

# E-LEARNING MODULE

## “ACKNOWLEDGING SKILLS, VALUING THE PROFESSIONS”

### OBJECTIVE 4. SYSTEMS FOR THE MANAGEMENT OF CULTURAL AND ARTISTIC ACTIVITIES INVOLVING THE DISAVANTAGED



## **UNIT 4 – SYSTEMS FOR THE MANAGEMENT OF CULTURAL/ARTISTIC ACTIVITIES INVOLVING THE DISADVANTAGED**

### **INTRODUCTION AND INSTRUCTIONS**

The fourth unit of the training is devoted to the systems for the management of cultural/artistic activities involving the disadvantaged.

The material is divided into 5 subunits. First subunit presents a definition of “disadvantaged” regarding each *Skills for freedom* partner country (Belgium, Bulgaria, Germany, Italy, Poland and Turkey). In the second and third units you will find information how to involve the disadvantaged in cultural/artistic activities as well as how to organise them. The fourth unit presents different sources of funds for this type of activities. To sum up, in the unit fifth, it is showed what are the benefits of cultural/artistic activities for the prison community.

After reading the texts for each subunit you have to mark the proper answers in the questions. Questions are of the type “true or false” and “multiply choice”.



SKILLS4FREEDOM

## SUBUNIT 1

### THE NOTION OF THE TERM "DISADVANTAGED" AND ITS INTERPRETATION BY *SKILLS FOR FREEDOM* PARTNER COUNTRIES IN TERMS OF LAW AND SOCIAL NORMS.

In this part of the training all partners have defined the notion of the "disadvantaged" persons.

#### ITALY

The Italian law perceives the "disadvantaged" persons as presented in the material below:

According to Art. 4 of law 8 November 1991, n. 381 "[...] the physically, mental and sensory disabled, former patients of psychiatric hospitals (including judicial), subjects under psychiatric treatment, drug addicts, alcoholics, minors of working age in difficult family situations, people detained or interned in prisons, convicts and internees admitted to alternative measures to detention and to work outside under Article 21 of law 26 July 1975, n. 354, as amended, are considered disadvantaged. Persons referred by the President of the Council of Ministers, on a proposal from the Minister of Labour and Social Security, in consultation with the Minister of Health, with the Interior Minister and the Minister for Social Affairs, after consulting the central commission for the cooperatives established by Article 18 of the said decree of the provisional Head of State 14 December 1947, n. 1577, as amended, are also considered disadvantaged." (Paragraph as amended from Art. 1, Law no. 193 of 2000)

More generally all those who do not reach the state of complete mental, physical and social well-being, according to the World Health Organization definition of health, can be considered "disadvantaged".

#### BULGARIA

Taking the social norms into consideration the following groups of people can be defined as the "disadvantaged":

- Disabled
- People from ethnic minority groups;
- People in pre-retirement and retirement age;
- Permanently unemployed;
- Narcotics ;
- **Former prisoners;**
- Kids at risk
- Immigrants

Of the mentioned above persons, the "disabled" are defined in the Laws / Law on Integration of People with Disabilities/ "disadvantaged groups in the labor market" / Law on Employment Promotion / and Children at Risk / Child Protection Law / . The last two statutory provisions included in their definitions inmates, ex-inmates and children having problems with the law .

It should be remembered that a person can fall into several of the groups or categories sequentially or simultaneously.

## **TURKEY**

The disadvantaged groups in Turkey and groups that need particular protection are: those living in inadequate living conditions, presenting different quality and quantity depending on the demographic variables in society; and these social groups in need of social protection and services are within the state's responsibility and in its organization in order to reach contemporary living opportunities on physiological, psychological, social, health, economic, political and cultural aspects.

According to the social structure and legal aspects in Turkey; children, youth, seniors, citizens with disability, immigrants, minorities, ex-inmates, women, single parent families, the poor, homosexuals and patients with AIDS are among the disadvantaged groups.

## **BELGIUM**

Belgium provides a list of state and federal laws that are applicable to the disadvantaged in prison

- Recommendation R (89) 12 of the Council of Europe on education in prison
- The Flemish Decree of 8 March 2013 concerning the organisation of assistance and provision of services to detainees [Decreet betreffende de organisatie van de hulp- en dienstverlening aan gedetineerden van 8 maart 2013]
- The Flemish decree of 15 June 2007 concerning adult education [Decreet betreffende het volwassenenonderwijs van 15 juni 2007]
- The Flemish decree of 18 January 2008 concerning measures to stimulate the participation in culture, youth work and sports [Het decreet houdende flankerende en stimulerende maatregelen ter bevordering van de participatie in cultuur, jeugdwerk en sport van 18 januari 2008]

SKILLS4FREEDOM

## POLAND

"(...) I  
would like to move to  
a glass house with no secrets."

Adam  
(inmate in Katowice Prison)

According to the definition presented in the National Strategy of Social Integration social exclusion means lack or limitation of the possibility of participating, influencing, taking advantage of the essential rights of the people and groups, having no access to public institutions, services, markets, all of which should be available to everyone. We can distinguish two groups of the socially excluded: (1) persons vulnerable (sensitive) to social exclusion and (2) the people who are genuinely threatened with it in particular place and time. The first group entails children and adolescents from disadvantaged environments and raised outside of the family; women taking care of their children single-handedly with no access to the job market; victims of family pathologies, persons with low qualifications and hence unemployed, experiencing very harsh accommodation conditions; the disabled and permanently ill, the mentally disturbed persons, the elderly living alone, those leaving prisons, immigrants or the ones belonging to the Roma minority.

The group that is threatened with social exclusion embraces the children and adolescents dropping out of the educational system, the long-term unemployed persons, those leaving prison, some categories of country people, ie. the workers of the former State Farms; the farmers who do not supply any products onto the market, the persons threatened with eviction from their homesteads, alcohol and drugs addicts, the homeless, immigrants working illegally, members of the Roma minority.<sup>1</sup> More information can be also found in art.7 of the act on social help (Dz. U. of 2008 No 115, item 728, u.t.)

## GERMANY

Deprivation suppresses social minder Warning from based on individual handicaps or social and structural facts. (Vgl. General Equal Treatment Act - AGG)

Supporting the disadvantaged includes the professional support programs for young people in transition from school to the working world. The funding opportunities usually combine social and vocational educational approaches with general approaches. The deals are often supplemented by educational guidance and monitoring.

Promoting the transition will lay the foundations for future participation in society of young people. Due to limited choices with regard to training or higher education many young people a seamless transition from school to the work force does not succeed. Especially young people leaving school without qualifications, with bad products, with a migration background or with low vision [eyesight], those without vehicle / driver's license, etc. are in the search for an apprenticeship at a disadvantage.

The young people in the activities are collectively characterized as the "disadvantaged youth". This means that all those not disadvantaged, are not currently in promotion services. However, non-participation in promotion does not mean that no funding need is - perhaps only just no available space or no funding is

---

<sup>1</sup> <http://www.mpips.gov.pl/aktualnosci-wszystkie/art,5537,4540,narodowa-strategia-integracji-spolecznej.html>

possible! Nor is the participation in a measure automatically an indication of conveying neediness - the young people gave no clear or adequate training place only within the regular vocational training system.

The description of the disadvantaged is changing just like the concepts officially used. Different word compositions make the bandwidth of the disadvantages significantly as educational disadvantage, market-disadvantaged or socially disadvantaged.

There is a clear legal limit towards the disabled people who have been "hindered" by an identification by a competent authority as a clear legal right to benefits. This distinction remains a gray area that can not be clearly related to their causes defined but identifies itself especially by its consequences for the disadvantaged.. This includes the first and the most important line of the Training. Since the training is usually the ticket to the working world, the discrimination has a crucial role in the integration and participation in and in society at this point.

## CYPRUS

According to the norms in Cyprus, the term “disadvantaged” refers mostly to those groups of people who face social and/or economic obstacles, who face some kind of mental or physical disability or a combination of the above. These disadvantaged groups are more likely to face serious obstacles when searching for a job, this is why they face the further risk of economic instability.



SKILLS4FREEDOM

## **SUBUNIT II**

### **INVOLVING THE DISADVANTAGED IN CULTURAL AND ARTISTIC ACTIVITIES**

#### **ITALY**

To involve the disadvantaged people in cultural and artistic activities means working on citizenship and breaking down stereotypes and barriers. It also gives the disadvantaged the possibility to feel part of the active life and to show themselves beyond their status of disadvantaged. Therefore this is related to social inclusion.

#### **BULGARIA**

The participation of the disadvantaged people in cultural / artistic activities as spectators or mainly as performers is the way to overcome their social isolation and achieve their permanent inclusion and integration into contemporary cultural values through expressive means of art.

#### **TURKEY**

Art education plays a significant role for individuals in a good comprehension of the world, in finding solutions against the problems faced and to respond back to the things that are to be seen and felt. Art education, when considered in an integrated manner, is of great importance both for the individual and the society because the use of art contributes to social development as well as individual aesthetics, physical and the mental development.<sup>2</sup>

Ensuring the participation of the persons from disadvantaged groups in artistic activities with equal opportunities provide support in community reintegration, participation in social life, overcoming psycho-social problems and revealing capabilities.

#### **BELGIUM**

An adult education institute in Flanders (Belgium) devotes itself to creating the maximum two-way traffic between prisoners and society. It forms a bridge between people in imprisonment and freedom through a permanent support. Both parties gain from this. As long as there is an exchange with the outside world, prisoners can continue to be part of society as fully valued persons. Contact prevents isolation and alienation during the period of detention and it creates opportunities to find a connection to society (again). A dignified treatment of prisoners implies that there is an opportunity for interaction with society.

---

<sup>2</sup> Zihinsel Engelli Bireylerde Görsel Sanatlar Eğitiminin Önemi, Dr. Derya Şahin, 2015, p.28



## POLAND

Why is it important to engage the persons threatened with social exclusion in artistic activities? Therapy through art activates the person, who in the course of the classes learns to be responsible, independent and to cooperate with others. The therapy participants feel secure and begin to believe in their own abilities, which improves their self-esteem. Relation with art invokes aesthetic sensitivity, boosts one's ambition and allows getting rid of negative feelings and tension. Through the participation in artistic activities the persons facing the threat of social exclusion gain soft and hard skills, which positively influences their social situation.

## GERMANY

"How do young people tick in 2012?" was the question that was explored in order of six ecclesiastical and socio-political institutions, the Heidelberg Sinus Institute. Answer: differently. Youths set themselves deliberately from one another. Most of those at the bottom of society. But one thing the youth of all the groups have in common: They feel extreme pressure and believe that their value is assessed primarily on their performance. The feeling of no time to lose and quickly having to take the right life is widespread.

For revolutionaries today's young people, however, are far from so. They react rather with pragmatism than with protest. Ideologies are rarely found in the statements collected by the researchers in the two-hour interviews with young people. This is frequently as "mini-adults" commented - reasonable and rational. The so-called "coping optimism" was large, says the author Marc Calmbach. Young people would take the system as it is and not rebelled against it. "They are confident about the future."

Outside the front group remains Tim; Young people who are living at home in the "precarious" environment. They usually come from uneducated parents, ashamed of the social status of her family and perceive the society as unjust. For them it was difficult to detect any enthusiasm for anything. Although the authors of the study on a clear percentage distribution dispense, they organize about seven percent of young people in this living world.

Their location is also so precarious as Anna and Marie will have certainly nothing to do with Tim. Young people from the precarious world are shunned by other worlds. "Young people feel a lack of solidarity and are especially marginalized young people from the mainstream of society," says Calmbach. Youth positioned itself not only by what they do and love, but to a large extent by social differentiation from other youths. "Especially the civic center cuts itself massively from the bottom of society," says Calmbach. Allegations are often low motivation and welfare hazard. The Hartz IV recipients will be thrown after the money was among young people in the mainstream of society a widespread statement. "Politics and society must ensure that these young people are not left behind," says Calmbach.

The psychologist Heiner Keupp emphasized: "It is important to strengthen adolescents in their resources so that they find their own Identity. This empowerment perspective is indispensable bound to binding and comprehensive participation, which can not be opened by adults as a pardon from the political culture of dominance of adults, but also put back when this no longer politically opportune." (Keupp 2008, p 21 f.)



Keupp assumes that participation successfully coping with the life of young people not only favored, but a prerequisite thereof. That would be transferred to cultural projects with young people that this, as long as they seek to assist the participants in their coping with life, would be structured as a participatory. Participation of children and adolescents has increased in recent decades, particularly in educational and / or local contexts important. So, there have been numerous (model) projects to participation, for example, in child care centers, schools and child and Youthhelp1 - "with sustainable effects and individual as socially useful", as the political scientist Roland Roth in the foreword of the anthology "Participation of children and adolescents. Research results, assessments, courses of action "(Betz / Gaiser / Pluto 2010, p 5) emphasizes.

## CYPRUS

In Cyprus, the tendency to involve disadvantaged groups in cultural/artistic activities is not so well-known in general; however, there are some cases that do try to promote this. For instance, in Cyprus every year, a special event is organized called “Radiomathonios” which each year includes various activities with the purpose of collecting money for children with special needs and who also face economic obstacles. This year, a cycling event is organized as well as a festival in Autumn 2016.

## SUBUNIT III

### ORGANISATION OF CULTURAL/ARTISTIC ACTIVITIES FOR THE DISADVANTAGED

This part will be devoted to the ways cultural and artistic activities are organized. This will embrace the disadvantaged persons in a broad sense, including the inmates and the former inmates as well.

#### ITALY

The contemporary scene offers interesting examples of experimental activities aimed at the social inclusion of the disadvantaged, combining creativity and social and work inclusion. However, with regard to the prison environment, it is very difficult to organize cultural/artistic activities addressed specifically to prisoners who are in a disadvantaged condition, because of the unclear situation of the custodial measures and the general lack of appropriate programs and defined skills.

The prison population is itself disadvantaged, but when the detainees belong to a category that is already marginalized out of the prison, they become, to all effects, doubly disadvantaged.

Previously, for prisoners with psychiatric disorders, there were the OPGs (Forensic Hospitals or Judicial Psychiatric Hospitals), managed directly by the Ministry of Justice, with non-medical personnel, so they were not locations of healthcare. On 17th January 2012 the Senate Judiciary Committee unanimously approved the definitive closure of the OPGs by 31st March 2013. After the closure of the facilities in 2015, according to Decree-Law No. 211/2011, converted into Law no. 9/2012, they have been replaced by R.E.M.S. (Residences for the Execution of Security Measures).

As for the addiction problems, they were previously taken care of by SerT (Drug Addiction Services).

Now the Mental Health Diagnosis and Treatment Centers (ASL) deals with both psychiatric disorders and addiction (to substances and to alcohol-related substances).

In this particular moment of passage, however, the law is applied very slowly.

A year has passed from the official date that made mandatory the final closure of all the Judicial Psychiatric Hospitals - otherwise the Regions face the threat of special commissioners -, but at the end of June 2016 two OPGs out of six were still open.

In addition to the ones still illegally confined in the former Judicial Psychiatric Hospitals, there are hundreds of prisoners with psychiatric problems in Italian jails.

The law for the closing of OPGs contains a rule making sure that some end up the custodial sentence in prison. It has been found by a recent study conducted by the Regional Agency of Health of Tuscany that out of approximately 16,000 inmates in prisons of Tuscany, Veneto, Lazio, Liguria, Umbria, well beyond the 40% was found suffering from at least one psychiatric pathology.

Is it possible to organize something in the prison/custody? Under which conditions?

It is possible, in agreement with the reference correctional institutions for each specific case.

Is it possible to make prisoners go out of the prison and be involved in an activity outside prison?

It is possible, by asking specific permissions and only in the case where the type of detention so permits. The regulations are set out by our prison system. The norm is that the inmate can use the possibility of the permit when his sentence has become final, unless the Supervisory Magistrate, which is in charge to grant the possibilities to go out of prison, gives a special permit.

What are the difficulties/dangers in a work with disadvantaged (target group itself for example this group might have problems with motivation, audience for a performance might be a problem because it is not very popular to go to the performances organized by disadvantaged – or maybe it is? etc.). If you name a problem, please give a proposition of the solution.

There are some difficulties. There may be problems inside the group involving motivation and the relationship among the components of the group, there may be organization problems with regard to the available time or problems with the institutions that have to authorize the activities. To address this it is necessary that the work is structured in a highly professional way, with staff prepared both artistically and pedagogically. Also there's a need to establish a good communication and a good relationship with the prison institution.

Regarding the external audience, it must be properly trained to understand the process behind the spectacular events in which the disadvantaged are involved.

## **BULGARIA**

To organize such activities one must come in a direct contact with the "disadvantaged" people in their usual social environment /prison, ghetto, segregated school, hospital, rehabilitation center, etc. It is extremely important how the information about the future work/project will be presented; the language used by the organizers must be comprehensible for them. The participants should understand from the very beginning the benefits of their participation. The work environment must be secure and with clear rules. Between the participants a relationship of trust must be built to be able to proceed to active work in order to achieve the initial objectives.

### **Is it possible to organize something in the prison/custody? Under which conditions?**

Yes. For each scheduled event / project it is necessary to obtain prior consent of the warden and accordingly the Ministry of Justice. Issued an order for access to the relevant specialists. Materials to participate must meet the specific requirements of the institution / no sharp or cutting objects, do not film people without their explicit written permission, etc. /. In each work session there is a guard.

The involvement of prisoners in the impact programmes is voluntary.

### **Is it possible to make prisoners go out of the prison and be involved in an activity outside prison?**

Yes, but only for inmates who serve sentence in prison hostels of open type in light or common mode provides additional rights. The Law gives them the right to attend cultural, sports, religious and other events held in the settlement at the location of the hostel, in an order determined by the head of the dormitory;

**What are the difficulties/dangers in the work with the disadvantaged ?**

A major challenge in working with the disadvantaged people, in particular the inmates, is how to hold their motivation to participate. - It is necessary to study in advance the motivation of the person and if possible in the process of working to use positive reinforcement, recalling the original targets.

When working with prisoners there is a problem with the dropouts from the working process. The reasons can be different for the inmates - starting work, lack of motivation, transfer to another prison. Approach to each person must be individual.

**TURKEY**

The authorized institutions in adult education field in Turkey are Public Education centers, training centers of the municipalities and private educational institutions, all being under the supervision of the Ministry of Education. Citizens belonging to disadvantaged groups may attend in the art education that are open to public and take part in activities in these educational institutions. Special education centers and theaters operating only for the disadvantaged groups and providing art education (especially for people with disabilities) are a few in Turkey. These institutions aiming at adaptation of disadvantaged people to society organize occasionally special theater and art activities.

Cultural and artistic activities in Turkish prisons are possible, considering security measures in prison, with the support and cooperation of a public agency operating in related fields, private institutions or relevant NGOs. Cultural and artistic activities can be organized at the request or with the approval of the prison administration by an institution working in related fields. However, if the required activities to be performed are not voluntary, the costs can be covered by financial support such as funding opportunities of some ministries, local development agencies, national and international agencies

In Turkey for the implementation of the intended activities in prisons, a certain criteria should be met. The operators are obliged to inform and demand permission from the Ministry of Justice in every stage of the intended operation/project after the preliminary permission of the Prisons and Detention Houses General Directorate obtained through correspondence with the relevant directorate while the intended activity to be organized in a penal institution is in the idea stage. In this process, the operations manager or project coordinator is required to perform the time management; otherwise there may be delays in project activities. For these reasons, to perform any activity the bureaucratic procedures should be performed precisely providing information to the ministry down to the smallest detail. At the same time, it is required to comply with the privacy policy in sharing the personal information of inmates (identification information, photos and video, etc.).

The inmates in closed and half-open prisons are not allowed to leave the prison in order to participate in any sort of training or activity. The inmates in these kinds of prisons can only leave the facility by being granted the permission only in special cases or to enter certain exams. The inmates of open prisons with minor crimes may attend trainings and activities outside prison with the permission of the prison administration.

Depending on the nature of the disadvantaged group, different challenges may be faced during the work performed with the different groups (i.e. taking measures to communicate the disabled, ensuring ease of access, the language barrier while working with refugees etc.).

It may be difficult to continue a project or performance with inmates when the inmates are not interested any more or in the peak periods of parole because of release decrees. In such unpredictable cases like a change of the legal agenda, the number of the participants of the activities can be reduced and the actions may be revised. In the penal institutions with fewer inmates the groups can be smaller and accordingly appropriate activities can be organized.

There may be difficulty in finding the appropriate participant profile for the work that requires special attention; therefore the activities should include the training of the relevant artistic activity. Before promoting the activities that require some skill such as painting, acting, playing musical instruments or singing, it is better to organize events for the inmates in order to encourage them. This way, the inmates envy to replace the one on the stage with the aim of personal satisfaction or a business prospect which would make a huge contribution to his/her life.

The majority of inmates of Turkish penal institutions belong to low socio-cultural level and it is an obligation to organize artistic activities in order to enhance their vision towards artistic activities. Therefore, it is important to deliver the elements that may be appropriate to their perception and pleasure. For example, even if the inmate is not interested in playing an instrument, in spite of encouraging him/her to play a violin, it is better to motivate playing a local instrument that suits more to the area and the culture s/he comes from and can increase the success with these skills. At this point, to provide options is as important and ethical as encouraging.

## **BELGIUM**

An adult education institute in Flanders (Belgium) brings the outside world to prison by organising sports and cultural activities. This is the core activity of the organisation. It focuses on culture, with a conscious emphasis on social-cultural methodology with focus on mankind and society. Encounters and informal learning with the aim to develop social, cultural and communicative competences. The activities are both based on offer and on demand and are custom made. An adult education institute in Flanders (Belgium) helps the organisations that offer projects and training in the outside world to find their way to the prison population. This causes the outside world to become more accessible to prisoners.

The contemporary offer of cultural group activities reflects what is artistically and creatively going on in society. It includes readings, concerts, plays, film- and cooking evenings, a well-equipped and organized prison library, prison media such as Jail-TV, and Kaffee Détinee where prisoners can talk to free citizens. The social-cultural courses focus on recovery, self-reflection and meaning, aggression control, connectedness and relationships with friends and family.

An adult education institute in Flanders (Belgium) consequentially strives to offer activities that bring connectedness and empowerment to people. Prisoners can individually start at fit@cel or in the library but this is always a leg up to joining a group activity.

The varied activities of An adult education institute in Flanders (Belgium) focus on prisoners first. But sometimes the close social environment is also involved, for example family, victims, other prisoners and prison staff.

An adult education institute in Flanders (Belgium) has ambition to be the face and contact point for sport and culture in every prison in Flanders and Brussels. The organisation claims the role of being in charge of these domains and works continuously to have sport and culture offered in prisons. An adult education institute in Flanders (Belgium) being responsible for these domains means it has (1) expertise on working in a prison environment, (2) a dynamic and flexible laboratory function, (3) a network inside and outside the prison and (4) a collective vision and mission.

Is it possible to organize something in the prison/custody? Under which conditions?

Not on demand of the project

Is it possible to make prisoners go out of the prison and be involved in an activity outside prison? No.

What are the difficulties/dangers in a work with disadvantaged ?

An adult education institute in Flanders (Belgium) is based on rapprochement and social integration. Through culture it invites prisoners to work on their manners and communicative skills. It stimulates prisoners to reflect on the consequences of their offences for the victims, their families, society and themselves. By taking responsibility, they prepare for a new start in society.

An adult education institute in Flanders (Belgium) has a dynamic vision and guides prisoners in their evolution to desistance. Here, the prisoners themselves stop their criminal behaviour by having a valuable identity perception and a balanced self-image. All culture projects of the organisation reflect this vision. The project 'Slachtoffer in Beeld – in detentie' has a special place. This is a profound, recovery focused course that focuses on 3 goals: increasing insight in the consequences of offences for victims, increasing empathy for victims and stimulating the taking of responsibility.

## **POLAND**

We start with an idea. We want to conduct artistic activity in favour of and with the persons socially excluded. What do we do? First, a particular group that we want to cooperate with artistically, has to be selected. There are many ways of reaching the addressees of our initiative. We can use the assistance of the City Social Welfare Centres, the local associations working for the benefit of the marginalized persons, choose a specific centre, eg. the Youth Sociotherapy Centre or a penitentiary institution. However, the very idea is not enough. What we need is a detailed timetable and defining the target which we want to reach. It is only then that we become a concrete partner for the entity we want to cooperate with. There is always a possibility of entering the premises of the penitentiary institutions, be it educational or sociotherapeutic to conduct the workshop activities. What is important though, is to specify the rules of the project functioning within the given institution. Before we start our work we have to conduct a preliminary diagnosis in order to adopt the proper methods and techniques to use in the creative process. These could be the tasks realized at the premises of the institution and outside of it based on the formerly defined terms,



eg. a trip to the theatre or the concert hall organized for the wards of the Youth Care Centre. When planning the artistic activities for the groups threatened with social exclusion one has to bear in mind that spontaneous and zestful behaviours precede authentic reactions. Moreover, art and spontaneous expression allow gaining knowledge about the socially disadvantaged, their world of thoughts, experiences and reactions. Amongst the socially excluded persons one can find the individuals fleeing into the world of art, looking for "rescue" there. These are the persons sensitive to beauty, demonstrating musical, literary or plastic art talents. They create their own music which allows them to realize themselves and forget about their situation for a while. This kind of information will be very helpful in devising the programme of creative impacts as this will influence the development of recipients' skills and extend their knowledge in a given area. The workshop activity is usually divided into three phases:

1. **The Integration Phase** – learning about each other and getting familiar with the work methods, exercises and tasks integrating the group, finding out by the educator about the background of the persons participating in the task.
2. **The Workshop Phase** – creative tasks – these can include the theatrical, plastic art, literary, musical, etc. What is important in the process is constant motivating to act and supporting the slightest successes. This part of the job is also connected with the ideas on the basis of which we construct the effect (the target we are aiming at).
3. **The Final Phase** – the work on the task effect, the technical preparation for the final, the concluding presentation – this could be a performance, exhibition, film show or a poetic evening.

The socially maladjusted persons often demonstrate alienation which is characterized by the lack of entering into any social relations and the sense of fear of talking about one's feelings. On the other hand, such people find it impossible to handle the problems, which in turn causes numerous behaviour disorders. If our target group includes the young people from the Youth Care Centre, we have to be prepared for all sorts of situations: fights, verbal abuse, unwillingness and lack of motivation to act. In the work connected with creative rehabilitation it is essential to outline specific rules, eg. in the form of the rules. This will help to avoid the unwelcome situations and draw consequences if any incidents happened.

The people working with the socially maladjusted persons should stimulate, encourage and help them in solving problems, while their creative work should invoke the participants' self-belief in their own capabilities. The person conducting the workshops should aim at decreasing the barrier and distance between herself and the participants in order to develop deeper relations with them. It is important for the instructors to participate actively in the integrating classes, treating the participants with respect, showing responsibility and engagement, thus winning the participants' trust. This can be useful, eg. during the theatrical work where getting the performing truth out of the beginning actor has to be accompanied by the instructor's support for such a person. Only then can the comfortable atmosphere for expressing one's thoughts and feelings be created. Most of the activities connected with creative rehabilitation in the centres dedicated to the groups threatened with social exclusion are conducted by the educators or therapists employed there. Knowing their charges they are able to reach particular individuals and encourage them to work. However, other artists, such as actors, musicians or visual artists are also invited to cooperation. It is important though, that they are the people who know how to work in the group and have a significant



experience of creative work. They will also have to select the type of activities that will be attractive for a given target group. That means that while working with the youth from the sociotherapy centre the educators should focus on the topics which are significant for a young person searching his/her own place in today's social or virtual reality. It is also important that the participants of the workshops propose the directions of the creative process so that they would feel responsible for the results of particular workshops. Such an example could be the The Eight Day Theatre from Poznań (Teatr Ósmego Dnia), which apart from performing plays for prisoners, also runs workshops for them, and the gathered theatrical material is presented in their performances.<sup>3</sup> MOW in Trzebież, on the other hand, has made a film "Fathero" in cooperation with the westpomeranian artists. The film tells about the complicated relations between the father and his son.<sup>4</sup> There is no one proper and proven model of creative work with the convicts or the youth threatened by social maladjustment, yet new directions and possibilities keep appearing, which makes the offer of Polish centres more attractive year by year.

The element complementing the creative process is the participation of the public in the performances. Sometimes the visit of the persons from the outside of the prison is infringed by the procedures or internal requirements of particular prison institutions. Yet, it is important for the prisoners to appear on stage or show their family or friends the exhibitions, which in the case of the convicts allows the change of their image, enhance their self-esteem and present themselves as sensitive, looking for positive inner energy people.

## GERMANY

Many cultural projects with disadvantaged young people will take place in cooperation with schools or as part of audience development strategies of large cultural centers and are closely related to the structures of the respective institutions.

As project here regarding the content, the timing, finances and personnel compilation over other enclosed and so far unique project is called. In recent decades, in German-speaking countries, the concept of "cultural education" largely over other terms such as "arts education", "aesthetic education" or "musical education" prevailed (see. German Bundestag 2007, p 377). Since the education aspect of those projects, however, is not a focus of this work is made in the following projects not cultural education, but of cultural projects. These cultural projects are characterized by the use of artistic means from forming or performing arts, such as music, dance, film, photography, which deal with the aid of the participants with one or more topics.

In these cultural projects the role of young / detainees is primarily "entering". How do these participation designed in turn, depends on the individual project. The youth / detainees made deals in the form of cultural projects in their spare time, they can take, but they are not required to participate. The (initial) motivation of disadvantaged people to participate in cultural projects, appears to be correspondingly low and they often have to be obtained only for participation. In the projects, even the artist / inside "actively shaping" to play a role, design projects, take care of the financing and implementation and offer youth participation in it on. Your motivation for working with disadvantaged people, can be divided into (at least) three categories summarized marketing, social change and artistic challenge. A more important aspect could be a political-

---

<sup>3</sup> <http://osmego.art.pl/t8d/main/pl/>

<sup>4</sup> <http://www.gs24.pl/wiadomosci/police/art/4990328,fathero-na-dzien-ojca-mlodziez-z-osrodka-wychowawczego-wystapila-w-filmie,id,t.html>

social motivation, the company (positive) influence to make a difference here. The artist / inside "do good things with their work". Artistic challenges and the opportunity to enhance their own abilities and to try something new can act also as a drive for projects with disadvantaged young people. A complementary aspect could be of an economic nature. Cultural projects (disadvantaged) young people are often financially supported and can thus constitute a source of income for the artists / inside.

Cultural projects are mostly self-designed by the implementing artist, planned and carried out. So is also responsible for content design, the subject of a project and the choice of the companies included art forms primarily the artist. In addition, the artist in the choice of contents and forms must remember that they have to win the youth / detainees to participate in the project because "unlike the school (...), the basic idea of extracurricular cultural educational work, the voluntary nature of participation without coercion performance evaluation ". "The response and recovery of young people with different cultural and educational access requires a serious and intensive examination of the worlds." (Maedler 2008b, p 105)

The sequence of a cultural project can be divided into different phases: the initial idea, the concept, the response of the participants, the implementation, the presentation and evaluation.

Involving of the participants: Is the project designed, it must be brought to the target group and they are encouraged to participate before the actual implementation can start. This phase is a key stage; Finally, the further course of the project depends on the participation of young people / detainees. Here play except the young people and the artists other actors hardly matters, said the youths initially rather passive (they are made offers) and / is the artist more active (they offer their project). However, this phase opens in the active youth decisions to participate in the project or not.

"To promote projects and events through schools or visiting some of theater performances in school groups have shown to in practice as problematic, since the very participation of school institution / prison in teenagers quickly suspect the" uncool "can give rise to. As a successful, a word-of-mouth has proven that therefore the organization of opinion leaders a peer group is recommended and characterized two conveys: the feeling of having missed something, if you were not there and the complementary sense of exclusivity, there to have been. The possible contact with artists is also often cited characteristic of those projects and events that have success in the target group. Again, it comes to distinction by exclusivity. "(Foundation for Art and Culture of the Land NRW 2002, p 54).

Presentation: The artistic product that has arisen in the implementation phase, mostly publicly presented in the following phase. This is for the young people most important. But also for the artists itself, this phase can be important, after all, they make here, together with the young participants their work to the public, donors and representatives of policy before - and artist and adolescents receive feedback on the presented work as in the form of applause, personal feedback or subsequent reports in the media.

The most personal relationship that develops in a cultural project, the participating between young people and the performing artist / trainer. They usually work at least in the implementation and presentation phase closely and neither of these two groups could carry out the project without the respective counterpart. The Participants and the artists are thus in a mutual "dependency ratio". Nevertheless, the relationship is not symmetrical, as the artist in hierarchy are as the Implementor over the youth, as they may initially have any decision-making power within the project.

**Is it possible to make prisoners go out of the prison and be involved in an activity outside prison?**

It varies from prison to prison, and will depend on the individual situation of the detainees. In principle, there is an order for the reintegration of prisoners, there are especially in the final stages of the detention facilities to include detainees in projects outside of the prison.

Under a relaxation of enforcement (briefly enforcement easing or loosening called) is understood in the German penal system in accordance with § 11 of the Prison Act [1] (German penal code) that the prisoner outside the prison to regular employment under the supervision ("Outside Employment") or without the supervision of a prison officer may pursue ("clearance") or for a certain time of day the institution under supervision ("design") or without the supervision of a prison officer is allowed to leave ("exit").

In the broader sense is including also understood that the prisoners in accordance with § 13 and § 15 of the Prison Act are allowed to leave the hospital for a day or more overnight ("holiday from prison", "holiday").

**What are the difficulties/dangers in a work with disadvantaged ?**

If a person is "structurally excluded from the possession of certain rights within a society" (Honneth 1994, p 215), so this disregard implies the statement that the person is not recognized as a full, morally sane interaction partners (see. Honneth 1994, p 216). Accordingly, the person could in itself not (more) relate as an equal interaction partners to serve everyone, thereby decreasing their self-esteem (see. Honneth 1994, p 216).

Social contempt, as the disadvantaged young people often suffer from, for example in school affects it, so Honneth, not only a negative impact on self-esteem. They call such as anger, shame or humiliation apparent "negative emotional reactions" (Honneth 1994, p 219). Honneth calls this "negative emotional reactions", the "symptoms" of social contempt (cf.. Honneth 1994, p 219). Those emotional reactions could explain behaviors that seem to characterize as "difficult" teenagers the public image of disadvantaged young people, such as Violence, vandalism or social apathy (see. Maedler 2008b, p 107). An embossed by such conduct public image of disadvantaged young people can turn enhance their experiences of social contempt, whereby the academic performance can continue to fall and the corresponding behaviors are intensified. Social contempt and associated loss of self-esteem seems therefore to run the risk of a downward spiral for disadvantaged youth.

The prison is a total institution - under total institutions understood as those that control the entire life of the people living there. Except prisons to include in a greater or lesser extent, psychiatric hospitals, boarding schools, barracks, boarding schools and monasteries. They all are common in a few features: Authoritarianism, strictly regulated daily routine, many fellow sufferers, institution cant be left ... people living in such institutions (must) are partly exposed to a high psychological distress. The prison as the epitome of such total institution can have numerous adverse effects on the detainees.

## CYPRUS

With regard to the former inmates, there are no initiatives concerning cultural/artistic activities. As for the current inmates, there are teachers/trainers (appointed by the Ministry of Education) as well as external cooperative experts, who, in communication with the Prison Management are developing the training programs and activities.

### **Is it possible to organize something in the prison/custody? Under which conditions?**

In the context of the Cyprus prison, the prisoners have the opportunity to take up several educational activities: computer classes, theatre classes, music classes, arts and crafts classes, dance/chorus/music classes, distance learning, hagiography (religious painting), copper engraving; all the aforementioned activities are offered to both women and men prisoners and the majority of them are closely connected with arts and the theatre. Most of the prisoners who take up these activities are self-taught and there is a special shop in the prison where their creations are sold and there is the possibility to present them externally. These artistic activities function as a distraction from other dangers such as doing drugs in the prison, and to develop other relevant skills that might help them succeed in their reintegration process after they are released from prison.

Is it possible to make prisoners go out of the prison and be involved in an activity outside prison?

No, there is no such opportunity for the prisoners. There may be some events where participants are coming from the society to watch a theatrical appearance, for example, but this act is taken place within the penitentiary.

### **What are the difficulties/dangers in a work with disadvantaged ?**

Regarding the disadvantaged inmates, these can be identified mostly as the people who are drug addicts as well as those who face serious economic obstacles. The main difficulty for involving these groups in the artistic activities within the prison is the fact that it is difficult to make them take these activities seriously and make them realize why it is so important to get involved in them, mainly for the fact that it will help them in facing their problems and shifting their attention as well as gaining important and valuable skills that will be useful after their release, while looking for a job. Lack of motivation, therefore, is the most important obstacle. In the prison department, this is faced by presenting the artistic activities in a very informal yet interesting way and by giving the prisoners the freedom to create things in any way they feel like.

## **SUBUNIT IV**

### **SOURCES OF FUNDS FOR THE ORGANIZATION OF THE CULTURAL/ARTISTIC ACTIVITIES**

#### **ITALY**

Funds can be found at a local, regional, national or European level, through participations in calls and requests for contributions (not always granted). Forms of self-financing and fundraising by private individuals are also possible.

What kind of organisations from your region and country organise cultural/artistic activities involving the disadvantaged, within inmates and former inmates. Please give 3-5 exemples.

Given the high percentage of disadvantaged among the prison population, many cultural and artistic projects involve the disadvantaged. For example the theatre project "Oltre il cortile" of Teatro dell'Ortica (Genova) hosts people with psychiatric problems or addiction problems.

In the past theatre experiences in the Judicial Psychiatric Hospitals have been activated: with TeatrInGestAzione in Aversa, with the theatre company Eternit in Secondigliano, with the director Monica Franzoni in Reggio Emilia.

#### **BULGARIA**

The sources of funding can be various - from national to European, for example - OPHRD, European Social Fund, The British Council in Sofia, "Open Society" Foundation, "Center for the Arts Soros" Norwegian Financial Mechanism BG14/BG 15, Erasmus+ Program.

Thanks to NFM in the past two years a number of projects were implemented in prisons in Bulgaria aimed at employment and social rehabilitation of the deprived from liberty.

NGOs applying for these projects had the freedom to choose activities to realize the goals of the project through theater, art therapy, art workshops.

#### **Organizations responsible for conducting cultural and artistic activities involving the disadvantaged persons.**

Many of the NGO organizations and municipal structures are aimed at using art when working with disadvantaged people in the most general sense. With regard to prisoners and former prisoners, organizations using ART and Theater in their projects are significantly less. We could cite:

**DROPLS -**

1. Project "Generations - images in the mirror" 2010 and 2011

national literary and art competition in places of detention, as to the works of the inmates managed to touch the citizens of six major municipalities in Bulgaria: Sofia, Vratsa, Pleven, Varna, Burgas and Stara Zagora.

2 Project "European-recreation communities" - with prison Vratsa - involved in the project inmates have completed a course in "Landscape architecture" / landscaping / and dealing with art therapy.

**Rescue Mission** - Project "Path of a new beginning" - project supported by the NMF 2009-2014. For the project are provided for various activities - workshops in arts, training seminars, coaching sessions, festive family meetings. Workshops in Arts were using Fine and Applied Arts, choral singing and dancing, to stimulate the expression of feelings and experiences of the inmates. Quarterly workshops are completed with a meeting of prisoners with their families, to present their skills in Fine and Applied Arts, singing, dancing, and to share their expectations and feelings associated with the release of freedom

<http://newbeginning.missionbg.org/bg/%D1%81%D0%BD%D0%B8%D0%BC%D0%BA%D0%B8>

**"Mothers against Drugs" and the Association "United Professionals for Sustainable Development"**

– Project "Anything is possible", implemented by Association funded by NFM, BG15 program in cooperation with the Ministry of Justice. Activities: Training in skills; Forum Theatre and others. Duration: 18 months from February 2014 to April 2016

**TURKEY**

As it has been specified in section III the funds for the cultural and artistic activities, if they are not voluntary, may be provided by ministries, local agencies, national and international agencies.

In Turkish penal institutions the activities related to hand work and crafts are more common and diverse. The prison workshops provide the inmate an environment that they can work and create artistic or artisanal products. The inmates working voluntarily in the prison workshops can produce pieces related to wood carving, model making, marbling art, stone carving etc.

The theater and drama activities are realized in the penal institutions as well. The play "Dokuz Canlı" performed by the inmates and the guardians is staged regularly both in prisons and the probation directorates and is in great demand by prisoners.

The rock band consisting of the guardians organize regular concerts in prisons and probation directorates for the inmates and ex-inmates throughout Turkey.

SKILLS4FREEDOM



## BELGIUM

Funding is obtained at the local level.

A growing number of adult education institutes in Flanders (Belgium) initiatives invites prisoners to participate in the developing and the organisation of the sports and culture activities. That participation can have different forms: informing, advising, coproducing or deciding. an adult education institute in Flanders (Belgium) wants to increase the involvement and input from prisoners in their projects. The organisation underlines the value of a strong involvement from prisoners. By participating they work on self-development and get the opportunity to use their talents and possibilities as women and men. An adult education institute in Flanders (Belgium) endorses the “Strategisch Plan Hulp- en Dienstverlening aan gedetineerden 2015-2020”. The organisation devotes itself to the domain specific option “by 2020 prisoners actively participate in the organisation, development and announcing of the offering of assistance and service in prisons”.

## POLAND

The importance of art in shaping the attitudes of the people facing social maladjustment has been noticed by the local self-governments which proposed grants aimed at eliminating addictions or social exclusion. The Regional Social Welfare Centres (the units of the Marshal’s Office) or the Ministry of Social Policy have been very helpful in supporting the activities in favour of prison communities. One of such examples can be demonstrated by the project ”O!Pen yourself” („O!Twórz siebie) which has been realized for three years in MOS Ryszewko. Its aim is to focus on original therapeutic and educational activities directed to children and young people threatened by social exclusion. The project includes creative, multimedia workshops or a group of tasks related to outdoor education.<sup>5</sup> A few years ago such projects were also supported by the funds within the European programmes such as PHARE, EQUAL, PO KL (Human Capital Operational Programme) or Norwegian Financial Mechanism which were then used to finance the project dedicated to prisoners or the activities increasing the qualifications of the staff of penal institutions or detention wards.<sup>6</sup> At present there is a possibility of receiving grants from the European Union from eg. a new programme PO WER (Knowledge-Education-Development Operational Programme 2015-2021), where its main beneficiaries are the persons threatened by social exclusion.<sup>7</sup> The funds are then used to organize workshops, lectures, exhibitions, performances or concerts at the premises of prisons or detention wards. Associations and foundations working with the socially disadvantaged persons can apply for such funds. Associations are increasingly interested in this kind of activity, which makes the offers directed to prisoners more attractive. Funds on an international scale can be gained, among others, within the Erasmus+ programme (2014-2020) and the *Skills for freedom* project is its best example.

---

<sup>5</sup> <http://185.33.37.71/mosryszewko>

<sup>6</sup> <http://sw.gov.pl/pl/o-sluzbie-wieziennej/fundusze-unijne/>

<sup>7</sup> <http://www.power.gov.pl/Strony/wiadomosci/Harmonogram-naboru-wnioskow-w-trybie-konkursowym-PO-WER-2016-r>



## GERMANY

Different legal regulations ("Founding jungle") at different levels of the federal structures affect the financial promotion of cultural and artistic activities.

Regarding cultural projects with disadvantaged young people can be the role of politics as "trendsetting" describe. It supports related research and the exchange of experts, thus ensuring the theoretical basis of active labor. In addition, it lays down the guidelines and sets priorities that are expressed through the promotion of concrete projects and concepts or position papers. Thus, here as a common main objectives of the policy of preservation of cultural heritage, among other things are called by positive effects on the participating youth. The latter includes such aspects as the formation and development of individual talents and social action skills, as well as support of personality development.

With respect to the donors who finance the projects, two groups can be distinguished: public and private sectors. To the public donors are all counting that manage public funds and they can be awarded for such projects. To this end, in addition to the relevant ministries or offices (especially at state and local levels) includes public foundations such as the cultural foundations of the federal or state governments. For private sector companies whose independent and private foundations as well as individuals are expected here, the providing financial grants for culture projects. The motivation of the donors and therefore the selection criteria of the projects to be supported can be very different. In the public sector it seems in many cases to meet the objectives of the policy, in which individual priorities can be set differently depending on the institution or tender, as to a certain Discipline or target group to be promoted. In private sector can be identified two main aspects of the motivations for the allocation of funds to cultural projects. On the one hand is a social motivation in the foreground, similar to that of artists, coupled with the emphasis on investment in the (social) future. This motivation is at its external communications of companies in the foreground. On the other hand promotes commitment from the reputation and image of companies or individuals.

The allocation of funds for cultural projects is often bound to content issues. Public money and in many cases funding by private foundations are usually awarded on application procedures. Applications must therefore be aligned with the criteria and priorities of Promoting to obtain grants. These criteria in turn refer often to the effects of a project on the participating youth.

What kind of organisations from your region and country organise cultural/artistic activities involving the disadvantaged, within inmates and former inmates. Please give 3-5 exemples.

aufBruch KUNST GEFÄNGNIS STADT ([www.gefaengnistheater.de](http://www.gefaengnistheater.de)) – independent theater and art project

[www.knastkultur.de](http://www.knastkultur.de) (Nordrhein-Westfalen) – Web portal for the implementation and dissemination of cultural activities in prisons

<http://kunstingefaengnis.de/jva-zeithain/> - Association for the promotion of cultural projects in prisons

<http://artandprisonberlin.jimdo.com/art-and-prison-in-english/> - The association "Art and Prison" originated from an initiative by well-known artists, who supported an exhibition im Rome entitled "Art from Prison" in 2007. The association was officially registered in 2009 in Berlin, the city in which a wall

had separated people for decades. Prison walls also separate people but we are convinced that in this situation art can build a bridge of understanding. The association desires to make clear that beyond and across national borders, art can make a valuable contribution to humanity and to greater respect for human dignity; a service to the victims of criminality and crime. The association is not aligned with any political party and is not bound to any specific denomination or ideology.

<http://www.gkg-berlin.de/> - Prison Art Society: Responsibility for the project "Prison Art Society" is the club minor - project office for Education and Research e.V. As part of workshop platforms help theater and music education training inmates to deal with her own biography and their place in society. For GKG pedagogy proceeds Art. We do not work with the traditional production of predetermined stage plays, but with the skills, resources and ideas of the participants. The training will be designed by an interdisciplinary team, working together in the actresses, music teachers, psychologists, educators, directors, cameramen and dance trainers.

<http://www.social-startups.de/kunst-statt-knast-lisa-kastner/> - Theatre therapy for juvenile offenders.

## CYPRUS

Funding for organizing cultural/artistic activities for the disadvantaged can be found through EU initiatives mainly, since there are no National sources of funding available up to date for such events and activities.

SKILLS4FREEDOM

## SUBUNIT V

### BENEFITS OF CULTURAL AND ARTISTIC ACTIVITIES FOR THE PRISON COMMUNITY

#### ITALY

Involving the disadvantaged has a great sense. The positive effects that can be achieved are a reduction of recurrence and a better social inclusion. Participating in artistic projects can also promote, for the disadvantaged, a better understanding of themselves and a self-analysis process.



The Judicial Psychiatric Hospital of Montelupo Fiorentino



Theatre performance made by prisoners of the Judicial Psychiatric Hospital of Reggio Emilia.

#### BULGARIA

A major positive aspect with regard to persons deprived of liberty involved with programs related to theater and art in prison rationalization of leisure. The same is a major problem in prisons - the lack of constructive activities, lack of privacy and adequate social skills are common causes of escalating tensions in places of imprisonment.

The interviews conducted for this project with prisoners and working with them stands out the benefits of group work with arts associated with reducing stress and anxiety levels among inmates.

An important aspect is the acquisition of social skills that would be useful to them in the process of re-socialization, for example - teamwork, skill presentation to an audience, the ability to comply with the rules and others.

Regarding the acquisition of professions - is undeniable fact that the acquisition of a profession or a particular expertise in ARTs will greatly increase chance of reintegration.

**Project –Everything is possible – Forum Theatre****Project Generations – images in the mirror – exhibition****TURKEY**

Art is a phenomenon that reflects the society's language, religion, cultural and the sociological structure and is shaped depending on the social structure and character. The art education or taking part in artistic activities intentionally or unintentionally ensures the individual to keep up with society's sociological structure and integrates the individual to the society. Art, with the contribution it provides for community integration, blends the approved feelings, thoughts, desires, wishes and goals of the individual with social realities, and enables the individual to create a social life.<sup>8</sup>

Whether or not belonging to disadvantaged groups, art education or taking part in artistic activities plays a major role in the integration of individuals in society and increase the self-confidence of the individual. Social integration of the individual results in success of persons in communication within society and in individual subjects such as finding a job.

# SKILLS4FREEDOM

---

<sup>8</sup> Sosyalizasyonun Bir Bileşeni Olarak Sanat ve Sanat Eğitiminin Rasyonellik Görünümü, Dr. Hasbi ASLAN, 2015, p.236

## "Theatre play "Dokuz Canlı" performed by the inmates and the guardians in Turkey".



## BELGIUM

Organisations that offer sports and culture activities in society fulfil a commission to all groups, including members of society who (temporarily) live in prison. These organisations do not lack good will, but often have little experience or contact with the target group. This is where an adult education institute in Flanders (Belgium) takes a bridging function. As an expert on the crossing of culture on the one hand and the prison environment on the other hand, it operates as a guide so that organisations who offer activities in the outside world can find their way to the prison population.

It is important that sport and culture, libraries, social-cultural work, attention to health and forming of a community from the outside world are connected to prisons. It is the unique way of working that brings extern partners to the prison environment through a structural cooperation with an adult education institute in Flanders (Belgium). The social support is increased and the activities these partners offer to prisoners become enduring. At the same time, an adult education institute in Flanders (Belgium) has ambition to invest in the two-way communication and to bring more realisations and stories from prison to the outside world.

An adult education institute in Flanders (Belgium) consciously chooses to continue working with volunteers and increasing the number of them. It is part of the responsibility of the society and it strengthens contacts between prisoners and the outside world.

## POLAND

Owing to the development of the method of creative rehabilitation, classes of therapeutic plastic art forms in their broad sense are held in many penal institutions and detention wards in Poland. Thanks to their creative possibilities, convicts change the image of the socially maladjusted persons, supporting charity actions or hospices at the same time. The exhibition organized in the "Castle" Culture Centre in Poznań, under the title "Symbiosis" („Symbioza”) can be interpreted as a coexistence of two permeating worlds – of the free and the imprisoned people. The cooperation between the Detention Ward in Poznań and the



"Castle" Culture Centre permitted the realization of the programme of socializing the convicts through the art of plastic forms, which proves the effectiveness of the rehabilitation process.<sup>9</sup>

Another example of creative activity can be demonstrated by the Detention Ward in Krasnystaw, where since 1994 the "Krasnystaw" Prison Poetry Competition has enjoyed great popularity. Sending and then presenting literary works makes the inmates feel part of the society. The awarded and honored poems are printed in volumes of poetry. In 2014 "The Krasnystaw anthology of prison poetry 1994-2014" was published.<sup>10</sup>

Apart from therapeutic plastic forms, literary or musical works, the Rehabilitation Theatre has been very successful for three years as another type of activity. There are about 30 various types of theatrical groups working in Polish penal institutions and detention wards. These activities develop and enhance the sensitivity of maladjusted individuals. They also make them reflect on their own behaviour and analyze it. Participation in the rehabilitation theatre classes permits the individual's recognition, boosting creative activity, looking for one's own place as well as realizing oneself.

The Nationwide Competition of Prison and Theatre Creativity which has been organized for three years by the Prison Service in Poznań proves that rehabilitation with the use of art and theatre is very successful aiding the process of changes. For a few days prison theatrical groups from all over Poland perform in front of the wide audience which, having an opportunity of confronting the actor (inmate) with the viewer (the person from the outside) and thus making the audience reflect on and contemplate. Participation in the theatrical performance has a definite influence on prisoners' lives. They become more sensitive and feel that by performing on stage they help not only themselves but others as well. Listening to the round of applause they feel respect to themselves and regain dignity.<sup>11</sup>

The theatrical activity in the Detention Ward in Kamień Pomorski, where the group karniaczki.pl operates, shows how important artistic activity is for the prisoners. The participants of the classes prepare the script, costumes, decoration and select the music. The main goal of such theatrical activity performed by the prisoners is developing respect for culture and tradition, creating open, creative social attitudes, satiating one's needs and cultural interests as well as one's own creativity. The workshops, performed plays and paratheatrical initiatives are supposed to make the prisoners think, reflect on what the most important aspect in life is.<sup>12</sup>

Krzysztof Papis, actor-cum-director, the founder of the Prison Theatre "On the Way" („Po Drodze”) at the Penal Institution in Kłodzko, is of the opinion that „the play and the theatre, just like Ariadne's thread, may be helpful in coming out of the labyrinth, which many convicts turned their full of destruction way of behaviour into. The play can help discover, recognize and defeat the Minotaur representing the fear hidden deep down in the labyrinth of painful traces from the past. This is when man can begin to Exist. Finally,

---

<sup>9</sup> <http://www.sw.gov.pl/pl/okregowy-inspektorat-sluzby-wieziennej-poznan/news,5684,wernisaz-wystawy-prac.html>

<sup>10</sup> <http://www.sw.gov.pl/pl/okregowy-inspektorat-sluzby-wieziennej-lublin/areszt-sledczy-krasnystaw/news,39001,konkurs-poezji-wieziennej.html>

<sup>11</sup> <http://dzieje.pl/kultura-i-sztuka/w-poznaniu-3-ogolnopolski-konkurs-wieziennej-tworczosci-teatralnej>

<sup>12</sup> <http://www.sw.gov.pl/pl/okregowy-inspektorat-sluzby-wieziennej-szczecin/areszt-sledczy-kamien-pom/news,37528,boze-narodzenie-w-areszcie.html>

he can represent himself ..... The convict's return to himself begins with a belief .... in the kindness of his own heart."<sup>13</sup>

Therapy exploiting art enhances convicts' self-awareness. This is how the change or acceptance of one's personality occurs. Formerly these elements posed problems in the individual's proper functioning in the family and community. Hence, the person "immersed" in the cultural space, faces greater possibilities of creative performance in community, which is useful in building proper social relationships. Moreover, one acquires the skills to solve his/her own life problems.<sup>14</sup> In the rehabilitation process through art what is most important is the impact on the convict's emotions. While participating in art the socially maladjusted persons have a chance of getting into contact with the artistic creation. It is then that they experience an array of emotions, thanks to which they come closer to the aesthetic values rooted in the given works of art.

During the rehabilitation process art helps the maladjusted persons adopt proper moral and social attitudes. Art facilitates self-acceptance, freeing oneself of complexes, beginning to believe in one's own possibilities and self-esteem. It also offers the possibility of creating social sensitivity and empathy. Man experiences himself and the world, at the same time shaping sensitivity to the values and their perception, discovery and creation. Thanks to these features art offers him mental health in broad health. That is why therapy through art is constantly winning new successors. "Art (....) teaches thinking about the sense and value of life, searching for one's own truth."<sup>15</sup> It is through interacting with art that man can meet himself, his own thoughts, weaknesses and finally find the right way.

## GERMANY

The positive effects on young people can be roughly divided into three categories: the development of individual skills and social action skills and support the personal development of young people. Among the individual skills that can promote artistic projects include artistic skills and to find their own forms of expression (see. Bamford 2010, pp 133 et seq .; German UNESCO Commission 2008, p 20). In addition (see Bamford 2010 p.136.; See also German Bundestag 2007 S. 379th) Cultural programs improved academic performance of adolescents were "qualified" in 71% of the consideration of Bamford found as a result of participation. Furthermore, such projects can the expression of creativity and problem solving behavior favor (see Bamford 2010, pp 133ff, 160 ff .; German Bundestag 2007, p 379;.. German Commission for UNESCO 2008, p 19). The starved artistic projects as social action skills named one Bamford alongside skills such as teamwork, respect, responsibility, tolerance and appreciation, and the development of democracy skill that describes "a significant proportion of qualitative responses" their own study (see. Bamford 2010 S . 144 ff, 147;.. German Bundestag 2007, p 379; Keuchel 2009, p 160 ff).. Support for the personal development of young people covers different aspects (see. German Bundestag 2007, p 379). To strengthen e.g. the experience to work something out themselves, to present it in front of others and to receive positive feedback, self-esteem and confidence in their own abilities. They lead to more positive attitudes to themselves and others against (cf.. Bamford 2010, p 144 ff .; Keuchel 2009, pp 156 et

<sup>13</sup> <http://nck.pl/blog-kultura-sie-liczy/316826-resocjalizacja-i-teatr/>

<sup>14</sup> Konopczyński M., *Metody...*, s. 46.

<sup>15</sup> Wojnar I., *Perspektywy wychowawcze sztuki*, Nasza Księgarnia, Warszawa, 1966, s. 231



seq.). Moreover Bamford notes in its study notes, "that arts-rich programs may have a therapeutic effect on pupil unfold, being alienated from the school or apply to the special physical, mental requirements or have the specific behavioral and / or learning needs." (Bamford 2010 , p 165)

Not only the participating people can benefit from cultural projects. Also for the Performing artists and the communities in which the projects are carried out, Bamford is showing positive effects. So the artists new personal or professional relationships could, for example to build and their own artistic creations enhance (cf.. Bamford 2010, p 141). Deployed particularly in "high-risk community settings" (Bamford 2010, p 141) cultural projects also positive effects such as stronger bonds within the community or an intensified (intercultural) dialogue (cf.. Bamford 2010, p 153).

Art projects in prisons open up the possibility for positive media coverage on prisons.

Positive reports could therefore direct the attention of the public to "the value of the arts" in the context of (educational) projects with young people. That "value of the arts" can be here for a understood as a social value and on the other as artistic value. As social value it represents a reference for action artistic projects her attention to the young participants. This value seems like in the eligibility criteria also remaining at the forefront in many cases in the public perception. For instance, reports on cultural projects with young people are mainly in the local parts of regional newspapers and less in art magazines.

Understanding and applying artistic techniques to learn, can open the participating youth expressions and ways to present their own ideas and thoughts and to present in front of others. As in art projects preferred with (disadvantaged) young artistic expressions usually are independent of language and grammar, or they play only a minor role, they also allow linguistically insecure adolescents clearly, precisely and effectively express. Especially for disadvantaged young people who have a low level of formal education and low access to arts and culture (see Shell 3 recognition as a basis for action capability |. Page 49 Youth Study 2010, p 71 ff.; Keuchel 2009, p 49, S . 75), that offer cultural projects about the artistic work a wide range of new possibilities of expression. This they can use in their artistic works and so present their ideas to the public. Responds the public positively to the presentation of artistic works of young participants of a cultural project, so this could possibly affect the image that the public has of those young people, for their benefit. The thoughts and stories of young people who present them to the public in their works are usually characterized by their environment and their life forms. If the artistic works of the disadvantaged young people are well received, therefore, there is even a chance that the public perception of the life of this young and their environment changes. Such a change of public opinion the image with respect to the ways of life of disadvantaged young people could turn as Honneth in the context of the struggle for recognition within a society describes (see. Honneth 1994, pp 205 et seq.), help to increase the social value of these life forms.

### **Fighting educational deprivation**

Access to quality education is a crucial key factor: the individual development of a person, for the cohesion and innovation of our society and the role of our country in global competition. Therefore, ensuring quality education for all children and adolescents - regardless of their origin - one of the major challenges facing us today. In Germany, almost thirty percent of all children under 18 are in at least one social, financial or cultural risk situation, which detracts from their educational opportunities. These young people will succeed in the labor force only with considerable difficulties of transition. To give also educationally disadvantaged children and young people with a good armor on their education, the Federal Ministry of Education and

Research from 2013 is in Germany support local alliances of Education. In this form alliances join locally different civil society actors together (eg choirs, music groups, sports clubs, foundations, libraries, theaters and youth groups.) To support educationally disadvantaged children through extracurricular activities - particularly in the field of arts education.

### **A task of the whole society**

Good education is not only a function of the state, but of the whole society. What we need in Germany, is a broad social movement for quality education - with citizens who are committed to: as mentors, as storytellers or the homework help; with groups, clubs, museums and theaters that develop targeted programs for disadvantaged children. The aim of the alliances of Education is to connect this civic engagement and focus on a common goal. Mind you, it is not about to dismiss the parents from their responsibilities. Rather, they should be supported and encouraged.

### **Cultural education acts**

Under the covenants of Education are extracurricular training such as holiday camps with an emphasis on culture, sponsorships and mentoring programs, where young people meet role models and find support, measures to promote reading, promoted to improve media literacy or dance and theater projects. The condition is that the offers of alliances follow a clear educational concept and that they do not replace existing activities of the Allies, but constitute new, additional training courses which are geared to the specific local conditions. By promoting non-formal education measures by the federal government is connected, that the local actors network with each other more and quality standards in the area applied. With the advancement of education alliances for young people with the Federal Government is another point of the coalition agreement.

### **Armor for life**

Experience shows: Extracurricular and extra-curricular offers make a particularly valuable and lasting contribution to the education and personal development of young people. Through its involvement with groups and clubs, in holiday camps or in exchange with volunteers dedicated sponsors and mentors children and teenagers experience of how to achieve goals through perseverance and team spirit and how the own horizon widens when an object arises and takes responsibility, Extracurricular education that are provided by committed citizens, young people can give a perspective, build their confidence and give them recognition. Offers cultural education can make an outstanding contribution. Creativity, team spirit, effort and happy experience, "I can do something!" Are very close to each other in art and music, theater and dance. Cultural Education speaks to children and adolescents at quite different levels: Here you will learn to make a work itself, to perform a task to success and also to cope with setbacks. You learn to listen and to look closely. And they learn to develop their own language. These are skills and attitudes that are on the musical-cultural area of enormous importance for the personality development of young people and for a "successful life" as an individual and in the community. Also offers related to sports and exercise can develop a similarly formative value for the personal development of young people. We are guided by the wide understanding of cultural education of the German Cultural Council, who kindly accompanied the development of the program, together with other actors.

## **Making children and young people stronger**

With the advancement of education alliances four objectives: it is essential to open new educational opportunities - especially for disadvantaged children and youth who are experiencing new challenges by the covenants and come into contact with role models. At the same time the formation of alliances should trigger a new social movement for quality education and raise the overall social responsibility for the future of the young generation by volunteering and civic engagement to be strengthened. A strong network of different educational actors at the local level, as close as possible to encourage the children and young people, is another target. And finally, it comes to bear cultural education in the width - exactly to the children who have been farthest from her.

## **CYPRUS**

Involving the disadvantaged inmates in artistic activities is particularly significant, because this group is doubly marginalized. Arts and culture is a very powerful way to redirect the potential of the members of this group for them to gain hope, skills and more opportunities for further development in their life. Regarding the importance of the artistic activities, we can safely say that they offer different advantages to the participants. First and foremost, the participants develop not only their artistic skills, but also their social skills as they often have to work in a group, their teamwork skills and soft skills in general. In addition, the development of the actual artistic skills might be found useful later when searching for a job in the labour market. Last but not least, art functions as a kind of distraction from the various problems that the disadvantaged persons face and, consequently, it is a way for them to overcome them.



**Pictures from  
several  
trainings  
taking place in**

**the Cyprus Prison Department with the inmates**

# SKILLS4FREEDOM