



**SKILLS FOR FREEDOM**  
PROJECT REFERENCE 2015-1-IT02-KA204-015070

**INTELLECTUAL OUTPUT 2**

**Operative Guidelines to develop the skills of  
prisoners with artistic activities**



**OPERATIVE GUIDELINES**

**SKILLS FOR FREEDOM PROJECT REFERENCE 2015-1-IT02-KA204-015070**

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## Introduction to the Operative Guidelines

The second phase of the Skills for Freedom project (S4F) involved an experimentation, carried out by the following partner organizations: ARCI Liguria, aufBruch, Asturia, Eurosucces Consulting, Izmir Governorship, Teatro dell'Ortica, UPSDA (United Professionals for Sustainable Development Association), to put into practice all the elements learned during the previous phase of research and training, during which concepts, logics and fundamental tools were defined for the realization of interventions in prison, of an artistic nature, in favour of disadvantaged subjects, at the purpose of developing specific work skills. The aim of the experiment, in addition to the fact of bringing to reality, information, ideas and models debated and assimilated in the first phase between the partners, was to elaborate and provide essential information for the construction of the second intellectual output (IO2), that is a guide for artistic/theatrical companies and for prison administrations to manage artistic projects that develop the skills and professionalism of the prisoners, which must first of all gather the best practices experimented by the partners with respect to:

1. Definition of the learning paths valid for the acquisition of the target skills by the prisoners
2. Training courses for artists and prisoners, and other actors involved in the process of reintegration of prisoners into the labour market
3. Actions of connection with public and private employment systems and the employment of weak groups.

These are the general contents of the Guidelines that determined the objectives of the experimentations; specifically, the partners had to check if:

- Did the experimentation aim to professional competencies to be developed by the prisoners?
- Did the experimentation aim to social/transversal competencies to be developed by the prisoners?
- Did the experimentation foresee a future after jail for the prisoners that participated?
- Did the experimentation have any kind of relationship with the “outside”?

## Part I The experimentations

This part summarizes the artistic trainings and performances carried out by project partners with prison inmates in Belgium, Bulgaria, Cyprus, Germany, Italy and Turkey.

Eight experimentations were carried out (3 in Italy). These are some relevant summary data:

- Total number of prisoners involved: 140.
- 7 experimentations with adult inmates. 1 with young male inmates (16 – 23 years old).
- 7 projects were carried out in closed prisons. One in probation system (TR).

In the following section we report the essential data of the 8 trials, with the most significant data divided by homogeneous items.

For each experimentation it is described:

- a first part is the summary of the type of artistic activity carried out
- a second part with information and quantitative data on the experimentation and the context in which it was carried out
- a third descriptive part of the key elements, as experienced by the project partners.

Reading this information can already be an inspiration for those who want to build or improve an artistic activity. In the final part we will resume the sense of these topical elements with a synthesis and specific considerations.

### Type of activity

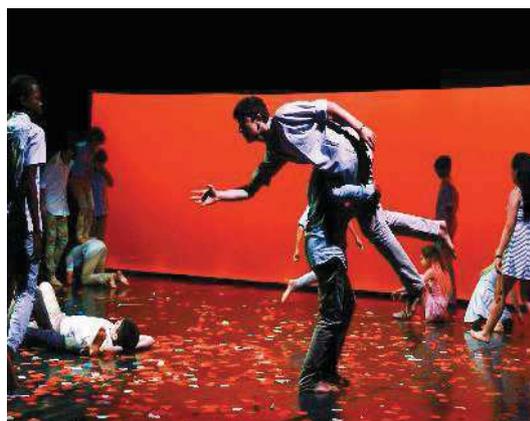
The type of activities that were carried out during the experimentations represent the construction site in which the project must develop the work skills of the prisoners involved. It is important that in the planning this field is defined very well, not taken for granted, and given the maximum attention, because it must lead to a concrete and usable validation or certification of the skills that will be acquired by the prisoners.

The experimentation intervention was left freely in the hands of the partners who were able to realize the project best suited to their artistic and cultural characteristics, with the intention of producing in the manual the description of interventions realized in different scenarios, different addresses, with development of the work skills of prisoners, linked not only to the theatre but also to other artistic disciplines. In particular:

- 1) Theatre (aiming to: Actor, Carpenter, Costume designer, Theatre Director, Dressmaker, Light & Sound Technician)
- 2) Other artistic disciplines (aiming to: Artist (painter), Musician, Photographer, Scriptwriter, Sculptor, Radio operator Disc-jockey)

### Main activities carried out

The experimentation program had to take into account very precise and fundamental operating phases for the realization of the final objectives: starting from the **selection** of the subjects involved in the experimentation; their **training** with respect to the specific activities that each intervention intended to achieve; the **construction of the final play/product**, and finally the **relationship with the stakeholders** that was able to involve, a transversal activity during the whole experimentation.



### Oltre il cortile 2017

Promoting Organization: **TEATRO DELL'ORTICA - ITALY**

<b>Type of activity</b>	THEATRE, aiming to: actor
<b>Training path</b>	Non-formal

### Short description of the experimentation

The aim of the project is the application of methods and tools of social theatre for the benefit of prisoners. In our project through the theatre workshop we build with the inmates a bridge towards the outside. The world outside, from children to adults, comes into contact with the prison, which remains part of the community. That's why we included in our project not only a theatre workshop with female detainees inside the prison, but also theatre workshops outside, with students (children and adolescents), their parents and teachers. During eight months four different groups build together a theatre performance in which they are both actors and writers, and learn to know each other through letters, without actually meeting. They will meet only in the end, in the theatre, for performing on the stage altogether.

Working with the outside community we can provide a concrete answer to the main requirement of the detainees: the need to know how to best manage one's own self, self-confidence, the ability to relate positively with the other. Prisoners need to "rebuild" themselves after a heavy "penalty", given as a result of circumstances faced during the life path. Social Theatre is for them an effective opportunity to take a path to support themselves in the emancipation from the discomfort.

<b>Structural information</b>	Experimentation place	Prison of Pontedecimo, Genoa, Italy Teatro dell'Ortica, Genoa, Italy Primary school "Anna Frank", Serra Riccò, Italy Secondary school "Don Milani", Genoa, Italy
	Type of penitentiary institutions	Closed
	Duration of the experimentation in months	Eight months, from November 2016 to June 2017
	Duration of the training (total hours)	65 hours
	Timing of the training in the week (1 hour a week, 2 hours in two meetings, etc.)	Theatre workshop inside the prison: once a week, 2 hours. One rehearsal inside the prison with all the adults involved. Three days performing in the theatre. Final meeting inside the prison for greetings and internal monitoring.
	Duration of other activities (if pertinent)	Workshop with the parents and the teachers in Teatro dell'Ortica: once a week, 2 hours Workshops with the students: during school hours.

	Target group	<p>The theatre workshop inside the prison was attended by a group of 13 female detainees (with a final sentence, and a period of sentence long enough to allow the participation to the whole process), aged from 24 to 60.</p> <p>Four of them left the workshop in the very final phase because they ended their period of sentence. One more detainee, on probation, fully attended our outside workshop with the external community. So the group which made our final performance was made of ten detainees.</p> <p>In addition, the project involved two classes from two different schools (primary school, 10/11 years old; secondary school, 12/13 years old) parents and teachers of the young students and active citizens (the theatre workshop in Teatro dell'Ortica is open to everyone).</p>
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### Output of the experimentation

The output of the experimentation was a theatre performance involving the four different groups, “Amore maschile, femminile, neutro”, which was staged three times in Teatro dell'Archivolto, one of the most important theatres in Genova. The theme chosen for the performance was love: a universal theme, something that everyone can relate to, inside and outside the prison, something that deeply affects the life of everyone, either in a positive or negative way.

### Outcome of the experimentation

The final rehearsal in the theatre, the last one before the performance and the only one with all the participants involved, was a strong test of collaboration, effective time management and problem solving.

### Training delivery methods

The theatre activities are based on a pedagogical methodology. All workshops are characterized by a common structure divided into three phases:

- SEPARATION PHASE, characterized by the abandonment of everyday life in order to slowly enter into the theatrical setting, which is a different space, an “extra-ordinary” space.
- MARGIN PHASE, in which the creative work is conducted: first there is the phase of the contract, where you define the rules, motivating them and clarifying that everyone does as he feels and as he can, without any judgment. The work of the day is then presented and the actors training exercises are started, going from the voice to the body, exploring its expressive dimension, the use of collective and personal space. Ideas, emotions and proposals are welcomed and reworked in a creative and artistic way.
- REINTEGRATION PHASE, which coincides with the end of the session and the debriefing. A ritual greeting closes the session.

This pedagogical methodology was already tested during our long experience with Social Theatre in different settings, such as working with people suffering from mental diseases and adolescents at risk.

A strong point in our project is the cooperation with the external community, which is a great opportunity of social inclusion for the prisoners, and for the outdoor workshops to achieve education about social inclusion. The groups participating in our theatrical activities outside the prison can be a real support for the detainees in dealing with the outside, once they are released.

### **Role of prison staff**

We collaborated with the prison staff throughout all the phases of the project. In the beginning, they helped us with building the group of detainees that would have participated to the project. During the period of the activities keeping each other updated about the progress and about the condition of the detainees and their reactions to the activities.

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### **Dynamics and problems of the training group**

Keeping the detainees updated about the workshop outside, and the work made by the children in school, helped a lot with motivating them. They were always fascinated by the in-depth texts that the children were sending them. Also, as we said, the presence of children in the project urges the detainees to be delicate and show themselves in the best possible way.

Another point which helped building a good and creative atmosphere during the workshop was the possibility to build up a dramaturgy entirely made by the group itself, because everyone is feeling that he is contributing to the performance with his own ideas and stories.

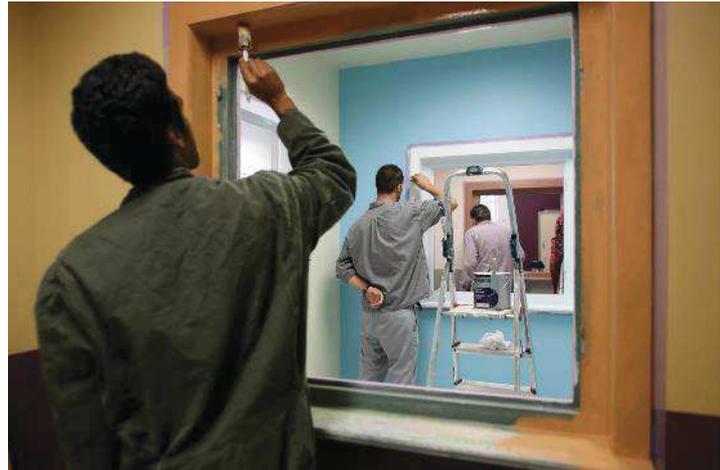
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### **Networking**

Teatro dell'Ortica is part of the National Association of Theatre in Jail, which ensures a wide-ranging connection with national realities and dissemination of the project. Recently, Teatro dell'Ortica organized the “Destini incrociati” festival, which is also a meeting point for various organizations that form part of the Association, and there we had the opportunity to speak about Skills for Freedom, too.

**VIDEO REPORTAGE OF THE FINAL PERFORMANCE:** <https://www.youtube.com/watch?v=oOxeLcKLkuU>

**VIDEO-SUMMARY OF THE PERFORMANCE:** <https://www.youtube.com/watch?v=lyUs7n7jJos>



**Certification of creative skills in a vocational training – an industrial painter program**

Promoting Organization: **ASTURIA VZW – BELGIUM**

<b>Type of activity</b>	ARTIST (PAINTER) in a vocational painter program
<b>Training path</b>	Linked with formal education system

**Short description of the experimentation**

This experimentation aims to focus on the well-established experiences of a vocational educational program in the prison of Wortel (Belgium) – an industrial painter program – where inmates express their artistic skills while learning a profession. Hereby the trainers want to establish a framework and a certification system of the transversal and professional skills that can include artistic activities and that can be acquired through a modular course of “decorative painting” for inmates.

<b>Structural information</b>	Experimentation place	Belgium, Minderhout, Prison of Wortel
	Type of penitentiary institutions	Closed prison
	Duration of the experimentation in months	10 months, from September 2016 to June 2017
	Duration of the training (total hours)	2 modules “creative painting” of 40 hours each
	Timing of the training in the week (1 hour a week, 2 hours in two meetings, etc.)	5 mornings a week from 07:45 until 11:30
	Target group	2 groups of 10 male students, aged between 20 and 40 with lower secondary education and staying for more than one year inside the prison.

**Output of the experimentation**

This project will contribute to the implementation of the expected results of corrective work with persons deprived of their liberty, in particular vulnerable groups such as people from ethnic minorities, substance misusers and people with mental health issues. The project motivates the participation of the selected convicted people to participate in a new specialized program for rehabilitation by using artistic activities and training in life skills.

## **Outcome of the experimentation**

Competencies listed in the framework of the I.O.1:

- the ability to draw in a realistic manner;
- knowledge of the constructive drawing principle (using symmetry, perspective lines, proportion lines);
- the ability to draw from life;
- the ability to judge distance, understanding of perspective, think three-dimensionally;
- knowledge of human anatomy, the proportions of the human head and body to draw human figures;
- the ability to draw from memory and imagination;
- knowledge of materials and how to use them skillfully;
- composition skills (know how to arrange visual elements in a work of art);
- the skill to work with colour, especially with reference to multicolour works.

Other competences:

- critical thinking;
- sensitivity to detail, precision;
- motivation;
- patience;
- problem solving;
- maintaining positive attitude;
- effective time management.

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## **Other outcome of the experimentation**

The students who are successful in the evaluations receive a certificate in formal learning.

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## **Role of prison staff**

Primary responsibility for the success of the project was to bring the project team, the experts and the prison staff together. During the monthly held meetings, analyses of the project development were made. The views of the participants and prison staff in the activities were taken into account through the feedback form. Preliminary talks with the leadership of the prison of Wortel relied on the longstanding collaboration with the leading body of the organization.

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## **Target approach and selection**

We selected the trainees through interviews with prisoners and an initial selection of participants for the intervention groups. This was followed by group forming and shaping the initial documents for participation.

From September 2016 to January 2017, 28 interviews were conducted with prisoners in presence of a probation officer. The meetings were also used to motivate participants for the whole program of the vocational course. The interviews gave clarity to the participants regarding the group approaches, the aims of the programme, the methods used, the rules of group work and specified issues by the participants.

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## **Group dynamics and problem solving**

The individual approach towards each participant in the program for rehabilitation achieved a high and sustainable correction effect, and the other participants have gained valuable social and work skills to help their future re-socialization. In order to optimize this effect, the screening of the participants can be enhanced in the future by the participation of the education prison coordinator during the interviews.

**Certification Tools**

We used the module “decorative painting” of the Flemish Department of Education to certify the creative skills of the prisoners.

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**Networking**

We had a public occurrence during the EPEA Training Conference 2017 in Vienna. <http://www.epea.org/2017/>



### The Art of Life within the Life of Art

Promoting Organization: UPSDA – BULGARIA

<b>Type of activity</b>	THEATRE, aiming to: actor Other artistic discipline: ARTIST (applied arts - decoupage, decorative painting, plastic, recycling)
<b>Training path</b>	Non-formal path linked with formal education system (decorative painting – “Spirit effect” is part of the subjects learned in vocational school)

### Short description of the experimentation

This program “Find your art: **The Art of Life within the Life of Art**” aimed to develop practical work related skills through artistic activities. Participants took part of several workshops, starting with business skills and entrepreneurship, going through “Decoupage”, “Spirit effect” and finishing with “Theatre production”.

Prisoners were proposed a Module of so-called Simulation Learning Company, which was established as a real working company, based on Bulgarian laws and regulations. The same company was then responsible for managing the artistic activities, the event management and the promotion of the products. Due to their personal roles within the team this game improved additional skills, such as for taking responsibility for their actions, motivation for work, taking an active part of the decision-making process. Nevertheless, it equipped the inmates with real-life business and job skills. The products, developed during the artistic workshops are marketed and sold for real and the money used for materials for the next workshops and to subsidise the final exhibition and development of the portfolios.

<b>Structural information</b>	Experimentation place	Plovdiv Prison, Bulgaria
	Type of penitentiary institutions	Closed
	Duration of the experimentation in months	7 months, from December 2016 to July 2017
	Duration of the training (total hours)	200 hours
	Timing of the training in the week (1 hour a week, 2 hours in two meetings, etc.)	From 6 to 20 hours in a week, 2 - 5 times a week
	Duration of other activities (if pertinent)	Methodology of special rehabilitation program development – 5 days Advocacy meeting – 1 day Presentation of the project in front of inmates – 1 day

		Selection of participants – 2 days TOT training – 1 day Monthly partners meeting – minimum 2 hours a month
	Target group	In total, more than 40 male inmates (aged between 18 and 55+) were involved in program. The participants were with different educational level and different convictions, the only condition was that the expiration of the sentence should not be before the end of the program.

### Output of the experimentation

Every workshop had its products: Easter decoration (using decoupage techniques on magnets, bottles, eggs, boxes and other items), items made by recycled paper, paintings. They all were exhibited on an event outside the prison and a theatre performance was held in front of other inmates, prison staff and specialists from other NGOs.

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### Outcome of the experimentation

Competencies listed in the framework of the I.O.1:

- interpersonal and intrapersonal skills (self-management, communication, teamwork, diversity awareness, learn to learn, lifelong learning skills), as well as other soft skills;
- creative thinking;
- motivation;
- sensitivity to details, precision, use of materials skilfully;
- self-analysis, self-control, self-reflection, self-assessment;
- imagination;
- problem-solving skills;
- basic skills of Acting: stage voice, plastics, Stanislavski acting techniques, singing, dancing;
- hard skills related to painting and other artistic activities, e.g. cutting;
- communication skills in mother language and communication skills in foreign language;
- literacy skills: reading, writing, speaking.

Other competences:

- categorizing data skills;
- information analysis skills;
- public speaking;
- conflict management and negotiation skills;
- information gathering;
- lateral thinking skills;
- consequential thinking;
- perspective taking skills;
- event planning;
- entrepreneurship and basic business skills, business ethics;
- talent management;
- job skills.

The publicity helped to overcome the prejudice in the society and reduce the stigma of the prisoners. There is more and more interest now in their products.

Another important outcome is the fact that prison staff have started to make their own programs involving art, even the most sceptical of them. Our program created a healthy competition and specialists are eager to show better and better results with their artistic work with prisoners.

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## **Description of the personnel that provided the training**

The personnel were composed of a psychologist, with 15 years of experience in the field of correctional work and skills training, and a Theatre and Cinema Director and Actress, with more than 7 years of experience. In addition, we had a lot of volunteers in our project: social workers and specialists from CSRIVPLSB, a teacher from vocational school, staff from prison - Psychologist and ISDVR.

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## **Role of prison staff**

In our work, prison staff had active role: they were with us all the time and even conducted their own art-workshops, e.g. Japanese applied art and Plastics. The program had an impact even on those who were sceptical prior to it.

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## **Target approach and selection**

We did interviews with prisoners and an initial selection of participants for the intervention groups (with focus on prisoners who are disadvantaged - representatives of ethnic minorities origin, drug users and prisoners with mental health issues/disorders). Provisionally 80 interviews were conducted with prisoners in the presence of a contracted psychologist on the project and psychologist from prison, or ISDVR's (inspector social and correctional work). Three-way agreement and code of ethics for participation were established.

The meetings also served to motivate participants to comply with the program. The interviews give clarity to the participants regarding the group approaches, the aims of the programme, the methods used, the rules of group work and specified issues by the participants, which they would like to address during the length of the programme.

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## **Certification Tools**

Assessment was made by teachers: pre-program, mid-program and post-program.

Evaluation and assessment were done from teachers to clients and from clients to teachers, the first one through questionnaires, assessing their initial competences and at the end of the program; the second one with clients filling in feedback forms at the end of every module and assessing the program methodology.

Also, throughout the whole program, we had teacher's assessment of skills and self-assessment exercises, and also peer-to-peer assessment.

The assessment scale for teachers was in 3 parts: assessment for behaviour and assessment for understanding, as well as assessment of competences.

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## **Communication**

Used channels:

- meetings with GDIN (General Directorate for the Execution of Penalties) and all partnering organisations and stakeholders (in person) and the prison staff;
- one-to-one meetings with prisoners;
- discussions and feedback – with all the above (prisoners and experts);
- e-mails and official letters exchanged;
- interventions on the spot with the inmates; flyers, brochures, invitations, newsletter and advertisements made by the participants of the Company;
- media coverage – social and electronic media. Events in FB, etc.

We achieved: widespread public awareness, transparent project management, stakeholders support and dissemination of good practices. We also distributed handbook of methodology with a focus on validating skills from artistic activities in prison.

UPSDA will initiate meetings with stakeholders, especially those in the system of GDIN and that working in prisons with artistic activities, as it is one of our goals to improve the status of such activities within the penitentiary system. Our idea is to bring the project to a national level.

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### **Networking**

Our network:

- Plovdiv Prison
- GDIN (General Directorate for the Execution of Penalties)
- CSRI (Centre for social rehabilitation and integration of adult offenders and persons with refugee status)
- Association “Mother against drugs”
- Vocational School “Penyo Penev”
- PTPI Smiles - student chapter (People to People International)
- The Health Festival of Plovdiv, including a number of local organisations.



### The ArT of ChanGe

Promoting Organization: **EUROSUCCESS CONSULTING – CYPRUS**

<b>Type of activity</b>	THEATRE, MUSIC, PAINTING
<b>Training path</b>	Non-formal path linked with formal education system

#### Short description of the experimentation

The key purpose of the program is the reintegration of the valuable group of inmates, firstly within the prison community and afterwards within the society. In Cyprus, the level of stigmatization of prisoners is high, something that is a risk factor per se for their reintegration on a job level and in the society in general. Furthermore, the training program aims to focus on the prevention, in order to avoid recidivism – reoffending.

The prisoners participated in psychosocial training through a series of workshops and actions related to expression through art. The workshops included:

- Free expression of feelings, discussion on worries and reflections
- Discover positive strengths and qualities and built self-confidence focused on future, through creativity
- Delineating, anger management, productive conflicts, problem solving skills
- Creation of artistic skills, through painting
- Expression through music and theatre.

The main skills developed during this program are communication skills, empathy, self-esteem, self-confidence, team spirit, workplace skills, creative thinking, creativity through art and theatre, critical thinking and knowledge of what is socially acceptable or not. All the participants received a certificate for the above. The educational methods used include formal and non-formal education methods through theatre, art, workshops, role playing, lectures, discussion, counselling and rewarding.

<b>Structural information</b>	Experimentation place	Cyprus Prisons Department, Nicosia, Cyprus
	Type of penitentiary institutions	Closed-type prison
	Duration of the experimentation in months	5 months, from February to June 2017
	Duration of the training (total hours)	20 hours
	Timing of the training in the week (1 hour a week, 2 hours in two meeting, etc.)	2 2-hour sessions per month

	Target group	20 male participants aged 21- 40, most of them primary school graduates. It was a mixture of conviction types, most of them medium level.
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### **Role of prison staff**

The Ministry of Justice and Public Order was responsible for the jail’s operation. The director of the prison had the key responsibility for the access in prison. Other stakeholders were the school coordinator who has the duty of the prison schools and the teachers who were informed about “The ArT of ChanGe” program. Additionally, prison guards were responsible for the inmates’ movements.

### **Dynamics and problems of the training group**

The main weakness identified during the process was the lack of extra time for trainers to collaborate and form a final official presentation that would have given a useful overview to their work. A recommendation for improvement was to be given extra time for activities as well as more stability on the delivery frequency.

### **Networking**

“The ArT of ChanGe” program team informed other prisons that have a close cooperation with the Cyprus’ prison department. As an example, the open prison in Crete, “Ayia”, has started using the e-learning platform. Furthermore, the program experts’ team will inform all the partners with whom there keep cooperation through other European projects. Additionally, the program’s team reported progress to “Ayia Skepi”, a close anti-drug association, which works with inmates who have drug addiction problems. What is more, it is important the contact and the communication with the municipality of Strovolos, which works with young people at risk.



**“Roberto Zucco” / Theatre-Project in the Youth Prison in Berlin**  
 Promoting Organization: **AUFBRUCH – GERMANY**

<b>Type of activity</b>	DRAMA & THEATRE, aiming to: Actor
<b>Training path</b>	Non-formal path linked with formal education system ( Cultural Competency Record)

**Short description of the experimentation**

The project is a Theatre Project with 15 inmates in the Youth Prison Berlin lead by external professional Artists. After 12 weeks of rehearsals we show 6 public performances in the prison.

This project is an artistic and theatrical reflection about the role of criminal idols and also a critical reflection about the role of art. The project will facilitate new social, professional and artistic skills to the participants in all phases, from the beginning to the public performances.

aufBruch wants to involve the audience to get a new view on the prison and on inmates and to stimulate a more active role of the society to reintegrate inmates.

This project will be evaluated by a professional external Evaluation Institute during the whole process.

aufBruch will certify the work of the participants with the methods of the Cultural Competency Record, the German certification system for artistic and cultural skills and competences. This certification shows the skills and competences which the participants gained in this project and it should help him to get better chances at the labour market in Germany and in Europe.

<b>Structural information</b>	Experimentation place	Youth Prison Berlin, Germany
	Type of penitentiary institutions	Closed
	Duration of the experimentation in months	4 months, from December 2016 to May 2017
	Duration of the training (total hours)	240 hours
	Timing of the training in the week (1 hour a week, 2 hours in two meetings, etc.)	4 days a week / 4 or 6 hours a day
	Duration of other activities (if pertinent)	2-month evaluation
	Target group	15 young male inmates (16 – 23 years old)

## **Output of the experimentation**

The outputs were: a theatre play with 6 public performances (each with 120 visitors), an external evaluation made by professional evaluation company (Univation), and testing the certification system (Cultural competency Record).

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## **Outcome of the experimentation**

Artistic skills:

- performing for public audience;
- language skills, (self-) presentation in public;
- playing different roles;
- reading, learning and speaking of complexes, artistic texts;
- careful handling with different materials;
- writing own texts;
- learning to learn: doing homework, memorizing, repeating.

Social skills:

- discipline / interpersonal skills / trustiness / self-esteem;
- acceptance of other cultures / intercultural skills;
- critical thinking;
- creative thinking;
- competences to use leisure in a new way;
- time-management;
- teamwork;
- helping & supporting others;
- conflict management;
- control of aggressions;
- doing a project with people who had no contact with each other before;
- breaking prejudice;
- tolerance in contact with other cultures, positions & ideas.

Other skills:

- successfully achieving to create a project from start to finish;
- motivation to create other projects;
- be able to estimate their own skills & competences;
- to take responsibility;
- be able to interact with press /media /social media.

In the end, the theatre play we produced resulted really interesting and modern and the audience was really impressed. In addition, two participants were released during the summer and will participate in aufBruch outside projects now.

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## **Description of the personnel that provided the training**

The trainers had university degree and 2 – 20 years of experience in the field of artistic projects in prisons. The team was composed of: Director, Music-Trainer, Choreographer, Playwright, Video-Artist, Assistants, Scenographer, and Costume-Designer.

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## **Role of prison staff**

aufBruch has a cooperation agreement with the youth prison. The Director of the prison is involved and the direct Partner is the social-pedagogic department. From the first planning till the end of the project, we have stayed in contact and discussed any kind of problem, and social workers have been always accompanying the process.

We work in the area of the school department and we are alone in the room with the minors during the rehearsals.

The guards and the security department support the public performances, but there are also guards who do not understand the different methods of work in an artistic project.

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### **Dynamics and problems of the training group**

To motivate the detainees to participate for 3 or 4 months in a project in their free time (every week more than 20 hours) is a hard and problematic process. So, a very individual motivation of every participant is necessary. Motivation can be achieved through:

- texts and roles;
- integration of own texts in the play;
- playing scenes, using music which they understand and like;
- personal conversation;
- discussion of problems;
- pushing energy.

Everybody from the team has to help to maintain discipline. Personal conversations are often necessary. Also, depressions and psychological problems need individual support.

The biggest percentage of inmates in the youth prison has a migrant background, lots of them have bad language skills – individual extra text training is necessary; every day there is chorus-group training with public and loud speaking exercises.

There can also be communication problems in the prison: a good network in the prison is necessary, it is often important to ring in the living districts, to manage the participation of the inmates in the rehearsals.

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### **Certification Tools**

We offered the trainees two kinds of certification:

- Certificate of Attendance;
- Culture Competency Record: German Model of Validation and Certification of skills gained in cultural projects.

The Culture Competency Record is an individual training booklet in the form of a portfolio. It detailed the process of cultural education, the completed project and the strengths of the participants. It consists of a concise description of the artistic activities, and in the attached folder documents and results such as photographs, CDs, DVDs or other can be collected.

Distinguishing feature is its voluntary and individual nature. Every young person can decide whether he wants to obtain a certificate of cultural competence for his activities in cultural education. Moreover, it is part of the concept that young people are actively involved in the creation of their Culture Competency Record. In this way, they are aware of their own strengths. The Culture Competency Record gives the youngster a clear appreciation for what he has done.

(To know more about the Culture Competency Record:

<https://drive.google.com/drive/folders/0B6NH9B56EdzvTWM3bWVIZFR3YWc>)

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### **Communication**

Steps:

- Project Planning (S4F Project / Meetings in Berlin and Genua)
- Cooperation with Berlin Youth Prison, Cooperation Agreement
- Team Building (Outside Team, Trainers)
- Evaluation Agreement (with Univatton, Senate of Berlin and the Youth Prison)
- Advertising in Youth Prison
- Team-building inside / Cooperation with social workers, group leaders
- Participation contracts with the inmates (photo rights, rules)
- Rehearsal phase (monitoring by Univatton, in collaboration with the Youth Prison)
- Planning the performances
- Website / international visible / Facebook followers, LinkedIn
- Email newsletter / Cooperation with the Senate of Justice Berlin

- Press release / interviews / invitation of journalists
  - Advertisement / flyers, posters, trailers
  - Invitation of stakeholders, supporters, charities, artists, multipliers
  - Invitation of guards, social workers, prison staff
  - Ticket sales
  - Security check of all visitors / in cooperation with the Youth Prison
  - Performances / open public discussion after every performance
  - Analysis / evaluation/ conversation with the Participants, Univatton, Youth Prison Berlin
  - Analysis for S4F
  - Barbecue party with the participants at the end
  - Team discussion every day
- 

## Networking

Our network:

- Youth prison Berlin (Cooperation agreement)
- Artists who collaborate with aufBruch
- the Senate of Berlin (Project Plan, Evaluation Plan)
- Social workers, group leaders inside the Prison
- Journalists
- Places and organisations for advertisement
- Universities and high schools (students research about our project)
- Other projects and companies (in occasion of the performances and open public discussions)

For the final performance we invited stakeholders (supporters, charities, artists, multipliers, NGOs), the Senator of Justice, the Director of the youth prison and other prisons in Berlin, guards, social workers, prison staff, families of the inmates  
 The project is also included in other European projects: PRALT, PROVA.



### Experimental Drama and Theatre Course

Promoting Organization: **IZMIR GOVERNORSHIP – TURKEY**

<b>Type of activity</b>	DRAMA & THEATRE, aiming to: Actor, Animator for touristic enterprises
<b>Training path</b>	Non-formal path linked with formal education system

### Short description of the experimentation

The experimentation was organized for the convicts to gain professional skills through theatre, contribute to their rehabilitation process and ensure their better life after the conviction process.

Basic acting skills and guidance regarding to the labour market were given to the trainees within this context to be used in their own professional life.

The trainings given within a module were designed for the experimentation phase of the project, taking into consideration the needs and educational level of the trainees. The trainings were organised in a free communication environment between trainees and trainees to achieve its main purposes.

<b>Structural information</b>	Experimentation place	Izmir Probation Directorate, Izmir, Turkey
	Type of penitentiary institutions	Izmir Probation Institution is an open type penal institution
	Duration of the experimentation in months	3 months, from February to April 2017
	Duration of the training (total hours)	144 hours
	Timing of the training in the week (1 hour a week, 2 hours in two meetings, etc.)	12 hours a week, 3 hours a day, 4 days a week (Tuesday to Friday)
	Duration of other activities (if pertinent)	There were three extra theatre shows staged by trainees and four meetings with the participation of trainers and other project staff to evaluate/enhance the trainings and solve the problems.
	Target group	5 males (2 of them were disabled), 1 female and 1 transgender, in total 7 trainees from the Probation Directorate. The educational level of the trainees was: 2 - primary school, 2 - secondary school, 2 - high school, 1- high education level.

## **Outcome of the experimentation**

As a result of the course, there were acquired skills which can be used for employment, with guidance and psychology background of our trainers the experimentation also contributed to trainee's rehabilitation process and through the help of group studies, trainees learned the group discipline, got more socializing skills, and acquired a positive perspective to trainings; especially with the on scene theatre shows trainees gain self-esteem.

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## **Target approach and selection**

The trainees were selected from a volunteer group of convicts from Izmir Probation Directorate, after private interviews with trainers, who have minimum primary school diploma and can read.

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## **Dynamics and problems of the training group**

According to the module we implemented, first lessons such as communication, diction courses had been planned to teach through formal education methods, like lecturing, question-answer, but they reduced the interest of the trainees to the course. After this problem appeared, we decided to combine formal and non-formal methods in those lessons. This decision increased the willingness of the trainees to the experimentation. We used warming-up exercises, exercises to boost attention, online videos, exercise and plays on effective communication, diction. After changing the training strategy, trainees became more enthusiastic to the experimentation, and it affected positively the experimentation result.

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## **Certification tools**

It is obligatory to get approval for course schedule and also for course content from TR National Education Directorate for certification of an adult education training activity in Turkey. Therefore, we have worked in cooperation with TR National Educational Directorate of Izmir - Buca Public Education Centre for certification of experimental drama & theatre course. We have opened our experimental course after getting approval from the Centre; in this way we ensured a valid certificate to our trainees after completion of the course. The drama course attendance certificate of the National Education Directorate certifies that owner has skills to work in the field of basic acting such as figurant Actor and Animator in touristic enterprises. This certificate is also valid abroad if it's translated and approved by the Education Directorate.

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## **Communication**

To organize the experimentation, we had to have permissions of public bodies. We used face to face communication with authorities to plan the phases of experimentation and official letters concerning the matter to formalize it. To ensure healthy communication between the projects staff, meetings were held before and during the experimentation. Trainers and other project staff has participated and all kinds of matters, problems, and works were discussed during those meetings. Of course, email was also a useful communication tool for the project staff during the experimentation. Face to face interviews and interviews through phone techniques were used for communication with stakeholders.

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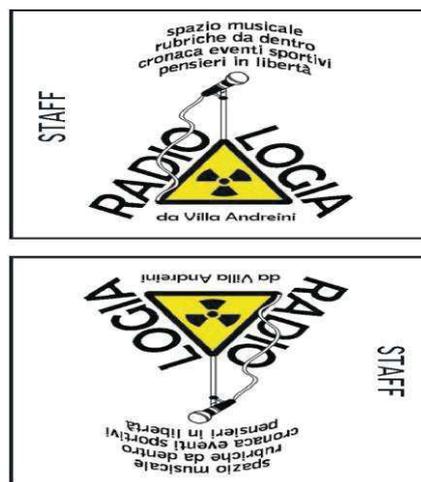
## **Networking**

Our network:

- TR National Education Directorate of Izmir Lifelong Learning Department:  
Responsible public body institution for adult education, including all kind of educational activities for prisoners, convicts, above the age 18.
- TR National Education Directorate of Izmir Buca Public Education Centre:  
We have established close connections to ensure certification to the Experimentation Course. This centre is running under the Lifelong Learning Department of the National Education Directorate.
- IŞKUR Izmir: Employee Responsible public body institution.

İŞKUR is an employment agency operating under Government. The institution is responsible for bringing together job seekers and employers, organizes trainings and implements the right policies according to the needs of labour market.

- Re-Freedom to Children Izmir Foundation and Touch One's Life Association Izmir:  
These two NGOs are working actively in the field of rehabilitation of prisoners, ex-prisoners.



### RadioLogia – RadioLogy

Promoting Organization: **ARCI LIGURIA – ITALY**

<b>Type of activity</b>	RADIO OPERATOR (Script writing, Voice training, Editorial Operator and Editing Officer)
<b>Training path</b>	Formal and non-formal path

### Short description of the experimentation

The experimentation consisted in a radio production course, based on formal and non-formal trainings. Radio creation is used as a tool to reinforce the prisoners' self-consciousness, encourage their self-esteem and transfer audio editing professional competences. Main purpose of experimentation is, in the first instance, teaching the inmates how to work autonomously on a proposed topic (columns) and on podcasts editing; the ultimate aim is broadcasting the radio show, within and outside the prison and producing audiobooks.

RadioLogia transferred artistic (writing, reading, performing) and technical competences (audio recording and editing), developed soft-skills and implemented a positive approach to life in/outside prison.

<b>Structural information</b>	Experimentation place	Casa Circondariale Villa Andreini, Genoa, Italy
	Type of penitentiary institutions	Closed-type prison
	Duration of the experimentation in months	6 months, from January to May 2017
	Duration of the training (total hours)	42 hours
	Timing of the training in the week	2 hours a week
	Target group	15 male trainees, aged between 20 and 40

### Output of the experimentation

RadioLogia contributed to the implementation of the expected results of social work with people deprived of their liberty. The project motivates the participation of convicted people to be involved in a new specialized non-formal training to learn how to create a radio show (from the text writing to the voice editing) and be trained in life skills. At the end of the project, it allows for self-expression and participation in a radio production with diffusion of the show made during the activities.

The material outputs were podcasts; the intangible results were augmented self-esteem and renewed consciousness of the trainees towards their families and friends and as a part of the society. Actually, the project is going ahead, developing a new output: counting on the acquired technical competences, ARCI Liguria with the involved inmates will also do audio-guides.

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### **Outcome of the experimentation**

The competences developed during this experimentation were:

- Radio operator: script writing (script writer profile);
- Radio voice training (actor profile);
- Editorial operator and editing officer (sound technician profile);
- Team building;
- Critical thinking;
- Problem solving;
- Maintaining positive attitude;
- Humour;
- Responsibility;
- Motivation;
- Good communication skills.

Other competences:

- To be able to learn new lines at very short notice, to accommodate script changes and cuts;
- To be aware of how his position may be affected by the types and positions of microphones;
- Knowledge of the setting-up, adjustment and operation of radio sound systems and equipment
- Technical knowledge of electricity and electronics;
- Communications and media-knowledge of media production, communication and dissemination techniques and methods.

Strongest elements of the experimentation were:

- Building attitude and spirit of cooperation among the attendees;
  - Autonomy of the inmates in working on the columns and radio broadcasting;
  - The radio editing activity offers many chances to make interesting exchanges and cross other artistic activities carried out in the prison.
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### **Description of the personnel that provided the training**

One of the involved trainers has an educational and theatre background, also in social work (actor of the “Il Reatto” theatre troupe and teacher). The second one has a long-term experience in coordinating and realizing activities in jail: project coordinator for initiatives in jail (2010-2017), trainings planner (DJing, hip hop, spray art, etc.) and help-desk for inmates and ex-inmates operator. One of them had participated in the frontal trainings activities of SKILLS FOR FREEDOM; all of them had the S4F C2 certification (Distance Learning).



### Affetti Ristretti - Restricted affections

Promoting Organization: ARCI LIGURIA – ITALY

<b>Type of activity</b>	ARTIST (painting, illustration, applied arts)
<b>Training path</b>	Non-formal path

### Short description of the experimentation

The experimentation consisted in a non-formal course based on painting, as a tool to reinforce the prisoners' self-consciousness and encourage father-son relationships. Starting from an introduction about picture books for children, passing through the use of the book as an instrument to forward pedagogical lessons, Affetti Ristretti transferred artistic technical competences, developed soft-skills and implemented a positive approach to life in/outside prison.

<b>Structural information</b>	Experimentation place	Prison of Marassi, Genoa, Italy
	Type of penitentiary institutions	Closed-type prison
	Duration of the experimentation in months	6 months, from February to July 2017
	Duration of the training (total hours)	20 hours
	Timing of the training in the week	2 hours every 15 days
	Target group	10 male trainees, aged between 28 and 55, with lower secondary education

### Training delivery methods

The trainers used an interactive approach and non-formal education methods. All the art workshops had their own methodology, in relation with the applied art and specifics (collage, watercolour, tempera painting, etc.).

In the progress of the programme delivery the following teaching methods were used: reading (or trying to read, also reading out loud), drawing (acquiring new manual techniques), storytelling (starting being aware of their own responsibilities about fatherhood), presentations, group discussions and individual work.

## Output of the experimentation

Affetti ristretti contributed to the expected results of social work with persons deprived of their liberty, in particular fathers away from their sons. The project motivates the participation of convicted people to participate in a new specialized non-formal training for the re-appropriation of their fatherhood by using artistic activities (painting and illustrating, in particular) and training in life skills. At the end of the project, it allows for self-expression and participation in an artistic production and presentation of the products developed during the artistic activities. The material outputs were drawings (art works); the intangible results were augmented self-esteem and renewed consciousness of the trainees towards their families and as a part of the society.

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## Networking

ARCI Liguria is a member of the *Conferenza Regionale Volontariato Giustizia* (Regional Panel for Justice Volunteering) and it's actively engaged in the defence of the rights of inmates and - collaborating with the Panel - does offer them and their families' effective assistance and support every day. In collaboration also with the Ministry of Justice and other partner organizations, ARCI Liguria's support is delivered through different projects in different prisons (Sanremo, Pontedecimo, Marassi, Imperia, La Spezia). The association is also a member of *La rete che unisce* (The Joining Network) ATS, more than 30 organizations active in prison grouped in a regional association, which ensures a wide-ranging connection with regional and national realities and dissemination of the project. Of course, ARCI can count also on its network, with over 330 clubs (circoli) and more than 55.000 members in Liguria, and on its national presence, with ARCI Nazionale. We have also cultivated relationships and demonstrations of interest during our public events and contacts/exchanges with EPEA European Prison Education Association.

## Part II The key themes

Based on the completed experiments and the rich exchange of the information collected and exposed in the previous section, there have been identified 10 topical areas of attention, which we indicate here as a reference for starting an artistic activity in prison:

1. Output of the experimentation
2. Outcome of the experimentation
3. Staff skills
4. Role of prison staff
5. Target approach and selection
6. Training delivery methods
7. Group dynamics and problem solving
8. Certification tools
9. Communication
10. Networking

Not all the partners were able to activate all these elements in their experiments. But these topical elements have however been tested in at least one experimentation, or in more than one, proving to be essential for the success of the work with the inmates.

We recall the meaning and characteristics of each of these:

### *Output of the experimentation (activity)*

The output of the experimentation or of a new activity is "the final object" of the theatrical, artisanal or artistic intervention that is realized. It is the result, the effect of the production activity, the definition of the activity; in fact, it is from the description of the final object (project output) that we pass to the definition of all the activities necessary for its realization.

### *Outcome of the experimentation*

While the outputs are the results of the production processes, the outcomes are constituted by the modification of the behaviours of the final beneficiaries and/or the recipients. As we saw in the S4F project, the fundamental outcome concerns the acquisition and certification of work skills exercised and developed during the various experimentations, on the basis of the:

1. Competencies listed in the framework of the first intellectual output of the project (ref. Common European Framework of the skills developed through arts and theatre, for prisoners - EXECUTIVE REPORT, PART V - A3 Framework of skills – analysis and definition): communication skills, social skills, empathy, self-esteem, self-confidence, teamwork skills, creative thinking, artistic skills, professional skills...
2. Other competences not included in the report.

It is a list of soft skills and hard skills that provide the basis for a subsequent certification of skills at local, national, or transnational level that will be at the centre of the third phase of the S4F project.

These are also outcomes not included in the previous list but related to further changes compared to the development of prisoners' skills (for example, an inmate decides to enrol in a subsequent professional school, or maybe he found a job ...), or related to changes in other indirect recipients of the project (the prison staff, the audience of the final events ...).

Why is it important to define these two topics? We do not hide that often the artistic prison activities can be carried out as a "pastime", a means of making the day in the cell less boring. Defining, planning outputs and outcomes means connecting these activities to broader objectives; in particular, linking the artistic result to real acquisitions of skills for the prisoner. Which becomes the protagonist not only of artistic activity, but of the meaning that this can have for him, and not only for the audience (if any)?

### ***Staff skills***

The evaluation of the curriculum and the selection of the experts and teachers called to carry out the training activities become fundamental when it is necessary to determine if they have the right experience to transfer the desired learning and if they have the right qualification to validate the learned learning.

Experiments have shown that if you want to work in the field of inmates, you need to compose your own team properly, even if you are not a professional company.

But they also showed how (to respect learning outcomes for the prisoners) it is necessary to combine pedagogical, psychological and social work with artistic personnel.

### ***Role of prison staff***

For the success of the experimentations, the prison staff plays a fundamental role; the kind of relationship that can be established between the partner organization and the prison institute, outside and inside. The involvement of the staff is in fact inevitable but can be more or less direct, more or less collaborative, more or less formalized.

### ***Target approach and selection***

The phase of selection of prisoners is one of the most delicate of the whole project because it is in the initial phase and can set the relationship of the organization both with the prisoners and the guards.

It is about defining an appropriate approach to the type of event that one wants to achieve, to the kind of skills and motivations that one wants to check and develop, trying to use more or less inclusive methodologies, depending on the purpose.

Here the area of greatest risk is given by the instability in the participation of the inmates: if imprisonment is a form of guarantee on their presence, in reality, the prison system can suddenly upset the plans: it is enough a transfer of prisoners, a change of surveillance, a general security problem, and our artistic project can stop or delay.

### ***Training delivery methods***

It is very important in the planning of the training activities to define very carefully the methodologies that will be used to train the prisoners. It is a question of establishing both the time and the learning tools to be used, the professionals and other resources that will have to be involved, when using a formal, non-formal, or informal approach. Training activities are not aimed only at direct recipients, but must have an impact on innovation and change throughout the organization/s which is involved in the training path. In the case of S4F, in particular the type of training that is carried out during the project has a crucial strategic importance with respect to the objective of transferring work skills so as to be not only assimilated but also certified by third parties.

### ***Group dynamics and problem solving***

The working group can become a fundamental work tool for the development of all the skills related to these dimensions: communication, leadership, conflict management, creativity, determination, socialization, competition, collaboration... Managing the group dynamics and problems that can be revealed, becomes a special opportunity to develop these skills.

If these elements are not already the skills of the team, it may be required a preliminary reinforcement, also looking for and inserting in the team people able to manage a new working group.

### ***Certification Tools***

The tools for certifying the competences acquired during the experimentation are perhaps the most important result to be obtained in the S4F project, but also the most difficult one. It depends on the ability of the partner to have identified that work skills in the realization of the artistic intervention, on which to make an adequate training by qualified experts, allowing a validation and final certification by competent bodies.

The Europe 2020 strategy places the development of knowledge, skills and competences as a precondition for economic growth and employment in order to improve entry and progression in the labour market, to facilitate transitions between the working and learning phases, to promote geographical and professional mobility. In this perspective is affirmed the need to build a system of recognition, validation and certification of skills that allows the individual to be able to exploit and spend their skills acquired in a specific geographical context, in the European labour market and in education and training systems.

Valuing the skills acquired through each learning process, even what takes place outside the places traditionally assigned to this (school and university), is a very important topic; it is a process that can support the competitiveness of the system and the flexibility of work paths, facilitate re-entry into training through the mechanism of training credits and facilitate geographical and professional mobility.

### ***Communication***

During the course of the whole experimentation - before, during and after - it is important to foresee and realize communication activities that allow the best passage of information and messages in order to avoid misunderstanding with the prison staff, with the prisoners, in relation to the activities that we want to implement, output and outcome that we want to achieve, in a transparent and dialectical way.

Communication strategies must also be implemented outside the prison to give the project visibility, to increase the effectiveness of the final result, to seek support and collaboration.

### ***Networking***

The networking activity must be carried out during the whole experimentation; it is an essential strategy to increase the impact of the intervention on the territory and to guarantee the visibility, the success and the sustainability of any subsequent outcome, involving public or private actors, local, regional, national, international...

So for a new theatrical improvisation, it would be appropriate to enter the network with already existing theatre groups, especially Social Theatre. Or maybe for artistic craft activities, immediately give space to trade associations or those of the Third Sector that can enhance not only the products, but also and above all, the skills of prisoners in view of their active future, post-imprisonment.

**Table of the good practices implemented in the experimentations**

	ARCI Liguria - Affetti Ristretti	ARCI Liguria - Radiologia	Asturia	AufBruch	Eurosucces Consulting	Izmir Governoship	Teatro dell'Ortica	UPSDA
Output of the experimentation	✓	✓	✓	✓			✓	✓
Outcome of the experimentation		✓	✓	✓		✓	✓	✓
Staff skills		✓		✓				✓
Role of prison staff			✓	✓	✓		✓	✓
Target approach and selection			✓			✓		✓
Training delivery methods	✓						✓	
Group dynamics and problem solving			✓	✓	✓	✓	✓	
Certification tools			✓	✓		✓		✓
Communication				✓		✓		✓
Networking	✓		✓	✓	✓	✓	✓	✓

## Suggestions

Finally, taking up the most interesting elements of the experiments, we recall some actions that we suggest to consider necessary to optimize the artistic initiative, of any kind, formal or non-formal, offered in prison:

**Selection of participants:** it is not obvious to assume that the prisoner must be able to follow the whole path. Especially in paths where there is a final product produced by the whole group (in theatrical activities, for example), this element is of vital importance.

Actions:

- Preliminary verification with the prison management of the total availability of the participants
- Plan B: already provide for a replacement (within the already established work group or by managing to include - even partially - another inmate)

**Involvement of other groups,** external to detention, overcoming mental barriers before physical ones: e.g. involve students, schools, parents.

Actions:

- Plan for time the possibility of involving other groups in the activities, verifying the conditions of inclusion inside the prison or distance relationship (letter, video).
- Agree with the prison management the forms of possible involvement, including the authorization to enter external people in the structure.

Linking the properly artistic experience to **the strengthening of other managerial skills** functional to the sustenance of the same artistic activity: e.g. "business game", direct involvement in the management of promotion, administration and fund raising activities...

Actions:

- Plan which other activities complementary to the artistic ones can be carried out with real responsibility of the prisoners.
- Support the path by including complementary training activities, on themes that are not strictly artistic.
- To involve the prisoners in the economic management of the initiatives, with direct recognition for the results, with a fee.

Associate the actual artistic activity with **paths of psychological support** and motivational support to the individual and the group. Help the individual to enter the path of discovery and growth of skills, supporting his motivation and ability to face and overcome difficulties.

Actions:

- Check the presence of psychological support services, if present in the prison, and their willingness to integrate these actions. Alternatively, identify external collaborations that can be authorized.
- Establish a schedule of support interventions to support the prisoners, during all the artistic experimentation, especially in crucial moments or more stressful.

**Share with the prison managers the objectives,** the program and the rules of the proposed artistic activity. In particular, involve the prison police structure, which is crucial to ensure internal legitimacy in the context of prison security.

Actions:

- Ask the prison director to officially communicate the next start of the cultural / artistic initiative.
- Organize meetings to present the initiative, bringing together prison workers, including policemen.
- Start direct talks with less sensitive or wary operators.

Finally, among the most important elements identified in the experiments, the most interesting element to work on is **the path of certification of skills**. Although in the field of art, especially non-professional, the certification of skills is not a common practice, from this project emerges the value of always promoting a path of recognition of specific and transversal competences acted by the prisoner. Apparently easier in the context of formal education (see Belgian case) or decidedly innovative as in the German case. But it is also desirable to start with less structured paths, especially in non-formal education. However, offering the participant to the artistic experience a tool to recognize himself, first of all, and to be recognized in a possible transition to the world of work, inside or better out of prison.

Actions:

- The artistic organization decides and structure to guarantee a validation path and, better, an external certification of competences;
- Depending on the type of activity proposed, it compares with the certification models existing in its country or already applied in similar contexts;
- In order to simplify the prisoner's commitment and allow him / her to communicate his or her skills in an autonomous way, it is preferable to create a portfolio, to be used together or as an alternative way to the traditional curriculum vitae.

The Skills for Freedom project team is available for any request for clarification and analysis of these guidelines, to support the implementation of new actions.

Brussels, 14th March 2018