. He is an expert in theatre and sometimes inmates take advantage in the fact that he has a different way to think. Very different approaches: for example, noise is not a problem for him. They have different responsibilities.

TO: We believe it is important to have a professional with both of the kinds of competences. We pay a great attention to words we use: social theatre is another thing, therapy is another one

What we all do is both changing the prison and the society. Social therapy, therapy for the society is included: a mutual transformation.

## **FORMAL & NON FORMAL EDUCATIONAL MODELS (EFA)**

Every group has to identify which are the differences between formal and non formal educational models, by paying special attention to:

- the definition of roles and responsibilities of every subject involved into the training activity
- the definition of the relationships between the subjects
- training dynamics and conflict management
- learning dimension and management of mistakes

Three different groups (participants from different countries) are invited to use flipcharts to show the outputs of their confrontation.

### **GROUP 1**

**GROUP 2**

	Formal	Non formal
Program/way of teaching	Fixed program	Opened program
Role of elements (trainers)	Special certification	Special skills
Responsibilities trainers/trainees	Control/examen	Freedom, no exam
Relationship	Traditional (cinema way)	Dynamic (circle way)
Training dynamics	Depends of the teacher/all	Depends of all/of trainer
Conflict management	High pressure (marks, strict rules, inhibition)	Motivation energy of the group
Learning dimension	Defined	Open
Management of mitakes	Learning by mistakes	Learning from mistakes
Relationship between trainer and customer	Trainer/teacher emplyed normally (sometimes free lance), safe life, no change possibilities, long term diploma	Normally free lance, booked for project, precarius situation, more flexible, short term, a smile, applause, maybe certification

FORMAL	NON FORMAL
Content is standard/academic,	Content is personalised, practical, pragmatic,
Comunication unidirectional/monitored, delivered in institutions	Comunication is dinamic, in circle, equality, active participation, everybody is involved
Official curriculum, diploma/profession/certifications, exams	Exams by life, no assessment
Methodology is official/rigid	Bigger aerea, more complex, Flexibility/self control
Non formal can be used in formal, both has a structure/methodology	
Knowledge, education, orders from above, strict! Government requirement to cover level of competences, expert is the teacher and pupils are taught	Social skills, you don't have to be a teacher, you could be a facilitator, expert in other things, tutor, different experts
Long term (steps, stages) compolsary until the age of 16-18	Short term – you can not measure the learning in the long term, there are no assessment tools, non obligatory, voluntary partecipation
Mistakes: if you fail you have to repeat and you are corrected the right way	Your ideas are and opinions are valued and shared with the rest, so it will improve the learning points
Conflicts are not welcomed, they are stopped, ignored	You work on a conflict as an opportunity, dynamics: group work, relationship, trust building

**GROUP 3**

	FORMAL	NON FORMAL
Roles involved	Teachers – students/authority of knowledge within the subject – want to learn Government based= certificate with competence	Professionals – participants/trainer, knowledge – want to learn Individual expression of skills on CV
responsabilities	Teacher > student	Professionals almost equals participants
Conflict management	Conflict management: outside the teaching hours, training dynamics: unidirectional from the teacher to the pupils	Part of the workshop is the management of differences between the participants
Management mistakes	Sanctions	Can you mistake?

The discussion on results goes on on the following morning, at the end, led by EFA, was built up a collective scheme.

**EDUCATIONAL MODELS**

	FORMAL	NON FORMAL	HYBRID
Roles & Responsibilities	Certificate exams diplomas, clear competences and well defined, long term employed trainer	Skills for CV (no) exams by life, short term employment	How to certificate social skills? National and international: who has the authority? Diplomas can be used also for non formal contest
Relationships	Teacher as the authority of knowledge, prestige, recognition	The trainer work on a project – precarity – pupils have several opinions Voluntary activity feed back	Responsability of the pupils It depends
Training dynamics & conflict	Structure High pressure (marks, strict rules...)	Freedom, goals flexibility Motivation energy of the group	Some methods – techniques can be applied both in formal & non formal education
Learning dimension & mistake	Standard programmes, right/wrong, long term – sanctions. Repeating and correcting to the right way	Can we be wrong? Several opinions Who knows the timing? An opportunity for the trainee, the trainer, the group	There is a right way, somehow, mistake can be corrected

Starting from a strict division between formal and non formal techniques, a third “hybrid” section is needed in order to show the continuity from the ones to the others. Differences are mainly individuated in 1) the tools for recognizing the acquired skills (exams & certificates in formal education, exam “by life” in non formal education); 2) the judgement of the mistake (sanctioned in formal education, not categorized as mistake, otherwise as an opportunity for change, in non formal education); 3) the relationships with the others (competition in formal education, collaboration in non formal education); 4) the way to organise the work (strict programmes in formal education, flexibility in non formal education).

As a result, the group states that a form of recognition is needed in order to provide a tool for certifying new skills developed by the inmates - but how to do that? And how to make it valid in different countries?

**NEEDED OPERATING ROLES & STAKEHOLDERS TO BE INVOLVED (EFA)**

BRAINSTORM on operating roles to bring arts into jail:

- CULTURAL OPERATORS
- DIRECTOR OF THE PRISON
- EDUCATORS
- PSYCHOLOGISTS
- SOCIAL WORKERS
- INMATES, ARTISTS
- ORGANISATIONS
- POLITICIANS
- GUARDS
- FUNDRAISERS/SPONSORS
- STAKEHOLDERS
- SCHOOLS
- FAMILIES AND RELATIVES
- AUDIENCE
- VOLUNTEERS
- RELIGIOUS REPRESENTATIVES

WORKING GROUP

After working groups composed by participants of the same organisation, in circle, every partner share with the others their ideas and needs about operating roles to be involved in the experimental training path in jail

### AUFBRUCH

- ✓ Relationships with the guards and the institution of the prison
- ✓ Management of the system & promotion activity through press & media
- ✓ Many activities we saw are characterized by self-organization.
- ✓ Director can provide skills by the tools of formal education in voice training, acting...
- ✓ The structure of a scene, how theatre works (light, sound, the silence in the audience)
- ✓ Social interactive teamwork - how to interact both artistically and socially
- ✓ They are alone on stage: they have to find solutions on their own (for ex. if they make a mistake, they have to find a way to put them out): stress management
- ✓ Director's assistant can help in understanding how rehearsals work, how to interpretate director's indications. He/she can help in creative writing, in distinguish between a dialogue, a monologue...
- ✓ In acquiring technical, practical skills > how to control their body, their voice; how to respect the others' ones.
- ✓ 20% amount of funding is from ticket sales (generally in Germany it is 4-5%). A ticket is sold at 9-15 €.
- ✓ Public relations with politicians, press... inviting journalists

### ARCI

Parenthood in Jail:

A two-fold project that could be carried out simultaneously in prison (involving 10 detainees-fathers), and outside the prison (involving children of the prisoners themselves).

The idea is to make various workshops within the prison with inmates and outside with the children, using the same subjects so that you realize the work to compare then in the future. The topics to be discussed will be chosen by a psychologist / educators / education experts who will be able to work both with the detainees and with the children within their report on parenthood.

People involved (in prison workshops):

- Educators / Pedagogists
- Psychology
- Polizia Penitentiary
- Director Prison
- Arci association

People involved (children's workshops):

- Educators / Pedagogists / Psychologist (the same ones who worked in the prison)
- Maestre Of the various classes in which working children
- Social workers (if there are any and if they follow the children)
- Schools directors
- Arci
- the other parent who is not in prison

### EUROSUCCESS

Social workers / volunteers / operators

No problem for certification at the local level, but it is not recognized outside

### ASTURIA

Implementation of activities through the usage of non-formal tools

contact with other organizations which already work in prison in order to develop new synergies

### UPSDA

New workshops

By now we do social theatre, we could cooperate with other kinds of activities (for making handcrafts...)

Partners/stakeholders:

prison: director of prison, social inspectors, guards

specialists: teachers for different workshops, crafts, paintings, etc

others: experts working in municipal organisations with ex prisoners

New relationships with Refugees Centers and Ex-Prisoners

Forum/Blog for sharing experiences and tools

#### IZMIR VALILIGI

We should provide the programs to Ankara in order to obtain the permission

Pilot projects with easy poems, collaboration with local theatre

Operators, inmates, guards, social workers, trainers, volunteers.

Brief presentation of the project and its aim to trainees and managers/staff (10 sessions 3 hours)

Warm up games for introduction

Deeper presentation for better understanding of methods

Presentation of other countries examples

Experimental training path:

1 or 2 warm up games at the beginning in order to build up a group and for self awareness, emotion awareness, breathing exercises, body awareness

Reading exercises

Rehearsals

Involvement of volunteers from local theater groups, from universities, art classes, and staff from state theater, from the guards that already are acting and singing

It is not so complicated to manage from the funding point of view, since it has to become an institutional action

#### TEATRO DELL'ORTICA

The main professional figure which is part of our activity and of the pilot project is a theatrical-pedagogic operator, which is not a recognized role. It is something you put on your CV

Needed roles: Stage/light/costume designer, Stage carpenter, Management, Back office, Fundraiser

## **Saturday, 2nd July**

### **Collegium Balticum: PROGRESS OF RESEARCH AND PRESENTATION OF C2**

**First results of a questionnaire delivered to 307 inmates & 68 operators**

Educational level: 34% elementary education; 7% higher education degree

Only 10% of prisoners are married

Prisoners have a possibility to develop their artistic skills

Germany 83.3%

Italy 55%

Inmates are skeptical about artistic activities; operators, depending on their age and sensibility, are more keen with it.

Demand for formal/non formal education: Inmates' perspective > both to develop artistic skills as a form of formal education and as a form of leisure

Disadvantaged people: young people, with mental disorders, both among inmates and from organizations. Which is the difference between marginalized people and disadvantaged ones?

Language problems

Local systems for re-insertion, public/private?

## **PURPOSES & PROPOSALS FOR C3 – BERLIN (EFA)**

Starting from some key questions, EFA tries to develop partners' expectations and questions about the next step of the program:

### **1. Acknowledgment and development of the skills achieved by inmates through their work in jail, particularly in arts and theatre**

- How can these artistic projects encourage inmates either to attend other kinds of courses, to develop other kinds of skills or to deepen some acquired knowledge inside/outside the prison?
- Which is the result of attending a course for prisoners who are still going to stay in prison for a while? > Encounter with inmates
- How can ex inmates be involved and which role should they have? > Encounter with someone who is already free

### **2. How to develop local networks which can foster both better forms of skills certification and work reintegration for inmates and former inmates?**

- How to develop a network for providing activities in jail? Which are the models? How can we adapt them to different national contexts?
- How to develop a network for sharing and recognizing former inmates' skills in order to re-integrate them into the job market?

### **3. How to enhance international mobility for ex-convicts working in the field of arts**

- Special programs for ex inmates? We have to pay attention not to stigmatise (has the past of a former inmate to be recognized by the society once he/she is free?)
- Mobility for foreign ex inmates (are they allowed to move? Are they allowed to work in another country? Do these conditions change according to the fact that they are former inmates?)
- Linguistic issues
- How can a database be helpful? Which kind of mobility would it improve? Trainers' one / Inmates' & ex Inmates' one?
- Would some form of certification be an useful tool?



## **A FEW IDEAS, SUGGESTIONS AND QUESTIONS OUT OF THE SUMMARY OF THE FEED BACK QUESTIONNAIRES**

- Need of a glossary of terms for a common understanding of the project: being from different countries, we use different terms and it would be useful when we discuss topics to have clarification of the terms/ questions, so we all understand
- Applicable - to all – tools for the construction of the experimental phase
- How to deal with the more practical part of implementing these projects: budget, cooperation of prisons, motivation of prisoners?
- Which are the skills needed for the operators working on cultural project in jail?
- More time for sightseeing
- Timing must be more flexible: too much work for one part (6 hours too long)
- More activities like visit prisons, make a workshop with prisoners etc
- An organised cultural programme within actual program