

ACT YOUR JOB



Ayuntamiento de San Andres del Rabanedo, Spain
Akademia Humanistyczno-Ekonomiczna w Łodzi, Poland
Rogers Személyközpontú Oktatásért Alapítvány, Hungary
Newham College of Further Education, United Kingdom

Lifelong Learning Programme

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ACT YOUR JOB – INTERCULTURAL WAYS OF EDUCATION AND TRAINING

FACES OF EUROPE

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Introduction to the Learning Partnership

European society and the cultural environment are changing quickly and becoming more and more diversified in a context shaped by cross-border migration, globalisation and the growing interdependence between all world regions, and the advances of information and communication media. Many young people have become disillusioned with the lack of employment opportunities and are finding it difficult living in a “multicultural” society and facing the influences of different cultures in their daily lives.

The main aim of the Learning Partnership was the exchange of transnational experiences, methods and best practices in addressing the lack of interest towards learning and/or employment shown by young people. The project introduces theatre techniques as a starting point to motivate them and avoid unemployment or even inactivity. Theatre is seen as a powerful tool for self-development and as an effective way of communication to raise awareness on selected issues. Theatre can even support employment search or training.

The general objective of the project was for each partner to stage a play using the students that had lost interest in training and/or employment. The students would learn theatre techniques and perform the play in front of an audience, which consisted of students from partner countries. The partners would take photos and video their respective plays and publish them on the dedicated website, as their best practice. Another important objective was that the partners would also publish their best practice on their own websites.

Five transnational meetings were arranged with the partners, where the best practices and the development of the project were discussed by the steering group. Seminars were organised in collaboration with some experts of intercultural matters and above all, visits to some local highlights of each country took place.

An important point in the project was the direct co-operation between the learners of the four countries and their work relating to the theatre techniques. They were able to gain intercultural experience as a result of the project.

This Best Practice handbook will give a brief overview of the project.

Partners



Ayuntamiento de
San Andrés del Rabanedo

Ayuntamiento de San Andres del Rabanedo
Centro Municipal de Formacion y Promocion de Empleo (CEMFE)
Cardenal Cisneros, 59-61, San Andres del Rabanedo,
24010 Leon, Spain

www.aytosanandres.es

San Andres del Rabanedo is a town in the Northwest of Spain, with a population of 30,000. The Council manages most of the local policies trying to improve employment in the area. These comprise counselling services, vocational and educational training, support for self-employers, spread of the use of information technologies and work and life balance services.

All these activities are supervised by the Municipal Centre for Training and Employment Promotion (CEMFE). Young people account for 15% of all the unemployed within the town. Most of them dropped out of the school without formal qualifications and some of them are at risk of social exclusion.



University
of Humanities
and Economics
in Lodz

Akademia Humanistyczno-Ekonomiczna w Łodzi
UL.Rewolucji 1905 R.64
90222, Lodz. Poland

www.ahe.lodz.pl/en

Akademia Humanistyczno-Ekonomiczna w Łodzi (AHE) is an accredited Higher Education institution and provides Bachelor, Master, Postgraduate, PhD studies and courses for various target groups (e.g. courses for seniors at the University of the Third Age).

The university focuses on educational research, innovative teaching and e-learning. AHE works with a lot of different target groups e.g. youth, students, seniors, teachers, trainers, and people of various professions, children, disadvantaged youth and unemployed. AHE's project experience includes over 150 projects completed either as co-ordinator or partner during the last 10 years.

We have coordinated mainly LLP (Leonardo, Grundtvig, Erasmus) projects, but also Culture, Daphne and ESF.



Rogers Személyközpontú Oktatásért Alapítvány
Beethoven Street 6, 1126, Budapest, Hungary
www.rogersalapitvany.hu

Rogers Foundation was founded in 2005 and its main goal is to introduce person-centred approach to education in order to develop a positive and mentally barrier-free environment for learners. We are the main professional partner of the Rogers Academy in Budapest.

In the last five years, Rogers Foundation worked in four main areas: Introducing emotional intelligence development approach and system thinking and interdisciplinary networking approach to adult training and public education; Introducing ICT in adult and public education and strengthening civic organisations capacities by needs assessments, organisational development, evaluation services and thematic trainings as well as e-learning materials.

We also have experience of being a partner of a Grundtvig Learning Partnership project, a silent partner of Comenius School Partnership, subcontractor as external evaluator in the Carbon Detectives international project.



Newham College of Further Education
East Ham Campus, High Street South
London E6 6ER, United Kingdom

www.newham.ac.uk

Newham College of Further Education (NCFE) is one of the largest further education colleges in England, providing vocational programmes from entry level to Higher Education. NCFE has an International reputation for developing innovative training. Innovative approaches include a comprehensive community education programme resulting in a 300% increase in learning opportunities in the last decade.

More than 60% of the 16,000 learners of NCFE are women and 70% of all learners are from minority ethnic groups. The college has managed many transnational projects, such as Comenius, Grundtvig and Leonardo and has a long experience of Mobility projects.

Best Practice Template: Newham College

Name of the project	Performing Arts Department
Promoter	Newham College of Further Education
Contact persons	John Kester
Address	East Ham Campus, High Street South, London E6 6ER
Phone – email – web site	020 8522 5750 – John.Kester@newham.ac.uk www.newham.com
Partners involved	<u>A Director is responsible for the Performing Arts Department</u>
Period of development (starting and finishing year)	September 2010-ongoing
Place of development	Newham College of Further Education, London
RATIONALE FOR THE PROJECT General description. (3 LINES)	The College opened the Performing Arts Department in September 2010 and set out to offer a wide range of disciplines within the performing arts industry.

<p>CONTENT (maximum ½ page)</p> <p>Aims and objectives of the project</p> <p>Results</p>	<p>The studio is a brand new state-of-the-art facility at the Stratford campus, where students can study music, singing, dance and acting. In addition, the students are able to use the video rooms, recording suites, editing devices, digital mixers, music processors and the latest production technology. The first influx of students has now gone on to higher education and to work within the entertainment industry. To date, 400 students have achieved a pass rate of 89%.</p> <p>Of these 400 students, 153 have gone on to higher education-degree programmes at University or specialist Performing Art's schools such as, Guildford School of Acting, RADA and Urdang Academy. A further 78 students have gone onto work in the Industry in musical theatre.</p> <p>Performing Arts department has 10 teachers, who are all industry professionals and they have extensive past experiences. The staff give the students insight into what it takes to be successful and how to deal with rejection in this competitive industry. This is what makes Performing Arts department so very special.</p>
<p>TARGET GROUPS</p> <p>List of target groups</p>	<p>Our target group is ex-NEETs, which have been persuaded to join our Employability classes in order to acquire employment.</p>
<p>INTERVIEW WITH A PROJECT PARTICIPANT (maximum ½ page)</p>	<p>We interviewed JM, who has been on the project for 1 month. He said" I am 20 years old and have not had a job since I left school at 16. I did not gain any qualifications at school and did not like going to school. I played truant for long periods of time whilst I was at school. Because I was not interested in school, when I left, I just played with other friends and I have done nothing much for the past 4 years. 2 months ago, a friend told me about Newham College, who were recruiting people like me to study vocational courses and at the same time, to attend the Employability course which included learning Drama. This seemed like great fun so I joined the classes in May. After a month, I have learnt so much about Drama and I can see how the techniques can help me when I get an interview for a job. Before joining the course, I had lost all my</p>

	<p>confidence and felt very low and very bored with life. This course, especially the Drama, has restored my confidence and I am now looking forward to attending my first interview. I am also hoping to be selected from my class of 25 other students to be in the cast of the play Mark Walcott has written.</p>
SOURCE OF FINANCE	Leonardo da Vinci grant under the Lifelong Learning Grant
<p>EVALUATION</p> <p>What did we learn from the project? (Project managers. We ask ourselves)</p>	<p>We have found that NEET's who are attending Employability sessions in the College, are quickly becoming more confident in their own abilities by being taught drama techniques at the Performing Arts Department. The drama classes are also helping the students to express themselves more clearly and with enthusiasm, which is helping them "perform" well at job interviews. We have also found that fewer students attending the drama classes as part of the Employability curriculum have "dropped out" of the classes. The performance of the play in front of an audience, showed the confidence and ability the students had gained from their experience from the Drama classes, which will help them to become very effective in pursuing employment or further education opportunities.</p>

Best Practice Template: Asociacion Cultural Balterius

Initiative name	Asociación Cultural Balterius '98
Name of the project	Asociación Cultural Balterius '98
Promoter	Manuel García Fidalgo
Contact persons	Leticia García Brea (President)
Address	Cl. La Fuente S/N . 24191 Villabalter Cl. La Barrera 17, 24191 Villabalter
Phone – email – web site	628.916.276 balteriusblog@yahoo.es balterius98.blogspot.com facebook/balterius98 YouTube - Balterius: Dream Staging.
Partners involved	400 members (30 actors)
Period of development (starting and finishing year)	1998 -still running
Place of development	Villabalter (San Andrés del Rabanedo)
RATIONALE FOR THE PROJECT General description. (3 LINES)	Balterius Cultural Association started in 1998 within a group of young people from Villabalter. The promoter had been studying drama in León and worked for a while with other groups. His passion for theatre and his interest in stimulating the village made possible starting with this new project. Neighbours got involved with this proposal since the beginning although it was something new at that moment.
CONTENT (maximum ½ page) Aims and objectives of the project Results	At the beginning the cultural association had the aim of enjoying theatre, promoting culture, and revitalizing social life in the village but they realised, shortly after, all the possibilities it offers. The benefits of theatre go beyond the social area and help individual to develop their talents. Their work:

	<p>They usually perform a self-made play once a year along with other authors performances. In summer, they organize the <i>Intergenerational Street Theatre Week</i> hiring other theatre groups.</p> <p><i>Balterius directs workshops</i> (juggle, magic, clown....) <i>for children</i> aged “5 to 12 “as well as a children’s group of theatre .They are the future source of actors.</p> <p>And finally they opened <i>The Match of Theatrical Improvisation</i> in the town: this is a competition where the participants, in pairs, show their theatrical skills, creativity and ingenious by improvisation based on written proposals collected from the public. They are now on the 6th edition.</p>
<p>TARGET GROUPS</p> <p>List of target groups</p>	<p>The association has 400 members that cooperate with their fees or contributions, and 30 actors. It’s opened for people of all ages.</p> <p>Their children’s group of theatre consist of small actors aged 5-12 and their public can be, even younger.</p> <p>Members and actors have been increasing through its history and sometimes they have been also the thrust of disabled people encouraging them, to take part in their performances.</p> <p>Their performances besides, go to general public and to all range of ages.</p>
<p>INTERVIEW WITH A PROJECT PARTICIPANT (maximum ½ page)</p>	<p>We had an interview with Yasmine, actress in Balterius Association. She told us her experiences with theatre and its influence in her current work:</p> <p><i>“I began acting when I was 10 because my teacher adviced my parents to work my shyness. I didn’t mix with anybody at school.</i></p> <p><i>My live has been very linked to theatre until I joined Balterius’98 in 2010. It has been very important for me through my life. Acting has improved my self-confidence, my communication difficulties and encourage my creativity.</i></p> <p><i>Nowadays I’m actress in a theatre company, supporting</i></p>

	<i>crew in Theatre Festivals and coordinate younger groups of people in a leisure time company so that I had been able to overcome my social relationships difficulties at work”.</i>
SOURCE OF FINANCE	Its funds come from subsidies of different institutions, membership fees and other contributions.
EVALUATION What did we learn from the project? (Project managers. We ask ourselves)	<p>In a small village with little cultural references, Balterius has become a theatrical inspiration in the region. It is a dynamic Association that encourages the renewal of their team in order to continue in the future. It’s not only amusement the aim of this project but a way to develop competences for life and work. In many cases people do theatre because they need to improve their communication skills or self-confidence; others consider acting useful to lose one’s inhibition.</p> <p>We have the example of Yasmine, who has in theatre the support to overcoming difficulties throughout her life and developing her professional career.</p>

Best Practice Template: The Still Image Association

Initiative name	
Name of the project	THE STILL-IMAGE ASSOCIATION
Promoter	The STILL-IMAGE association is a group of people involved in working for the social change .
Contact persons	zarzad@stop-klatka.org.pl Agnieszka Buśk Marta Hamerszmit Małgorzata Winiarek-Kołucka
Address	Stowarzyszenie Praktyków Dramy STOP-KLATKA ul. Strzelecka 3 lok 12, 03-433 Warszawa
Phone – email – web site	+48 691-657-033 http://stop-klatka.org.pl/
Partners involved	The strength of the association are the people: psychologists, educators, teachers, politicians, social workers, trainers and coaches, mediators, journalists, choreographers, specialists in human rights, animators, actresses and actors, therapists, students including those who took the drama course at the University of Exeter.
Period of development (starting and finishing year)	Since 2002, they have completed more than 40 drama projects, reaching more than 23,000 people.
Place of development	Warsaw, all the country
RATIONALE FOR THE PROJECT General description. (3 LINES)	Working for the social change in such areas as : <ul style="list-style-type: none"> • Education • Prevention • Resocialization • Development of interpersonal skills, • Social and civil rights, • Anti-discrimination and marginalization • Building relationships in the local communities.

<p>CONTENT (maximum ½ page)</p> <p>Aims and objectives of the project</p> <p>Results</p>	<p>The Still-Image Association runs drama courses and workshops, organizes international conferences and drama practitioners’ forums, publishes, certificates, drama coaches and supervisors. The main method is Applied Drama which is characterised by John Somers as ‘Drama which has a job to do’.</p> <p>They also use Forum Theatre – Theatre of the Oppressed</p> <p>the audience members could stop a performance in which a character was being oppressed in some way</p> <p>Projects:</p> <ul style="list-style-type: none"> • Drama Volunteer Academy • The ARMCHAIR: Theatre Forum against early school leaving • Interactive Theatre for elementary schools • How to flourish in Warsaw? • Patchwork - drama in a multicultural society • The Perspective • Seniors and young people in creative activity • SPOKO - meetings with conflict • Re-orientation • I'm looking for a human being
<p>TARGET GROUPS</p> <p>List of target groups</p>	<p>Pupils, students, educators, teachers, psychologists, social workers, trainers and coaches, mediators, animators, therapists.</p>
<p>INTERVIEW WITH A PROJECT PARTICIPANT (maximum ½ page)</p>	<p>What were the main reasons to take part in a drama workshops at THE STILL-IMAGE ASSOCIATION?</p> <p>I wanted to develop my skills, such as communication skills. I am also interested in any forms of working with children course I study education and I am also o volunteer in social work.</p> <p>What did you achieve during the drama workshop?</p> <p>I got new drama techniques, and new ideas for my work with children. I think about making a play with children. This will be great!</p>

	<p>What would you like to do next? Did the drama workshop influenced in any way your future plans?</p> <p>As I said I would like to make a play with children. I also think I need some more workshop in the area of theatre, especially interactive theatre, as for example Forum Theatre. I think about this.</p>
<p>SOURCE OF FINANCE</p>	<p>The sources of the assets of the Association are:</p> <ol style="list-style-type: none"> 1. Membership fees. 2. Donations, bequests and inheritances, the funds from the generosity of private, public collections. 3. income from statutory activities of the Association, revenues from its own activities, income from assets of the Association, income from capital (interest, investments, shares). 4. Income from immovable and movable property owned or in the use of the Association. 5. Grants, subsidies, contracts, public funding, grants, service orders. 6. Income from economic activities carried out under separate regulations.
<p>EVALUATION</p> <p>What did we learn from the project? (Project managers. We ask ourselves)</p>	<p>As the result of the project we:</p> <ul style="list-style-type: none"> • Developed drama skills • Developed social skills • Improved teacher/leader skills • Learnt how to overcome problems and difficulties • Built the contact network of people interested in positive social change.

Best Practice Template: Hungarian Psychodrama Association

Initiative name	Hungarian Psychodrama Association
Name of the project	Hungarian Psychodrama Association
Promoter	founded by 63 founding member, 43 supporting member and Gretel Leutz
Contact persons	Anikó Karl / pszichodrama@freemail.hu pszichodrama@chello.hu
Address	XIII. Visegrádi u. 19. 1132 Budapest, Hungary
Phone – email – web site	+36 1 270 28 15 pszichodrama@chello.hu http://www.pszichodrama.hu (only in Hungarian)
Partners involved	Hungarian Psychodrama Association – with about 300 members.
Period of development (starting and finishing year)	1989 – continuously
Place of development	Budapest, Hungary
RATIONALE FOR THE PROJECT General description. (3 LINES)	The association manages all psychodrama-activities nation-wide. Psychodrama can be used for several aims, including personality development, preventive, curative, community development, organizational development.
CONTENT (maximum ½ page) Aims and objectives of the project Results	Ensuring the necessary conditions for the application of psychodrama method for members, as well as theoretical and practical training to promote. Conservation, monitoring and improvement of J.L.Moreno and Francis Mérei professional and cultural ethos. To support the development by the psycho-drama and sociodrama methods in the field of personality development, preventive, curative, community development, organizational development and cultural

	<p>programs.</p> <p>To provide organizational context and infrastructure for psychodrama professionals and community and those who are interested in psychodrama framework.</p> <p>To facilitate professional dialogue among a variety of psychological and psychotherapeutic approaches to working under psychodrama group leaders facilitate.</p> <p>Concerning unemployment psychodrama is able to provide a safe environment, where the participants can become more conscious about their body language, disturbing feelings, inadequate behaviour, or other factors that stand in the way of e.g. a successful job interview. They can identify the main factors or situations where they feel unsuccessful, and then play model situations where the other participant's behaviour and feedback can lead to useful recognitions – and so hopefully a more satisfying result in finding a job.</p>
<p>TARGET GROUPS</p> <p>List of target groups</p>	<p>Ordinary members, who have the training and appropriate professional qualifications held by psychodrama, socio-metric group psychotherapeutic methods used, at least psychodrama assistant certified.</p> <p>Supporting members of the individual who is providing support to the operation of the Association.</p>
<p>INTERVIEW WITH A PROJECT PARTICIPANT (maximum ½ page)</p>	<p>How did you come into contact with the method psychodrama and the Association?</p> <ol style="list-style-type: none"> 1. I've met psychodrama on a skill development training 10 years ago. I was responsible in a 10.000 employee organisation for the professional and managerial talent management programs. I've never met a method that is able to achieve sustainable behaviour change that is consolidating the strengths and makes participants happier. <p>What do you think are the main advantages of psychodrama?</p> 2. PD turns change needs into actions, it never stays theoretical. The participants can find their own

	<p>solutions – so it is always tailor made – even if the necessary skill based on a “bestselling scheme” or any other standard.</p> <p>How do you think the participants can integrate their experiences into everyday life?</p> <p>3. The impact of the mechanism of PD based on these techniques: role reversal, mirroring, inner voice, sociometry. They ensure the following impacts:</p> <ul style="list-style-type: none"> • Role reversal: develop the ability to understand other point of views • Mirroring: to improve ability to look at a situation from outside • Inner voice: to summarize and internalise alternative solution ideas • Sociometry: develops the ability to look at a situation as a cooperation network.
SOURCE OF FINANCE	Membership fees, grants.
<p>EVALUATION</p> <p>What did we learn from the project? (Project managers. We ask ourselves)</p>	<p>Psychodrama can be a useful method for self-development through dramatic ‘exercises’. In this case personal growth can be achieved by the combination of techniques and personal input from the participant. It is possible to focus on unemployment in a group and find ways for the participants to be more conscious about this question. During the performance (which is always in-group, there is no wider audience) the participants can face situations and learn to deal with them in a safe environment, which can help them to be more effective in normal life also.</p>