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# Social inclusion by social arts

**Tool Set – PART II**

**Module Social Artist**

Qualification  
Frame conditions  
Trouble shooting

# Tool Set – Part 2: Module Social Artist

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# Qualification requirements of the social artists

## Prerequisite

Trainers who want to work in a social artistic way, require specific skills and knowledge. The two most important prerequisites are that they have deeply understood and internalized the principle of social art and that they have high social skills. In general, they should be flexible in dealing with challenging situations, be able to think in a solution-oriented and creative-artistic way, and be able to convey self-confidence and security to people with a wide range of problems and needs.

## Attitudes

Trainers must have internalized Joseph Beuy's principle „Everyone is an artist“. The need to create one's own life and social cohesion is a prerequisite for social-artistic work.

Trainers should be able to use the artistic ability as a creative force for life in each individual and be able to awaken it. As a first step, this presupposes trust in people's development potential and, in a second step, means unleashing and developing the potential of people in social and economic bottlenecks through artistic creation.

For this, they need initiative, courage and perseverance to find and enforce individual solutions. Personal crises of the individual and social challenges should not see as a problem, but as an opportunity and starting point for necessary changes and developments.



In concrete terms, trainers are thus able to give targeted artistic impulses into social and economic processes that lead to a lively and fruitful coexistence. The social artist uses the principles of art, thereby abolishing the separation of thought and feeling and thus creating the fundament of the ability to inspire. Ideally, trainers obtain by participants an orientation from themselves: I act out of enthusiasm, because life touches me and because I know who I am and what I want. In our example of acting as an artistic form, the person or the participant with his body, his emotions and his ideas is holistically challenged and can recognize himself in a quasi-practical psychology. Trainers should therefore act according to the goal of training to build up the feeling as a perceptual organ among the participants. In general, they should constantly search for the personality and nature behind the facade of the participants and try to emphasize them.

## Specialist skills

It is also necessary to have knowledge of the applied art form (acting, theatre, music, etc.) and its history, as well as basic knowledge of philosophy and psychology. Knowledge about biography work as a work of art in the way of living is also helpful. Also, basic knowledge about the social and education of the country in which is working is advisable.

# Selection of trainers/ critical self-examination

**When selecting trainers who want to work in a social artistic way, some basic personality aspects should be taken into account.**

If, dear reader, you ask yourself whether you are suitable for this work, you can self-critically examine the following aspects:

## Mental stability

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Working with partly the most difficult target groups can be extremely challenging and exhausting. It should therefore be ensured that the trainer is mentally stable and has a solid personality. This is not about completely avoiding conflicts with participants or avoiding them, rather the opposite.

## Conflict ability

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Trainers must be able to withstand conflicts and argue them out in a sovereign way. Own sensitivities do not play a role here and should be self-critically reflected and recognized at all times. Trainers must be able to solve or deescalate conflicts in an exemplary and safe manner and thus act as a role model for the participants. This can also make significant to be louder to participants if they want to provoke or test boundaries.

## Artistic meaning

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As already mentioned above, trainers should be role models for the participants and demonstrate their own artistic sense as well as that of the project. In case of doubts about the usefulness of the project, they must not side with the participants (or at most, to provoke with intent, see IO1 „provocation“), but they must set a goal and provide confidence that social art is the way to reach it.

## Emotional stability

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Trainers should have an adult approach to their own emotions. Working with the target groups can be emotionally stressful for the trainers, due to power struggles with the participants, witnessing harrowing fates or enduring conflicts within the group or inner conflicts of the participants. Trainers should therefore have a healthy impulse-affect control, and as a „rock in the surf“ radiate predictability and reliability for the participants.

## Frustration tolerance

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The often very difficult life circumstances of the participants can lead to the group atmosphere at the beginning of a project being marked by resistance or group conflicts. It is possible that the trainers fail to get through to the participants or see them stand in the way of their own development. The artistic process is marked by crises and regressions in the development of the group. As a trainer, it is important not to be pulled down by this, but to react with strength, humor and passion.

## Interdisciplinary thinking

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Since the projects rely on a combination of creative and social pedagogical work, it is important that trainers make sure that there is good teamwork between themselves and the social pedagogues/social workers. This cohesion must be signaled out to the participants and show in the actions and ways of the trainers.

## Creative/unconventional problem-solving ability

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In general, especially with difficult target groups, unconventional and creative solution strategies are sometimes needed. Trainers should be prepared for this and should be able to react to unusual situations creatively and fearlessly.

## Practical work

Now that the basic requirements as well as the basic personality characteristics of a competent trainer have become clear, we dedicate to the skills that are most important for practical work with the target groups.

In the practical work, the trainers should always be aware that their normality of life is probably different from that of the participants. This means being sensitive to the problems of the respective target group and being able to empathically put one another into the living situation of the individual persons. Things or problems that trainers may find insignificant can be extremely problematic for participants. So to lay down your own assessment standards of problems and situations is a must.

### Communication/Authority

The communication between trainer and participants should take place as far as possible at eye level. Participants should not be given the feeling of being patronized. This also means avoiding hierarchical relationships as far as possible. It is important to find a balance between authority and participation. Participants should feel respectfully recognized as experts in their own situation and development and at the same time recognize the trainer as an expert in the creative process and project organization.



Depending on the target group, the trainers must be able to adapt their mode of communication to the needs of that group (e.g. slow, clear speaking with people with language barriers).

Especially participants who have a rather low educational status and possibly problems with the verbalization of topics can help to shift the communication directly to the stage, so that their concern is expressed non-verbally.

In addition, trainers should always be aware of the effect of their posture, voice, facial expressions and eye contact and consciously use these forms of communication. During group instructions, the use of non-verbal forms of communication can sometimes be more effective than the explicitly spoken word.

In addition, art offers extraordinary communication possibilities that are often not available in everyday life or are connotated negatively.

For example, mistakes made in the course of theatre work are often not criticized, but can also receive praise, as unforeseen things often arise from them, which can be of great value to art. Rebellion on the part of the participants does not necessarily have to be seen negatively in art, but can offer an opportunity to create impulses or form the necessary resistance to establish a balance. The evaluation of communication in art therefore does not necessarily follow the common evaluation standards of society, but always shows itself to be dependent on the creative creation process. We therefore also see the task of social art as being to uncover and channel the potential that can arise through non-normative communication.

### Personal crisis

Often it happens that participants are in a personal or biographic crisis during the project. If this is the case, the situation must be handled very sensitively: trainers should be willing to talk and listen attentively to the participants when they contact them. However, they must not become therapists. The relevant social educators or psychologists should be consulted, so that they can take care of the participants and, if necessary, organize professional help. Trainers should therefore be open to interdisciplinary, so that participants can benefit from various expert knowledge.

Trainers should always adhere to the following principle: We do not provide solutions to problems, we help people to help themselves.

This principle is closely linked to the empowerment approach that underlies social art. Participants are already experts in their own cause and have the skills and resources to shape their biography independently. The artistic work activates forces and abilities in the participants, which should enable them to solve their problems and discover new ways for themselves.

Our task and above all, your task as a trainer is to increase the self-efficacy of the participants to such an extent that they manage to discover those resources within themselves and thereby become autonomous and self-determined people.

This empowerment idea should resonate in every one of your actions.

Nevertheless, it can happen that problems arise within the training, which confront the participants with major crises which they cannot solve without help.



Here, the trainers are called upon to provide support beyond the creative process. In general, when major difficulties arise, the first thing to do is to identify exactly where the problems lie with the participants. In this case, trainers should seek a one-on-one interview, ask questions and listen carefully. Secondly, the person in question must be assured of support and it must be signaled that he or she is not alone with their problems.

Thirdly, responsible third parties, persons or institutions, must be identified in order to look for a promising way forward together with all parties involved. This empowers the respective person and gives them the feeling that they can actively change their situation together with others. It is important here to always reflect on the process of solving their problems so that the person actively perceives the process and consciously takes each step. This experience of self-efficacy and support is extremely important because participants have often received very little support from outside in their lives and the feeling of being able to act autonomously and change something about their own situation is usually broken.

### Feel all the feelings

During the practical work, it is very likely that participants will experience new, hitherto unknown feelings. This can sometimes be unpleasant or overwhelming, especially if they are negative feelings. For example, grief, anger and frustration. But even unknown positive feelings such as optimism or motivation can suddenly come to light. This can quickly be overwhelming, especially if participants have learned in their lifetime to always displace them out of fear of failure.

The goal during the training should be to offer the participants a safe space in which they can feel, show and live those feelings without having to expect punishment or rejection. The participants should be offered the opportunity by the trainers to react appropriately to their own feelings and to practice this in the course of the training. In addition to an open, safe atmosphere, this requires patience on the part of the trainers. Under no circumstances should pressure be exerted at this point.



## Advanced knowledge and attitudes

A general openness towards diversity, for example towards other cultures, milieus, towards people of non-binary gender, towards alternative forms of living together and towards religions is a basic requirement for our work. The same applies to tolerance in the above-mentioned fields. Discriminatory behavior of any kind is in no case allowed or tolerated.

Basic knowledge about migration as well as about the living conditions of people with migration background and history of flight is also important. It is advisable to acquire basic knowledge of current political issues in this context in order to be informed about relevant political changes in the home countries of the participants. Knowledge of the social environment of the participants or an open curiosity about other life situations and concepts are also helpful. In addition, trainers should have a basic knowledge of the social security systems of their country and contact points for the most common problems in order to be able to provide competent help with problems or questions.

# Frame conditions

## Before you start...



### Punctuality, regular attendance

Before starting the training it is always advisable to sit down together and agree on some basic, but binding rules that will structure the time spent together in the upcoming months. Every rule should be combined with an explanation of its purpose, so participants understand they all serve the general aim to create a creative, disturbance-free atmosphere and enable the best possible development possibilities for everyone. Topics can be:

That this is “only theatre” can tempt some of the participants to not take the training as serious as they would with other measures or qualification programs. So right at the beginning emphasis should be put on manifesting the expectation of regular attendance and punctuality in the participant’s minds. Suggestions to deal with deviations are in the section trouble shooting.

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**Of course for any of these rules there should be exceptions in cases of emergency, sickness of family members or other pressing matters. It is advisable to communicate the exception in the group so the other participants understand that the rule is still valid and there is a reason for the exception.**

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### Mobile phone rules

Mobile phones do not only distract the participants, they also can disturb the others when they are not muted. So best is to achieve a mobile phone – free culture, where it becomes uncomfortable to be the one with the ringing phone. In groups with younger people who find it harder to detach from their phones, they are sometimes collected in a bucket for the time of the training sessions and can be accessed in the breaks only. As theatre trainings get very physical, the danger of phones falling to the floor and breaking can help convincing the others to not take them on stage. In some cases people, especially from other cultures, put much emphasis on the fact they have to be available for their family or wife all the time. In these cases it might be better to just leave it like that and hope for handy-free culture and the danger of damage to solve the potential problem.



### Sickness absence

Like in any normal job or measure participants getting sick should notify the trainers in the morning and hand in a certificate of incapacity after the third day of sickness.

## Country specific adaptations – Pilot projects

Over the course of the two-year project period, pilot projects were developed in all participating partner countries, where the partner institutions adapted the JobAct approach to their target groups. The aim has always been to develop sustainable and realistic new approaches to the social inclusion of disadvantaged groups. The following overview of the pilot projects in France, Italy, Hungary and Germany shows how we implemented social art in the project context.



France

The Partner Organisation La tête de l'emploi, based in Paris, applies the approach to single parent women of all age groups with a migrant background, who face difficulties to enter the labor market due to the multiple burdens of language barriers, education and ethnic and gender stigma.

Experience on the part of project partners has shown that target group access can be difficult due to cultural barriers and domestic patronising. For recruitment, therefore, there was close cooperation with the employment agencies, which were able to establish contact with the participants, partly with gentle pressure. The practical implementation of the pilot project is carried out in close line with the JobAct approach with the development of a play several days a week and within three to four hours a day. In general, as little as possible was given for the participants, but rather the joint search and formulation of goals was the focus, also in order to be able to react to individual group dynamics and to work with them.

In the course of an „Academy of Arts“ the JobAct approach for a younger target group was implemented in the pilot project of the French partner Apprentis d'Auteuil. Due to high youth unemployment in the northeast of Paris and increasing willingness to use violence by pupils, young people are being targeted, whose school ingesty is at risk and which have already been noticed by violent behaviour in the school context.



Italy

The aim is to stabilize these young people and strengthen their personality, so that they can graduate from school and ideally also show further perspectives for the further course of their lives. To this end, the program will be carried out in parallel with regular school education and will conclude with an internship. The highlight for the students is a joint trip to another country, where artistic projects are then carried out together with local children. The content taught in the Academy of Arts is identical to that of the regular curriculum, but it is taught in an artistic way, for example in the combination of mathematics and music or French and theatre, with the planned trip abroad as a frame. Social art as an educational principle is primarily implemented here by means of musical elements, since music is regarded as a kind of catalyst of emotions and feelings. The aim is to make it easier for young people to have access to themselves and, as a result, to have access to their fellow human beings

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In view of the consistently high unemployment rates among young adults in Italy, the target group of the partner organisation Vivaio per l'Intraprendenza from Florence are young adults with and without a migrant background. Vivaio relies on a combination of the JobAct approach with elements of the entrepreneurship approach. The aim is to develop an „Entrepreneurial Mindset“ that can be used by the participants for self-marketing. In the pilot projects, therefore, four weeks of intensive theatrical work are carried out, followed by a public performance of the play.

Afterwards, the participants undergo a nine-day job coaching process in which the individual potentials and weaknesses as well as career options of the individual participants are evaluated. On the basis of this, the problem-solving approach is used to develop potential business ideas during a four-week project work phase. The phase ends with a pitch of the respective business example and then leads into a two-month internship phase. Both the search and the application for the internship takes place during the job coaching. The total period of the pilot project thus consists of nine weeks of intensive theatre, coaching and project work and a subsequent two-month internship. After 13 months of Impulso, 59 percent of the participants are in employment, 27 percent are studying and 14 percent are looking for work.



## Hungary

In line with its organisational orientation, the partner organisation from Italy Patchanka, focused on the inclusion of approaches from social work when applying the JobAct approach, but otherwise adhered closely to the original JobAct method. The worsening financing situation in Italy for both the projects and the unemployed has reduced the time to three months. The target groups were unemployed people, formerly dependent on addiction, and in another project young adults who were neither in gainful employment nor in having completed school education. In contrast to Germany, traineeships in Italy are primarily mediated by partners who cooperate with companies in the region due to poorer access opportunities. Here, too, the success rates were high, for example, all 15 participants subsequently found a training place, a job or resumed their school education.

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Reflecting on high rates of poverty, unemployment and increasing level of racism in the country, the JobAct approach was adopted by the two Hungarian partner organisations Subjective Values Foundation and Faktor Terminál Association together in the implementation of a project called ART-RAVALÓ. The target group of the project were young people between the age of 18 and 24 who grew up in statecare institutions, many of whom belonging to the Hungarian Roma population. The aim of the project is to counteract the social inequality in Hungary and to empower socially disadvantaged young people. In order to fight social exclusion and segregation which is rooted deeply in the Hungarian society and to foster the process of social inclusion, the aim of the participating organisations was to recruit a heterogenic target group. The project work contains theatre training, individual life and career guidance, social and psychological counselling, participating in extracurricular trainings such as computer, language and driving skills trainings. Furthermore assistance on finding internships and jobs also had a strong focus during the project. The play, developed during the project, is presented in the end of the sixth month of the project in one of Budapest's prestigious theatres. During the following three month the focus from the theatre and skill development work goes to supporting the young participants' attempts in getting employed and starting their careers.

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## Germany

Based on the conviction that young people could be accompanied out of the lack of perspective and social demarcation with an artistic approach, the project factory developed the pilot project „Frederick-Ensemble“. Young people under the age of 25 who find themselves in a situation of orientation and prospects in terms of their education or training can develop ideas for their future in an artistic way in a total of ten months. The aim is to strengthen the personal will of the participants and to develop and open up their own ideas and perspectives for the future. Under the direction of a theatre educator and with the support of a social worker, two productions are worked out together, which are later developed in the context of several performances, some also in urban and civic-oriented formats, such as quarter parties, to the public.

One day a week, the participants can also voluntarily obtain a proof of competence culture, i.e. a Europe-wide recognized educational certificate of the Federal Association of Cultural Educational Work. In the first weeks of the project, work is first done on the basics of acting, such as interaction in groups, improvisation on stage and working with one's own body. In addition to the playful discovery of one's own strengths and weaknesses, the weekly structure created by the project also proves to be helpful for the participants. The participants are acquired for the project through personal contacts as well as through the job center.

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# Trouble shooting

Problems and crises are an essential part of the creative process. As participants are provoked to leave their comfort zones and overcome outdated routines and views, dealing with crises can be seen as a main principle of Art and a constitutive condition of the collaborative learning process.

Nevertheless, problems and crises have to be handled carefully and sensible. The following list is supposed to help dealing with problems that are likely to occur in the pilot projects.

## Dealing with absences

### Problem 1

.....  
participants are chronically late

#### → Consequent

The easiest way that might help to solve some of the problems is to just start on time, no matter how many people are missing and ignore the newcomers. As every day starts with a warm-up exercise that makes participants feel good and energized, the people arriving late will feel uncomfortable to enter an ongoing exercise and experience difficulties to understand what is done. The feeling of being left out and missing the fun can lead to a stronger effort to be on time.

✓ requires very little effort, no real punishment, strengthens will to be on time, effective for all target groups

✗ gives just a little push, might not work if the problem is bigger than little delays

**Solution: There are different approaches to this, depending on target group**  
.....

#### → Rigorous

Especially when working with young people, penalties for absence might be the measure of choice. This can be done for instance by locking the door when it's time to begin the first session of the day. Late arrivers have to wait outside until first break, after approx. 1-1.5 hours. This is especially effective if the practice room is not located centrally.

✓ participants have the possibility to recognize their own motivation for being in the project through the experience of being left out and attend regularly and on time out of their own will

✗ Not working with people who have mental problems or private duties or pressure that don't allow them to attend on time regularly. Older people can feel insulted or degraded and lose motivation

#### → Economic

In some of the projects there were small financial penalties for being late. They were collected in a savings box and in the end they bought something nice to eat for everyone with the collected money.

✓ punctual people profit from the penalty for the late persons, when money is tight costs for being late can be an effective motivator, effective at young target groups

✗ Not suitable for refugees or people who are dependent on every cent, if penalty is low, it is not very effective if it is higher it might cause anger and frustration instead of motivation

#### → Open

One way to deal with unpunctuality is starting with a morning coffee with the possibility to talk to social pedagogues with the theatre work starting half an hour later. Those who are on time get the benefits of talks and beverages, the others just start more or less directly after arriving.

✓ more open approach, can be the best solution for everyone and react on different preferences and needs

✗ can establish lateness as the new habit and lead to everyone coming later than intended, only works for light lateness in the first half hour

#### → Social

Especially with difficult target groups, group dynamics play an important role in influencing the behaviour of the participants. Trainers have to put effort into group building, so the group can play a supporting role for participants lacking motivation, energy or discipline. The energy and motivation of the group can pull the latecomers out of their habits by giving them the feeling they are an important part of the training and it would be uncooperative to let them down by being late.

✓ builds up hold and can work wonders

✗ Difficult to achieve, needs sure instinct of the trainers, when to rely on strength of group and when to interfere

## Possible solutions

- .....  
→ Consequent  
→ Rigorous  
→ Economic  
→ Social  
→ Open

## Problem 2

.....

**participants don't attend the trainings regularly!**

### Possible solutions

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#### → Official threats

In Germany people are very receptive for official letters. So if there is a problem with their attendance rate they receive a written warning. Although this is legally meaningless it often works as a wake up call and attendance gets better. In the Hungarian work with orphans who get some benefits when participating in the project, the rule for repeated absences (3 times) is that participants cannot attend the project for one week and lose all the benefits for this time. As this includes accommodation, catering and public transport this was very efficient.

 effective for stimulating motivation of attendance at the mentioned target groups

 Official letter is not suitable for migrants – they can feel degraded, insulted in their honour and get demotivated instead – and single parents, because they are under a lot of time pressure and often kept away from the trainings by pressing family matters

#### → Caring

In Italy where strict punctuality is not as common as in Germany and Hungary, participants often aren't there yet at official starting time. There the problem was solved by giving the participants the feeling of being needed and missed by the group. For this, participants would ask the missing person(s) to come and join them through some messenger or the trainer would call them, point out the good things to come in the day with emphasis on the social side (like, there is birthday cake or you are missed here) and tell them they could come anytime and everyone would be happy.

 participants get the feeling they are important to others and being cared for

 Approach does not foster independency and active action

### Possible solutions

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- Official threats
- Caring

## Problem 3

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**Participants drop out of the project shortly before the premiere or want to do so**

Most participants experience the approaching performance of the play as a positive challenge and motivator. Nevertheless, the performance in front of an audience is a nerve-racking test, especially for participants with many experiences of failure in their biography. Massive self-doubt or fears may occur. A common problem is therefore that participants do not appear at the performance.

### Possible solutions

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#### → Being creative

Trainers take over the role of the missing person, role is reassigned elsewhere, role is omitted, rewritten, distributed to the others etc. The trainers are encouraged to find creative solutions, also with the help of ideas from the other participants. The Show must go on!

#### → Involving other people

Look for a new actor on the outside. For example, you can ask interns, actors from other projects or relatives if they want to be in the play and cast the role. Possibly there are people available who have accompanied the play to a large extent and can do so at short notice, such as musicians, prompters, people with smaller supporting roles.

#### → Adhere to commitment, radiate confidence

Just because one person is missing, the experience of the performance must not be taken away from the other participants. The premiere must therefore take place in any case! It is important that the trainer does not appear stressed at this point and does not show any doubts about the feasibility of the task, but rather gives the participants peace and confidence.

### Possible solutions

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- Being creative
- Adhere to commitment, radiate confidence
- Involving other people

# Difficult group dynamics, fights

## Problem

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**fights, hostility, other difficult emotional situations or mobbing between the participants**

Most participants experience the approaching performance of the play as a positive challenge and motivator. Nonetheless, performing in front of an audience is a nervous ordeal, especially for participants with many experiences of failure in their biography. Massive self-doubt or fears can arise. A common problem is therefore that participants do not show up for the performance.

## Possible solutions

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### → Identification of the problem

The first step in difficult group situations should always be to find out, roughly, what or who the problem is. Do the negative dynamics come from a single person or a not ideal combination or are there sub-groups that develop some hostile attitude against each other?

In groups with young participants there are often problems with people falling in love, separating, being jealous or heartbroken. In girl groups there are sometimes cat fights, in groups with refugees a common problem is the uprooting of the men who have to cope with loss of status in society and job.

### → Occupy the group

Sometimes the best way is keeping the problematic participants busy. By giving them challenging tasks on stage, problems or personal aversions can become less relevant. Following this approach, the trainers should still show the participant(s) in question that their problem is not forgotten and taken serious, just there is no time for it at the moment.

### → Tackling the issue

Most of the times a useful next step is an open talk with the persons in questions, addressing the problem, sensitizing for the other persons side and looking for solutions together. It can be useful to have talks with all the participants concerned by the issue, but only after one to ones and never with the whole group.

### → Exclusion of the troublemaker

If the problem cannot be solved after everything possible has been tried, the last consequence is to exclude the troublemaker for a certain time or for good.

## Possible solutions

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### → Identification of the problem

#### → Tackling the issue

#### → Occupy the group

### → Exclusion of the troublemaker

# Difficult target group

## Problem

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**Target group difficult to deal with each other or with trainers, especially with addiction problems**

## Possible solutions

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### → More Sensitivity

The most important thing with difficult target groups is to deal with them sensitively. One trainer describes a simple but effective approach when working with difficult young people: „You simply have to love them all“. Even though this claim may not always be feasible, it shows an essential prerequisite: understanding, openness, respect and good will are the key to most people. Knowing and understanding the specific problems can also help, but is not a prerequisite.

### → Promoting empathy

By sensitizing participants to each other and dealing openly with problems, an overall more mindful group dynamic can sometimes develop. In this way, personal stories and problems can be integrated into the theatre work, for example, in order to increase mutual understanding within the group and make the group into a team.

### → Mentoring / Sensitization of the group

If the constellation fits, one solution may be to bring two problematic characters together so that they positively influence each other. In a pilot project, for example, a former drug-addicted participant and a participant with mental health problems have come together, creating a kind of mentoring where the former drug-addicted participant has used advice and sharing of experiences to stop the addictive tendencies of the mentally unstable participant.

## Possible solutions

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### → More Sensitivity

### → Mentoring / Sensitization of the group

### → Promoting empathy

# Performance phobia

## Problem

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**Participants do not want to „go on stage“**

Especially at the beginning of the project, the idea of performing a play in front of an audience is rather frightening than motivating for many. Here, fears of not being good enough, of theatre acting being embarrassing or of public embarrassment have an effect. In addition, religious or cultural boundaries can be a factor. Some Muslim women, for example, are not „allowed“ to perform theatre in public.

## Possible solutions

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**→ Everything is possible, nothing required**

The best solution at the beginning is always to leave the performance open as an option. Experience shows that after a few weeks or months of training, participants want to show their play even if they were categorically against it at the beginning. If one sets the rule at the beginning that the play is only performed when everyone wants it, one creates free space for development without pressure, which later leads to the development of one's own will to perform.

**→ Involve family members or friends**

Sometimes it can help to convince a participant to join in on stage by offering to let a relative, a friend or even his child join in on stage. While this is a rather unusual solution, it is not impossible, as participants sometimes even suggest and request it on their own initiative. However, this only works if it really works out well with the relatives/friends and nobody on stage gets stolen. So the solution can be built in accompanying, but must not be an alternative-act.

**→ Looking for alternatives for participants**

In order to involve everyone, it is advisable to offer an alternative to those participants who cannot or do not want to appear in public. Those who refuse to take part on stage can help behind the scenes or at the side with stage construction, make-up, lighting etc., prompt or contribute to the background music.

## Possible solutions

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**→ Everything is possible, nothing required**

**→ Looking for alternatives for participants**

**→ Involve family members or friends**

# Difficulties around the internship

## Problem

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**Participants cannot find a (suitable) internship in the second JobAct phase**

## Possible solutions

.....

**→ Support in the search**

The search for internships often does not work out when the participants search for internships on their own. This is where the help of the job coaches is needed in the search. It may be possible, for example, to make telephone enquiries in their presence. It can be helpful to build up a pool of companies that are willing to offer a place to participants. Inviting potential company partners to the theatre performances can help to increase their willingness. In Italy, the search is made more difficult by the fact that internships have to be paid and therefore the demand for internships exceeds the supply. At one of the partner organisations from Italy it is therefore always only the employees who are looking for an internship position and not the participants, because this would be too much of a burden.

**→ Creating safety through play**

Fears of job interviews or contacting potential internship companies can be reduced by the participants playfully transforming the application situation into a theatre scene. The played internship situation can be observed by the others. Subsequently, the participants and trainers can give assistance as to what the applicant\* could do better.

**→ Consider individual restrictions**

When looking for an internship, the specifics of the participants must be taken into account so that the internship becomes a successful experience. For example, participants with addiction problems should not work in a restaurant or in a kitchen, as they would be confronted with alcohol there every day.

## Possible solutions

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**→ Support in the search**

**→ Consider individual restrictions**

**→ Creating safety through play**

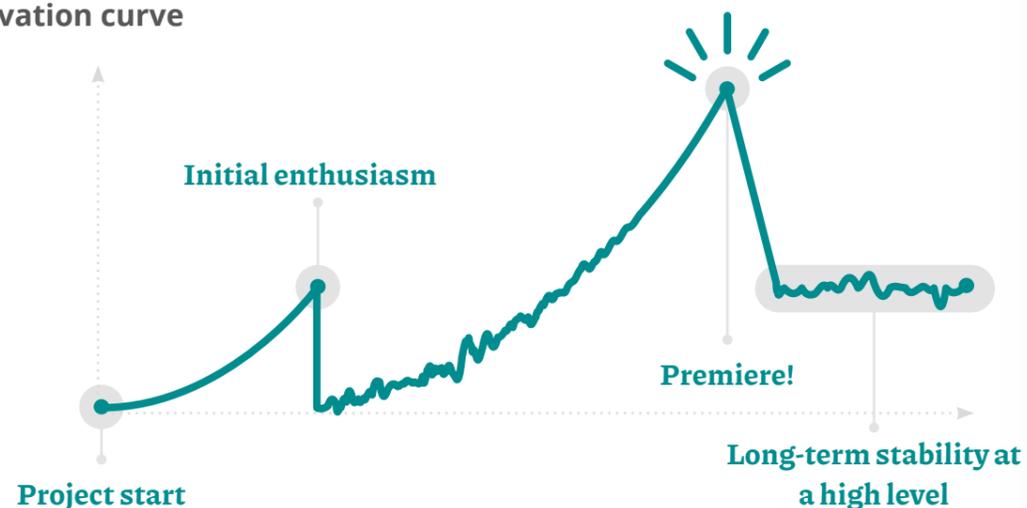
# Motivation problems

## Problem

critical phases in the course of the project, motivation decreases, participants fall into a hole

Keeping the motivation of the participants high throughout the project is an art in itself. Typical is a curvilinear course: Once the first hurdle has been overcome and the participants are convinced of the project, motivation is high. In the initial phase everything is new and exciting and there is a lot to learn and experience. Life gets new contents and structures and the new impulses, developments and personal successes in theatre work have a stimulating effect. After the attraction of the new has subsided somewhat, the first motivation crisis can occur. The theatre work has established itself as a new routine and the participants can get the feeling that things are not really going well. If the premiere of the play is foreseeable, the motivation increases again and reaches its peak at the premiere.

### Motivation curve



After the performance and thus the completion of the first project phase, there is a risk that the participants will fall into a hole. A successful internship can compensate for this and establish stability at a high level.

## Possible solutions

For the problematic phases, various strategies can be used.

### → Point out financial situation

It can be helpful to make participants aware that participating in JobAct increases their chances of finding a job and earning money. For example, you can ask the participants about their wishes and dreams and if they have told them, point out that they need money to fulfill material wishes. This in turn can be earned by means of a job. Often even small thought games help to increase the motivation of the participants.

### → After 2-3 months

The drop in motivation after the first phase of euphoria can usually be easily compensated by setting highlights. It is important to create variety and a sense of achievement and to show the participants what they have already learned or how they have developed. For example, it is possible to attend a professional play with the participants, have them perform small scenes by external guests, film the rehearsals and watch the videos together, involve them in public relations work in order to trigger positive reflection or make the theatre exercises more varied or challenging.

### → Just do it

doubts about the sense of artistic methods („Theatre is gay“ „Why fidget around on a stage? I need a job“ „What’s the point?“) can best be dispelled by positive experiences. The first experience of feeling good after the introductory exercises can already do a lot to help participants give the approach a chance. Since the practical exercises usually work on their own, the only thing that needs to be done is to find an entry point that allows the participants to try without questioning their convictions. This could be, for example, that they first try it out for 2 weeks and then decide whether they want to stay with it.

### → After the premiere / performance of the play

The most important thing is to avoid long breaks and to consider this already during the search for an internship. Between the premiere of the play and before the beginning of the internship, breaks are often very difficult,

because then the risk is high that the participants fall into a hole or cannot counteract the loss of motivation after the premiere. Especially participants with addiction problems run the risk of a relapse at this point.

Aftercare after the premiere or the theatre performances is an invaluable means of supporting participants in crises during the internship and ensuring long-term success. A space should be created in which the shared experiences can be continued, where the group can provide support and problems can be solved together. A mixture of 4 days internship per week and one day of theatre training/coaching is ideal. Theatre can also be used very well in emerging crises to reenact difficult or stressful situations during the internship and to find a solution with artistic methods.

## Possible solutions

### → Point out financial situation

#### → Just do it

#### → After 2-3 months

### → After the premiere / performance of the play



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