



SOCIAL ART & **THE ENTREPRENEURIAL** **MINDSET: *A VADEMECUM***

ArtE – The Art of Employability



Co-funded by the
Erasmus+ Programme
of the European Union



Erasmus+



The project

This publication is one of the final products of the Erasmus+ project **“ArtE – The Art of Employability”**.

ArtE combines theatre with job and entrepreneurial mindset training to develop psycho-emotional and vocational skills among unemployed people, helping them improve their self-esteem and replace passivity with proactivity.

Partners

- Projektfabrik gGmbH (coordinator) - <https://www.projektfabrik.org/>
- Cooperativa Sociale Patchanka / Casa del Lavoro - <https://www.casadellavoro.org/>
- Stone Soup Consulting - <https://stone-soup.net/>
- TU Dortmund/Sozialforschungsstelle - <https://www.sfs.tu-dortmund.de/>
- UpSocial - <https://upsocial.org/en>
- Vivaio per l'Intraprendenza APS - <https://www.vivaiointraprendenza.it/>

Website of the project

<https://arte.projektfabrik.org/>

Authors

This publication has been published under the coordination of Luisa Baldeschi and Christine Best, with the contribution of: Laura Ventura (Vivaio per l'Intraprendenza); Viviana Urani, Ona Argemi (Up Social); Margarida Azevedo (Stone Soup); Kerstin Guhlemann; Sonja Kirschall (TU Dortmund); Beata Nagy (Projektfabrik); Diego Coriasco (Patchanka/Casa del Lavoro).

License

This work is licensed under CC BY 4.0. To view a copy of this license, visit <http://creativecommons.org/licenses/by/4.0/>



Disclaimer

This project was funded with the support of the European Commission. The authors of this manual are solely responsible for this product and the European Commission declines any responsibility for the use that will be made of the information contained therein.

Design

Elena La Rovere and Elisa Zenoni (Patchanka/Casa del Lavoro)

Content

Introduction: What is this for?	4
1. The transformation with ArtE: A combination of theatre and Entrepreneurial Mindset Training	5
1.1 Why do we need something to change: The need	8
1.2 How do we change it: The solution	9
1.3 Activities	10
1.4 Results and impact	10
1.5 Roadmap for implementation	12
1.5.1 Key resources for a pilot experience	12
1.5.2 Key roles	16
1.6 Knowledge transfer model	18
2. Definition of Entrepreneurial Mindset	19
2.1 Critical elements of traditional Entrepreneurial Mindset training	19
2.2 Drive and motivation for unemployed to become more entrepreneurial and for further development	20
3. The link between Entrepreneurial Mindset and Social Art	21
4. The Tools.....	26
4.1 Self-Assessment	29
4.1.1 Wheel of life	30
4.1.2 SWOT Analysis	32
4.1.3 Network	34
4.2 Context Analysis	36
4.2.1 Empathy Map	37
4.2.2 Value Proposition Canvas	39
4.3 Generating ideas	41
4.3.1 S.C.A.M.P.E.R	42
4.3.2 Design Thinking& Prototyping	44
4.4 Implementing	46
4.4.1 Action Plan	47
4.4.2 Business Model Canvas	49
5. Evaluation and possible Impact	51
6. Pilot projects.....	54
Patchanka/Casa del Lavoro - Turin, Italy.....	55
Projektfabrik - Witten, Germany	73
Stone Soup Consulting - Porto, Portugal	86
UpSocial - Barcelona, Spain	94
Vivaio per l'Intraprendenza APS - Florence, Italy	100
7. Lessons Learnt, Problems and Solutions	112
References	119
Annexes	119
The Notebook	
Ex-Ante Questionnaire	
Ex-post Questionnaire	

Introduction: What is this for?

This Vademecum was developed within the framework of the project ArtE - The Art of Employability to help combatting youth unemployment and social inequality in Europe. With this Entrepreneurial Mindset training based on the principle of Social Art, we have developed a practical toolset for empowering young people who want to enter the labour market. It is aimed

at interested practitioners who want to implement the ArtE method or some of the exercises in their work or simply want to know more about it.

The Vademecum consists of several modules. All modules are marked for which group of people they are suitable for:



Trainers



Beneficiaries



Stakeholders



1. The transformation with ArtE: A combination of theatre and Entrepreneurial Mindset Training



What is ArtE?

ArtE- The Art of Employability is an Erasmus+ project that combines theatre with job and entrepreneurial mindset training to develop psycho-emotional and vocational skills among unemployed people, helping them improve their self-esteem and replace passivity with proactivity. The overall objective of the activities is to support beneficiaries' transition into employment, self-employment or education. Six European partners¹ worked on the implementation of the ArtE project.

ArtE is not only tailored to combine an innovative educational approach with job and entrepreneurship training. It also uses cultural heritage to form personalities and empower disadvantaged persons in the Mediterranean region by building up the "entrepreneurial mindset".

By bringing art from the stage to the people in need, and bringing the people in need on stage, social art is created. By linking the experience of personal empowerment with classical themes, we foster a new appreciation of cultural heritage. Through working on the entrepreneurial mindset in economically weaker regions with high youth unemployment rates, not only job placement rates can be improved – fostering self-employment also helps to create new jobs and leads to economic growth.



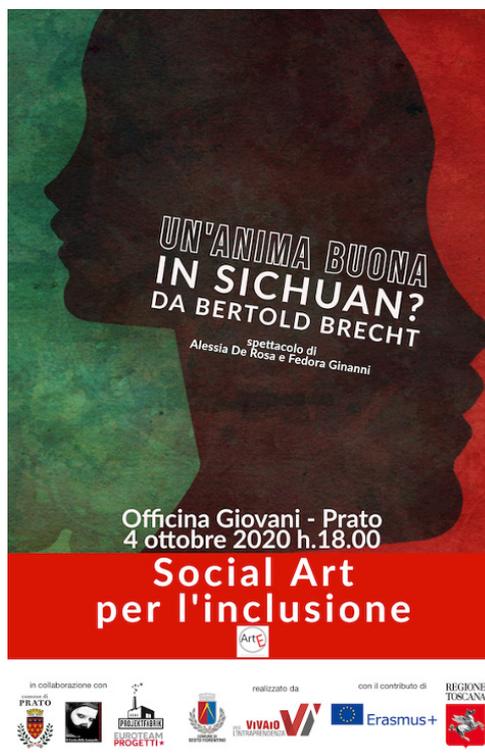
¹ Italy: Vivaio per l'Intraprendenza APS& Coop Patchanka – Casa del Lavoro; Spain: UpSocial; Portugal: Stone Soup Consulting; Germany: Projektfabrik gGmbH; Social Research Centre of TU Dortmund University.

Social inclusion happens in two ways:

1. The beneficiaries and the audience are connected by their shared experience of performing and consuming classical art. As the mutual process of staging a play is never free from crisis and crisis can help people bonding, the individual beneficiaries become a group during the process and might even develop business ideas together.
2. Unemployed people are often isolated and on the edge of society. Through the project they are brought closer to the labor market and therefore find their way back into society.

The “entrepreneurial mindset” is built up with a combination of exercises that foster creativity and build up self-esteem. The effect on the personalities and the developed skills are not only useful for entrepreneurship, but also to open up new ways into employment. In 7 different pilot projects addressing groups of unemployed people from all fields of life, nationality, age, sex and education, positive results in terms of self-empowerment, self-employment and entrepreneurship became obvious.

Theatre plays with unemployed young people realized in the ArtE project



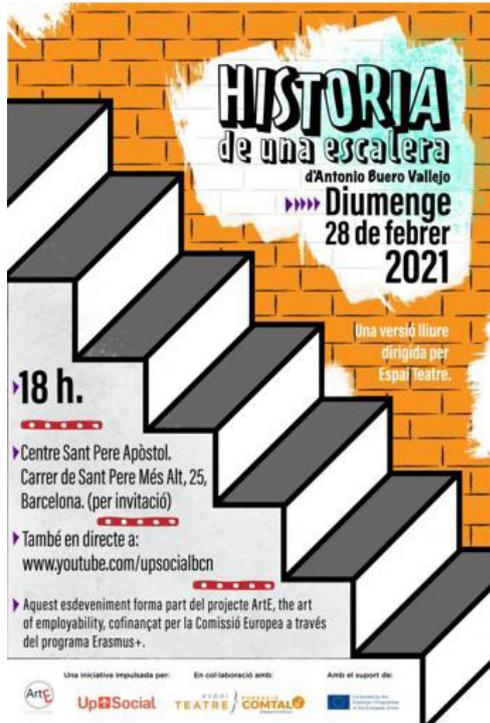
2) Vivaio per l'Intraprendenza, IT (September - October 2020)



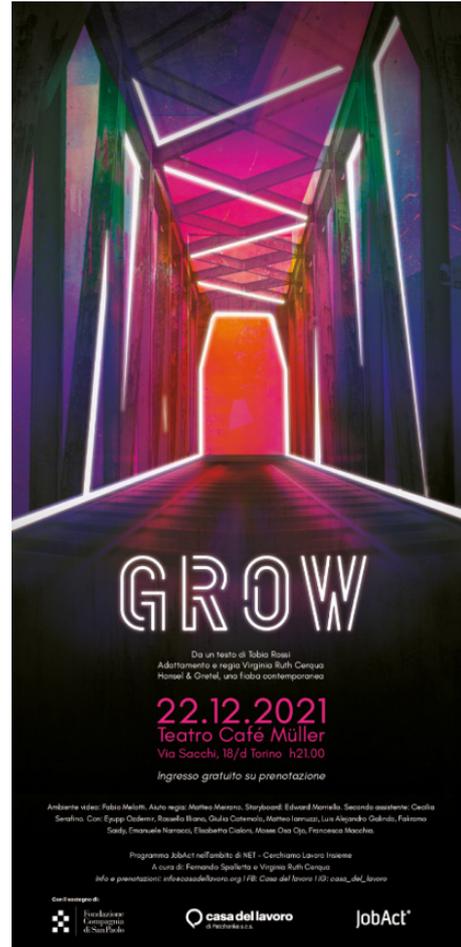
1) Projektfabrik, GER (August - September 2020)



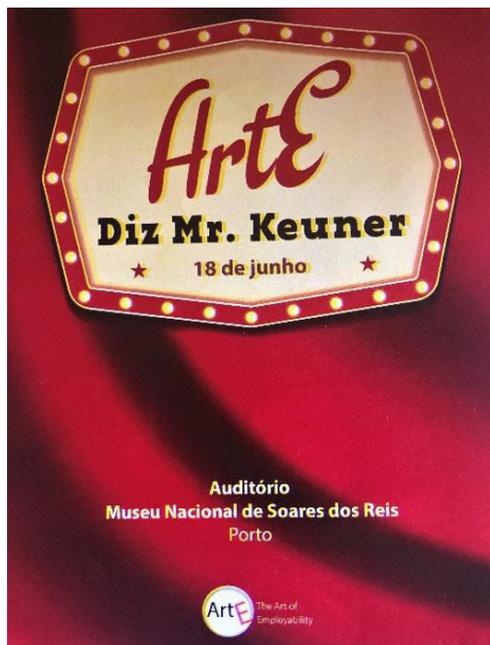
3) Vivaio per l'Intraprendenza, IT (October-December 2020)



4) UpSocial & EspaiTeatre, ES (January - March 2021)



6) Patchanka, IT (October - December 2021)



5) Stonesoup & Espaco t, PRT (April - June 2021)

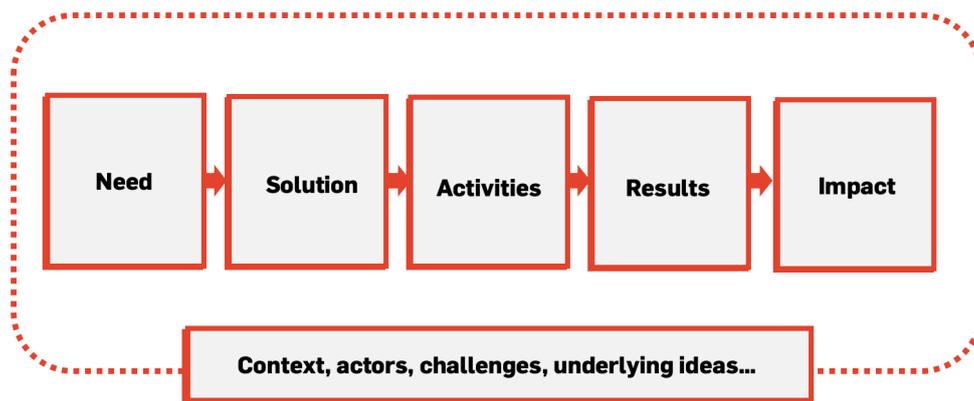


7) Projektfabrik, GER (August - September 2021)

To awake the “entrepreneurial mindset” as well as the connected skills and knowledge, we invest on theatre training in order to help the beneficiaries to “impersonate” the new entrepreneurial role, developing self-confidence, leadership, drive and motivation. This is combined with methods that foster innovative thinking, design thinking and business development.

The set of tools and methodology developed is highly innovative. At the moment, there is no other training approach combining self-employment and business startup training with theatre training.

The following diagram illustrates how the project proceeded to implement the socially innovative ArtE approach:



The paragraphs below analyse essential parts of ArtE’s theory of change, with the aim of orienting and building a strong basis for dissemination and knowledge transference activities.

1.1 Why do we need something to change: The need

Already in 2015, the Eurostat regional yearbook pointed out that, *“although there were some encouraging signs of an upturn in some European labour markets, divergences across the European Union (EU) member states persisted and were even accentuated, particularly within the Euro area. Furthermore, unemployment was becoming increasingly structural as witnessed through the rising numbers of long-term unemployed”*.

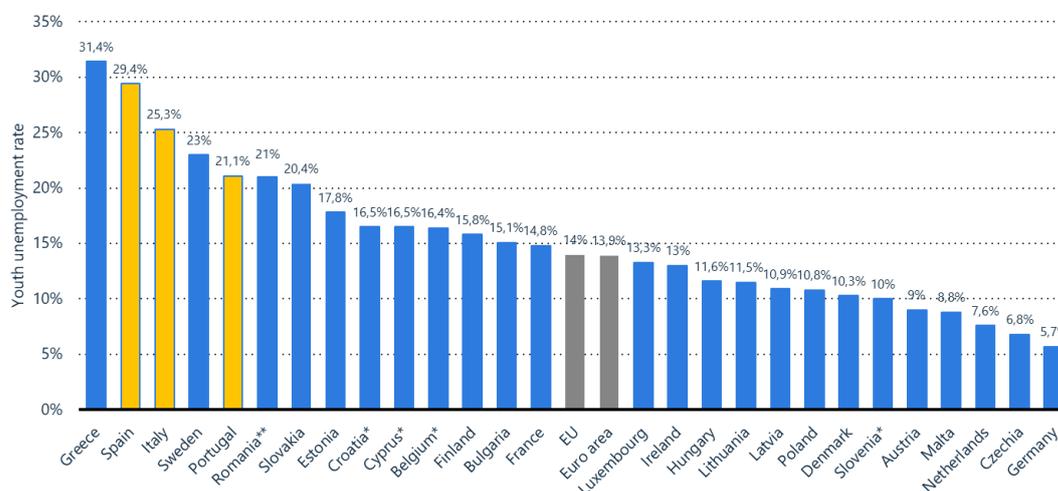
In 2018, the EU unemployment rate was only 7%. At the same time, the rate for young people was more than twice as high, going up to 20% in Portugal and 35% in Spain and Italy. Although the peak of 2013 seemed overcome, there was still need for action to prevent a whole generation from becoming disillusioned or from leaving the country

(Eurostat 2019). Before the Covid 19-pandemic, it seemed to become better, but with the pandemic, the problem intensified again.

Therefore, in January 2022 youth unemployment was still 29% in Spain, 25% in Italy and 21% in Portugal (Statista 2022).

The frustration of being unemployed brings with it a lack of self-confidence and additional barriers to social inclusion. This is worsened by the public perception of the unemployed as social ‘freeloaders’, which creates a vicious circle and further deteriorates their chances of finding a job. Classic employment integration programmes focus on overcoming beneficiaries’ weaknesses in particular skill areas rather than focusing on tools to instil higher levels of self-esteem and confidence.

Inaction in the face of this phenomenon can lead to the chronic social exclusion of numerous population groups. There is demand for innovative concepts that allow unemployed people, often experiencing situations of social exclusion, discouragement and isolation, to reconnect with their potential and find their own path to sustainable employment.



8: Youth unemployment in Europe in 2022.

Note(s)EU: January 2022. Source(s) Eurostat. ID: 266228
Further information regarding this statistic can be found on page 8.

1.2 How do we change it: The solution

Developed by Projektfabrik in Germany, the Social Art² approach, which was used in ArtE, uses the power of creative tools and arts to help different groups in unemployment (young people, long-term unemployed, single parents, migrants and refugees) develop their self-awareness and retake control of their lives, building a solid base to gain and maintain employment.

Through a combination of Entrepreneurial Mindset Training and theatre training, beneficiaries work with a group of peers to develop a theatre play while mutually building professional and social skills in a joyful and playful way.

Far from being an end in itself, theatre provides the opportunity to develop job skills such as teamwork, decision-making, negotiation, critical thinking, commitment or time management.

The Entrepreneurial Mindset Training takes this up and deepens it as a new tool that adds to the traditional ones and changes the setting in which beneficiaries improve employability.

The combined approach of theatre training and Entrepreneurial Mindset Training offers a low-threshold entry to activate personal development and self-esteem building processes. This involves a change in the learning perception: beneficiaries are no longer seen as passive recipients of assistance but change agents in their own lives and regarding others. The group setting is, therefore, one of the keys of the approach, as it fosters mutual trust and enhances the sense of belonging: both important milestones for identity-building processes.

The focus isn't, therefore, in the content delivered in the different programs, but in the tangible experiences and emotions that take place within them, which leads to a mind shift. Thus, ArtE aims to act as a stepping-stone to leaving the circles of dependence and frustration and developing sustainable and long-lasting paths into occupation.

² See: <https://arte.projektfabrik.org/scientific-monitoring/>

Innovation type: supplementing innovation

The initiative involves agents from the non-formal education field, who contribute to achieving a higher impact in factors that are key for the problem resolution, such as beneficiaries' selfawareness and social skills.

1.3 Activities

The first phase of the programme lasts a minimum of four weeks and consists of an intensive, immersive itinerary that goes through all the preparation phases of a theatre play: from the concept to the première. Referral channels such as social organisations or public administrations make the link to the programme, and an initial taster session gives beneficiaries the opportunity to experience the approach prior to engagement. The group size is determined according to the characteristics of its members and the complexity of their needs, considering the possibility of potential drop-outs and the need to keep a balance within group dynamics.

At the same time, the Entrepreneurial Mindset Training takes place daily. With the help of various tools, the experiences made on stage are reinforced. For example, beneficiaries learn how to take on a new, active role – both on stage and in their lives – how to fit into a new group or how to solve problems independently. These are skills that they need both on stage and as entrepreneurs and active creators of their own lives.

Throughout this phase, professional theatre educators work together with entrepreneurial mind set trainers, job coaches and social workers. All of the activities are conducted in a group setting, including a weekly coaching session initially aimed at identifying needs, interests, skills and professional objectives, which will ground the specific strategy to be implemented by each participant all along the programme.

During this period, beneficiaries develop self-awareness, self-esteem and self-confidence, as essential starting points to strengthen in-demand skills that are difficult to teach, such as creativity, teamwork, flexibility, empathy, curiosity and problem resolution. Coaching sessions also provide a space to stimulate reflection on specific topics, to improve language skills or apply for internship opportunities.

The **theatrical performance is the climax of the first phase**: a turning point in the empowerment process and the stepping-stone to transitioning into training or work. The première provides the opportunity to put into practice the changes generated during the first phase, thus challenging not only beneficiaries' previous self-perception, but the perceptions of the whole society. Unemployed people, often stigmatised as social 'freeloaders', present themselves as active citizens in front of an audience made up of relatives, community members, other entrepreneurs, job placement agents and potential employers. This establishes a new connection with employability.

Immediately after the première, it is critical to keep beneficiaries **engaged in activities** so as to keep the motivation up. The objective of this part of the programme is to provide beneficiaries with the opportunity to put their recent learning into practice. The group characteristics will determine the type of activities through which this aim will be pursued: jobs, own businesses, internship positions, volunteer placements, training or service-learning projects with local stakeholders.

If budget and activities allow, during this phase it is recommended to offer group theatre work once a week. Real work situations provide the ideal framework for skills reinforcement through mutual learning and help beneficiaries to stay motivated.

1.4 Results and impact

The goal of the project ArtE was to contribute to reducing inequalities and social exclusion in the South of Europe. In terms of outputs, seven pilot projects took place, with over 100 young people from four different countries taking part in theatre

training, entrepreneurship training and work-related experiences.

Regarding outcomes, the programme found significantly higher levels of young people securing a job or starting an entrepreneurial pursuit after participating than traditional programs from Job Agencies. Increased levels of wellbeing, self-esteem and confidence were found, as well as

soft skills development (e.g. communication, self-control, determination, conflict resolution, drive, dedication or ability to fail or take risks).

In the following, you'll find an exemplary overview of the impact of the ArtE approach. A more elaborated description of the impact, you'll find in the chapter "Evaluation and possible Impact".



Promising evidence:

Exemplary overview in Germany and Italy

Projektfabrik in Germany has documented JobAct's results over the years. Among over 4.000 participants in Germany, the average placement rate into employment, education or training is 60%.

In Florence, "IMPULSO" the adaptation of the model by Vivaio per l'Intraprendenza, with young unemployed people (NEET), has achieved positive results. 12 months after its first edition, 86% of participants were active: 59% of them being employed and 27% back in education or training. Six months after the second edition of Impulso, 64% of participants were active: 48% of them employed and 16% back in education or training. Six months after the third edition (November 2020 to February 2021 during the Covid Pandemic), 34% of the participants were working, 34% either back to school, to training, in an internship or even self employed.

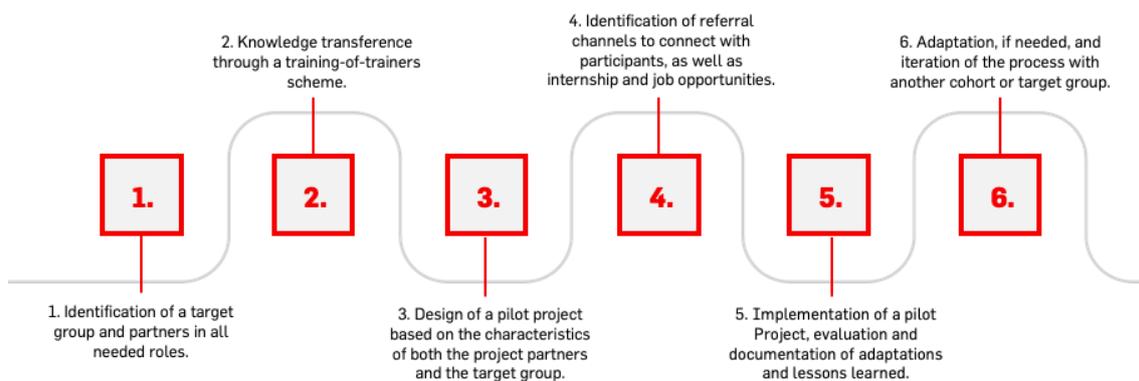
"Social Art for Inclusion" is another version of the programme by Vivaio per l'Intraprendenza, especially aimed at disadvantaged people recruited with the support of the social services, and mental services of the Municipalities of Prato and Sesto Fiorentino. In the first edition, 15 Italians and 15 young refugees under 18 from Africa, attended the training. The refugees improved their knowledge of Italian and were introduced into an integration programme. In the second edition, Vivaio worked with a group from 17 to 46 years old assisted by the social services of the Municipality of Prato. Out of 12 participants experiencing complex vulnerability situations, two were employed part-time, three engaged in internship positions, one in the civil service, one is self-employed and two are preparing for internships. In the third edition (October 2020) a group of 12 was recruited by the mental health services of the Florence North West Health Society, that certified the improvement in social inclusion, and in particular one attendant was hired full time in a cooperative.

1.5 Roadmap for implementation



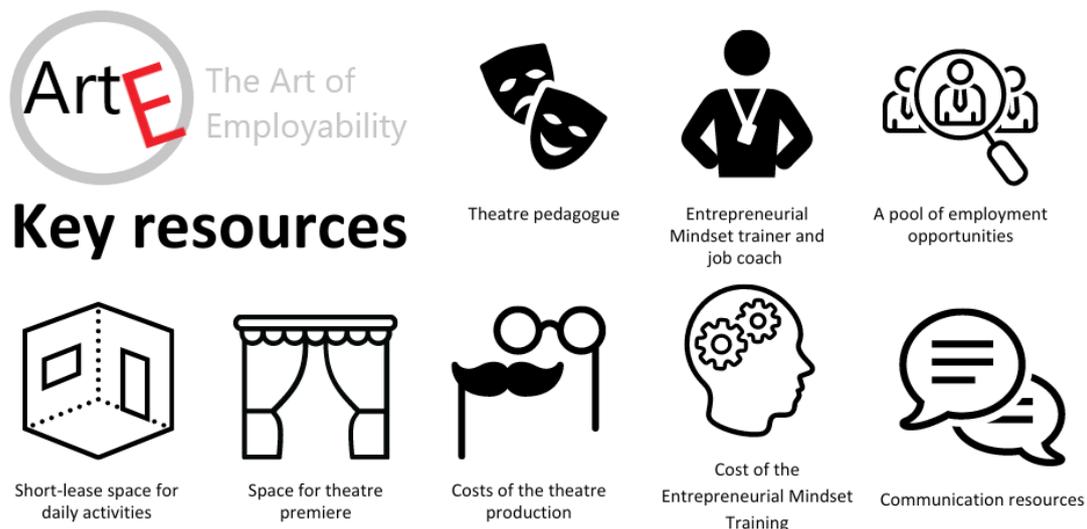
The following section aims to guide interested organisations in their first steps towards implementation, taking into account the resources and stakeholders that need to be in place for this purpose.

The figure below shows the different steps of the implementation of an ArtE pilot:



1.5.1 Key resources for a pilot experience

Implementing a pilot project of the ArtE model in a way faithful to the original, requires to have a set of resources in place (human and infrastructural backed by economical resources). It is not relevant what type of player provides these resources, but the combination of all of them enables the conditions needed for the model to work in a new location.



Theatre pedagogue



As the artistic part of the trainings is crucial for the concept, it is important to engage skilled professionals for this task. Experiences in other projects show that if the techniques are implemented by other professional profiles, it can lead to a decline in quality and impact. The theatre pedagogue must have an expertise in using art for social purposes with non-professionals with a possible difficult background. Ideally, this is found in the profession of a Social Artist, a combination of theatre trainer and social worker. In these types of projects, the focus does not lie on staging a perfect play but on facilitating the team working process and the personal growth of beneficiaries.

Whether he or she is a freelancer, external facilitator or a team member of a social organisation, the theatre pedagogue is the one in charge of the theatre training of the project, as well as the adaptation and artistic direction of the theatre play. In the first phase, this role involves working with the beneficiaries of the pilot project each week while identifying beneficiaries' improvement areas together with the Entrepreneurial Mindset coach, so that relevant challenges can be proposed to them. Thus, the key of this role is to reach the balance between staging a professional-quality play that the participants can be proud of and helping them realise and develop their latent potential.

It is also important that the theatre pedagogue participates, together with the Entrepreneurial Mindset coach, in tasks related to the programme design and evaluation. After the premiere, he or she may be required to continue the theatre work one day per week for the beneficiaries to keep the spirit and positive effects of the training.

Entrepreneurial Mindset trainer and job coach



The Entrepreneurial mindset training is an essential part of the model. The professional taking this role will team up with the theatre pedagogue to accompany beneficiaries all along the programme, one day a week during the first phase and five days a week in the second one. He or she has to be trained and experienced and must be able to take the lead in drafting and implementing an action plan with each participant. During the second phase, the Entrepreneurial Mindset trainer is in charge of communicating with beneficiaries and the internship or job placements for follow-up and support.

It is also important that the Entrepreneurial Mindset trainer participates in tasks related to the programme design and evaluation. In addition, the whole organisation from which this role is being delivered engages in facilitating beneficiaries' success through participant recruitment, case management, logistical support to the theatre production or job placement intermediation.

Entrepreneurial Mindset trainers

The spirit of Initiative training is more than preparation on how to run a business. It is about how to develop the entrepreneurial attitudes, skills and knowledge which, in short, should enable a student to **'turn ideas into action'**.

Trainers cannot teach how to be entrepreneurial without being entrepreneurial themselves.

Entrepreneurial competences require **active methods of engaging** students to release their creativity and innovation.

Entrepreneurial competency and skills can be acquired or built only **through hands-on, real life learning experiences**.

Entrepreneurial skills can be taught across all subjects, but it can also function as a separate subject.

Spirit of Initiative training should focus on ‘intrapreneurs’ as well as entrepreneurs, in light of the fact that most students will use entrepreneurial skills first to bring themselves in a good position in the labour market and second as employees within companies or public institutions.

To be a good Entrepreneurial Mindset trainer, the following skills are advisable:

a) Project management skills

The essence of entrepreneurship education lies in the development and management of a project by the students.

Teachers need the skills to support students throughout the whole process which includes:

- planning and processing the project (establish the objectives, identify specific needs and modalities to develop it, etc.);
- anticipate students’ needs at each stage of the project;
- establish individual aims and objectives during the project;
- carry out the final evaluation.

b) Pedagogical skills

Emphasis is placed on didactic approaches that encourage learning:

- by acting;
- exchanging;
- experimenting;
- risking and making “positive” mistakes and resolving the problems in a creative way;
- providing feedback through social interaction;
- **dramatizing and acting out a role;**
- exploring **role models** as well as interacting with the with the external world/world of work.

All this implies that the trainer finds himself suggesting and guiding students rather than giving them instructions; asking “open” questions that do not necessarily lead to a single response. He is learning together with the students, helping them to resolve conflicts and difficulties that may arise, as well as to persuade students to deal with situations in which their initial impulse may be to

escape instead of facing them³.

c) Personal skills

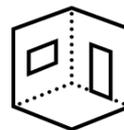
Much of the success of the facilitation process depends on a range of **communicative skills**, including **active listening**, the **ability to negotiate** and to **collaborate in teams** with other colleagues, drama teachers, social workers, to create a **learning environment** in which the students can open up and be frank and feel confident and secure.

A pool of employment opportunities



Regardless of the type of organization in which the program is embedded, it is essential to count on a variety of networks acting as connections to employment and learning opportunities in a work-related environment. The main ingredient for success in the second phase is to find a suitable opportunity for each participant to put their learnings into practice, according to their wishes and needs.

Short-lease space for daily activities



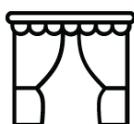
Daily activities in the first phase of the project, as well as weekly sessions in the second one, need to take place in a suitable space for a group of up to 20 beneficiaries and 2-3 trainers. The space has to fulfil certain demands: 150-200 square meters at least, with a suitable flooring and containing as little furniture as possible. Beneficiaries need to have space for movement and to be able to do their exercises in an appropriate environment that fosters creativity and does not block development by needing too much attention because of insufficient suitability.

³ Education comes from the Latin e-duce and means, literally, draw out. Therefore, to educate means to draw from the subject (the participant) what is already inherent in him, and the trainer must only act as a guide without interfering with advice, orders or prohibitions. Instruction, on the other hand, means “inserting” within the subject (the participant) certain notions such as, for example, concepts, processes or something else since it can increase knowledge; everything comes from the trainer himself, and the participant is, therefore, passive.

Also, the room needs to provide a working environment free from outside noise and disturbance. During the time of the training the room cannot be used for other purposes.

The weekly coaching session requires another space equipped with laptops for socio-occupational orientation activities.

Space for theatre premiere



Performing on stage is always a big step for the unemployed people and helps to build up self-esteem to a great deal. A special room to stage the theatre play would also attract a wider audience and contribute to the public image of the project. Therefore, it is important that the premiere is at a special place with a matching atmosphere, fitted for this purpose. The room needs a stage with a certain size, seats for the audience, a lighting system, sound technology, cloakrooms and toilets. In addition, it has to meet certain security requirements for this kind of events.

Costs of the theatre production



To enable a quality production with non-professional actors, the beneficiaries have to be separated from their daily life. This can be achieved through different aspects of the production: the room creates a magic space and immerses the actors in it; the costumes, requisites and make-up can help beneficiaries to take on their role and perform better. These tools are absolutely necessary to enhance the theatre work, at the same time raising the impact on the audience.

Material and Resources of the Entrepreneurial Mindset Training



In order to conduct an Entrepreneurial Mindset Training, you first need at least one large room, or two rooms if you have a large group. These should be equipped with a whiteboard or blackboard, a flip chart, a projector, a good sound system and stable Internet/W-Lan. Of course, you also need tables and chairs, which can be arranged in groups or as individual tables.

For the exercises and especially for the prototyping you need the following materials: pens, cards, pins, staplers, plastic glasses, Lego, strings, scissors, dough, post-its in every size, rulers, straws, paper for packaging (5 meters up to 8 meters), folding rule, newspaper, spaghetti, marshmallows.

Ideally, you should pack a small trolley to carry these things in.

Also, a number of portable computers for job coaching and business creating are needed. If the beneficiaries do not have laptops, it is possible to rent them specially for this purpose. The laptops should have a word editor, power point and internet access and be able to print. Therefore, a portable printer is also needed for an EM training. This can also be rented extra for this purpose.

If the budget allows it, it is very nice if a goodie bag can be packed for each participant. This shows the beneficiaries that they are not just taking part in any training, but in a special one, and the team feeling is increased in this way. In the goodie bag can be for example: notebook/calendar, pencil, a t-shirt, buttons, post-its, a USB-stick etc.

Communication resources



Some of the milestones of the project need to be supported by communication efforts. The première of the theatre play is the clearest example: flyers and posters are important for dissemination purposes, and a quality audiovisual record helps illustrate the work done during the first phase.

Besides, community management tasks at initial stages can help promote the program among potential beneficiaries, and having them involved in generating contents for social networks or for a project blog⁴ can also help develop certain skills.

1.5.2 Key roles

Adapting existing social innovations requires a minimum initial support from experienced organisations to ensure that the resulting implementation is faithful enough to deliver the expected impacts. Projektfabrik and its European partners can support others in adopting the ArtE approach.

⁴ See ArtEs project blog: <https://arte.projektfabrik.org/blog/>

Service providers

The role of a service provider is to facilitate the intervention framework in which beneficiaries' accompaniment will take place. Thus, it needs one or more organisations (job centres or educational institutions among others) adopting the methodology in their portfolio.

The programme is delivered through their local team, mainly made up of professionals from the social field. In case the profiles of the theatre pedagogue and the Entrepreneurial Mindset trainer are not integrated in the internal structure of a service provider, an external professional or specialised service provider organisation must get involved.

Institutional framework

Other public or private organisations working with unemployed people (employment consortia, public job centres, educational institutions or social services, among others) can have a critical role when it comes to scaling the approach. Beyond acting as referral channels or making connections with potential employers, their programmes provide a suitable framework in which art can be integrated as an innovative educational principle to improve existing socio-labour inclusion practices, thus reaching wider population groups.





Local facilitators

Interactions with a range of other stakeholders are helpful for the local integration of the programme and its positive results. For instance, municipal or communal spaces can be used for the theatre work or the première; foundations can provide funding to cover learning and experimentation costs; or social organisations can use their strong links and knowledge on the needs of citizens to motivate unemployed people to engage.

Local companies or entrepreneurs can also play a role during the programme, providing job or internship opportunities, presenting business cases to be solved by beneficiaries, organising workshops to help beneficiaries prepare interviews or delivering speeches on specific topics.

Knowledge transferor

Adapting existing social innovations requires a minimum initial support from experienced organisations to ensure that the resulting implementation is faithful enough to deliver the expected impacts. Projektfabrik and its European partners can support others in adopting the ArtE approach.

1.6 Knowledge transfer model

Knowledge transfer on the ArtE approach is based on two main pillars: (1) documented and sistematised learnings, and (2) the Train the Trainer approach.

1. One of the aims of the ArtE project was to document and systematise its learnings and an effective support model. For this reason, there is:

- this **Vademecum**, which is intended to serve as a practical implementation tool,
- the **project blog**, which intensively documents the course of ArtE pilot projects in a “hands-on” way,
- **articles and presentations** on the scientific monitoring of ArtE,
- and the already **existing toolset** from the previous project JobAct Europe, which offers an intensive insight into Social Art, social artists and tools for using Social Art.

2. Approaching the use of art as an educational principle requires an experiential element that can only be taught in-person. This is the reason why the transference scheme for the ArtE model should be accompanied by a **Train the Trainer (TtT) activity**.

The TtT approach consists of a full-time course, led by ArtE partners and aimed at transferring its principles to a local team. Professionals from different fields (artists, pedagogues and job coaches) need to take part of the training so as to be able to design and run a local project afterwards. Once the training is complete, ArtE partners can support the local team through meetings or visits alongside the pilot project implementation.

For ArtE partners, knowledge transfer is fundamentally about supporting practitioners leading processes and exchanging learnings. For this reason, ArtE partners are developing a community of practice where discussions, experimentation and experiences are shared, with the aim of strengthening capacity building to systemic change.

For those interested in implementing and learning from the ArtE approach, we invite to be in touch with the ArtE partners through the project website: <https://arte.projektfabrik.org/>



2. Definition of Entrepreneurial Mindset



In order to understand what the ArtE project intends to achieve, we have to start from the definition of “Entrepreneurial Mindset”

- ***Entrepreneurial mindset refers to a specific state of mind which orientates human conduct towards entrepreneurial activities and outcomes. Individuals with entrepreneurial mindsets are often drawn to opportunities, innovation and new value creation.***
- ***Characteristics include the ability to take calculated risks and accept the realities of change and uncertainty.***

[Alain Fayolle 2012, Financial Times Lexicon]

The entrepreneurial mindset or spirit must not be confused with the concept of “entrepreneurship”, that is to say “the activity of setting up a business or businesses, taking on financial risks in the hope of profit”.

When designing a training activity addressing long term unemployed, young NEETs or women in need, the ArtE approach focuses on the state of mind of the beneficiaries, using the artistic approach to create opportunities, situations, experience that help develop a positive attitude, self-esteem and the perception that change can happen.

Entrepreneurial competence refers to the capacity to act upon opportunities and ideas, and to transform them into values for others. It is founded upon creativity, critical thinking and problem solving, taking initiative and perseverance and the ability to work collaboratively in order to plan and manage projects that are of cultural, social or financial value.

Attitudes

An entrepreneurial attitude is characterised by a sense of initiative and agency, pro-activity, being forward-looking, courage and perseverance in achieving objectives. It includes a desire to motivate others and value their ideas, empathy and taking care of people and the world, and accepting responsibility taking ethical approaches throughout the process.

Entrepreneurial Mindset as a competence applies to all spheres of life. It enables citizens to nurture their **personal development**, to actively **contribute to social development**, to enter the **job market** as employee or as self-employed, and to **start-up** or scale-up ventures which may have a cultural, social or commercial motive.

2.1 Critical elements of traditional Entrepreneurial Mindset training

Entrepreneurship is often touted as the silver bullet for youth employment challenge. If we can strengthen self-employment and small businesses, they will create jobs, and more young people will find dignified work. The problem is that most entrepreneurship training is failing. That doesn't mean we should give up. But it does mean a different approach is required.

Some of the reasons why other present approaches do not work:

- teaching methods are traditional, focused on the hard skills and not considering the “entrepreneurial role” it embodies
- coaches & trainers might have only a “theoretical” knowledge of the business environment;

- entrepreneurs are not sufficiently involved. Experienced entrepreneurs are valid effective / helpful mentors to new start uppers, to pass down their experience.
- the practical element is missing; most of the training is theoretical.
- “entrepreneurship” is not linked to specific business sectors.

Most training focuses on hard skills taught in a traditional classroom environment, while the ArtE approach works on the personal motivation and takes care of framing the level of risk the participant has to bear, allowing the participants to imagine themselves as the new more entrepreneurial person they want to become.

2.2 Drive and motivation for unemployed to become more entrepreneurial and for further development

Entrepreneurial Mindset as a competence applies to all spheres of life.

It enables citizens to nurture their **personal development**, to actively contribute to **social development**, to enter the **job market** as employee or as self-employed, and to **start-up** or scale-up ventures which may have a cultural, social or commercial motive.

When training for Entrepreneurial Mindset, it is particularly important to focus on the personality of the beneficiary. This type of education should promote creativity, initiative, risk-taking and other characteristics and skills that generally form the basis of entrepreneurship. With regard to operational skills, a distinction needs to be made between general entrepreneurial skills that each individual should acquire and those specifically needed for social or business entrepreneurship (e.g. starting a business).

Common objectives that are of interest and address **all trainees** are for example:

- taking advantage of opportunities;
- to further develop an idea to make it into a product or service;

- to have the courage to tackle problems and solve them;
- networking with other trainees;
- accept the consequences of their choices;
- consider self-employment as a valid professional choice;
- manage resources and money responsibly;
- understand the way organisations operate in society.

For trainees who will start their own activity once they have finished their training, there will be more specific skills such as:

- being able to draw up a business plan;
- know the administrative procedures for starting a business;
- have knowledge of accounting, commercial law and tax law;
- be aware of business ethics and social responsibility;
- acquire a full understanding of market mechanisms;
- be familiar with sales techniques.



3. The link between Entrepreneurial Mindset and Social Art



Why do we combine entrepreneurial mindset training with Social Art?

To develop the entrepreneurial spirit of the trainees, we start from the scheme of competences outlined by Spencer & Spencer⁵.

According to this model, the system of professional and entrepreneurial “competences” is structured in 5 levels:

Two visible levels

Knowledge: of disciplines or specific topics, information possessed in a certain field related to issues, facts, data and procedures (knowing)

- Technical knowledge
- Work experience
- Contextual knowledge

Skills: cognitive abilities required to perform a certain task or solve a problem (knowing how to do)

- Critical analysis & problem solving skills
- Communication skills
- Conceptualisation and abstraction skills
- Management skills

And three invisible levels

Self-concept: mental schemes, values, beliefs, evaluations of oneself and one’s role, (self-esteem) (knowing how to be)

- Walk in the middle ground
- Manage ambiguity
- Be visionary

Traits: characteristics, physical and mental propensities, dispositions to behave in a certain way in a given situation (reaction times, initiative), styles, attitudes

- Be creative
- Be open minded
- Be energetic, be quick

Motives: inner drives that induce a person to act

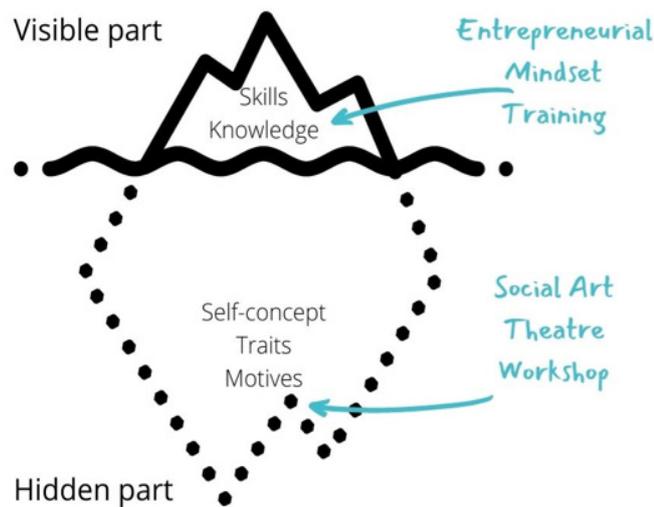
- Be passionate
- Be resilient
- Be able to stand the risk

Entrepreneurship Training succeeds in developing the emerging part of competences: skills and knowledge, i.e. “knowing” and “knowing how to do”.

But to trigger a process of change and move from “knowing how to do” to “knowing how to be”, to turn on the desire for self-realisation of the trainees, it is necessary to intervene in depth to change the trainees’ self-image, predispositions and above all their most personal motivations.

Social Art and theatre approach combined with Entrepreneurial Mindset training can create another reality, make the invisible visible and set in motion in the trainee a process of identification with an ‘other’ character.

⁵ *Competence at Work. Models for Superior Performance (1993), by Lyle Spencer e Signe M. Spencer*



Fake it till you make it!
You first need to act as an entrepreneur,
before you can be an entrepreneur.

ArtE's approach relies on this mechanism. During the Theatre workshop the trainee playing the character in the play behaves "as if..." and wears the shoes. This process helps him when planning to self-employ or starting a business, he has to "take on the role" of a more enterprising and more autonomous, more entrepreneurial person he/she is in reality. Acting "as if..." helps him/her become that person.

However, we must be clear and say that ArtE is not a theatre course. The theatre workshop phase is not limited to work on the body, on the voice. These exercises are certainly useful for trainees to gain awareness, confidence and higher self-esteem, but they are only one part of the method. They open new possibilities, new opportunities, new universes to explore. They prepare beneficiaries to learn actively and not passively the hard skills of entrepreneurship.

And why is Social Art so powerful?

Social Art is based on the Joseph Beuys⁶ "extended

⁶ Conference "Jeder Mensch ist ein Künstler - Auf dem Weg zur Freiheitsgestalt des sozialen Organismus" in Achberg, Germany, 1978

definition of art". Some of his ideas exposed in class discussion and in his art-making included free art education for all, the discovery of creativity in everyday life, and the belief that **"everyone [is] an artist."**

The principle behind Social Art is the dissolution of hierarchies in order to initiate positive change in beneficiaries, dissolving the boundaries between stage and audience.

By using works of classical drama and myth in this process, art is opened up to two distinct audiences: the artists and the public.

By engaging in the artistic process and the première, the trainees experience empowerment. Empowerment means that the beneficiaries are empowered to recognise and solve their own problems - in short, to be able to overcome issues related to their experiences and actively shape their lives according to their desires.

Artistic expressions can thus create a space in which difficulties can be overcome, solutions to problems can be found, alternative roles can be experienced and new sides of oneself can be discovered, protected from the dangers of failure.

Beneficiaries can have new experiences, change their perspective, identify unfavourable behavioural routines and initiate change (Bodenmüller 2004, P. 20). Working together on an artistic project

promotes self-reflection, solidarity, teamwork, creativity and pride in creating something of high quality.

Both the artistic process and the première contribute to the development of all the people involved.

The staging of the play in front of a public, enables a successful experience that is important for strengthening self-esteem, which is otherwise often lacking in people who, for example, are unemployed.

Creativity and confidence are essential prerequisites for being able to find a job after a long period of unemployment, to start a business or go back to training.

It is also essential to change the perception of others and overcome stigma through artistic performance. Artistic work can become a kind of 'lobbying for those affected' (Bodenmüller 2004, P. 22).

Social art is effective because it allows to know and experience reality through the body and the emotions, in a non-rational way. ArtE therefore uses the empowerment provided by the theatre workshop to support the process of change and personal growth.

The following table shows how the artistic process and the Entrepreneurial Mindset training intertwine in creating the required skills in the trainees:

Artistic process		Entrepreneurial Mindset
<p>Warm up exercises: tuning the instruments. Working on body movements and voice serves the trainees to train their acting tools and at the same time to evaluate themselves. Most importantly, it experiments with their limits and drives them out of their comfort zone.</p>	<p>Self-assessment</p> <p>Talents Skills Knowledge Experiences</p>	<p>Positioning Working on individual biography Drawing personal time line Writing CV Network Map</p>
<p>Warm up group exercises: physical interaction, silent dialogue, vocal circle. All exercises develop empathy and create an atmosphere of shared trust.</p>	<p>Empowerment Communication Empathy Trust</p>	<p>Work in couples and in small groups Empathy and shared trust created in the theatre work favour the group work performance.</p>
<p>Reading of the text Staging a play means making a thorough reading of the text, first individually and then in group</p>	<p>Reading the (con)-text</p>	<p>Job Market and Market Analysis Reading, interpreting and understanding the context in which the trainee wants to be included.</p>

3. The link between Entrepreneurial Mindset and Social Art

Artistic process		Entrepreneurial Mindset
<p>In-depth reading of the dramatic text is needed to make an analysis of the plot, of the relationships between the characters and their motivations, of the themes that emerge from the pages and resonate in the trainees' experience.</p> <p>With this process the trainees put themselves in the shoes of the character, and this is analogous to the process they do when analysing the market during the entrepreneurial mindset workshop: they put themselves in the shoes of the client.</p>		<p>What are the rules, the connections, the boundaries, the limits to be overcome and the opportunities to leverage?</p> <p>The process is meant for the trainees to find their opportunity, the job or the business idea that could be helpful and solve a problem.</p> <p>Using the Value Proposition Canvas they study their "client" just like they studied "the character" to interpret in the play.</p>
<p>Adaptation and new version The creative divergent action. Exploring all possible versions of the "story", the possible dramaturgic choices that can be taken by the artist stimulated by the drama teachers and artistic director.</p>	<p>Generating Ideas</p>	<p>Design thinking & Prototyping in the EM corresponds to the creation of the many different possibilities of providing a solution for a need or a problem of the "client"</p>
<p>Auditioning for a role and casting is a sensitive process of matching the "competencies" of each trainee.</p>	<p>Humans</p>	<p>Building effective teams for problem solving. The team is based on the first of all on skills and knowledge needed for the purpose of the project, but also on the "human qualities" of the people involved.</p>
<p>Tolerate ambiguity The artist walks the fine line between reality and imagination.</p> <p>They must continuously strengthen the capability of being both themselves and the character, the ability to tolerate ambiguity and be able to take care of chaos and order at the same time.</p>	<p>Risk taking</p>	<p>Ability to assume the entrepreneurial risk The set of competences connected with the Entrepreneurial Mindset are characteristic valued qualities in all fields of life, private and public.</p> <p>The distinctive feature of the entrepreneurship profile lies in the ability to assume the risk inherent in self-employment and business start up.</p>

Artistic process		Entrepreneurial Mindset
<p>Dramaturgy Dramaturgy concerns the whole process of artistic creation, from text adaptation, to casting, set design, costumes, choreography, music, etc. The purpose is to govern the flow and rhythm: the connections in time and space, building the climax and dissolving it, choosing plot junctures, etc.</p>	<p>Project Planning</p>	<p>Business Model Canvas and Business Plan The representation of the key elements of a professional project or business idea: What you want to do; whom do you do it for; how do you do it? (activities and resources) The purpose is to focus on consistency among the different elements: to identify inconsistencies and correct them, to establish priorities and the time and manner in which objectives are to be achieved.</p>
<p>Improvisation the performance in front of the audience is different from the written text, each play is a moment in itself. Thanks to the empathy and atmosphere of trust created, the “actors” on stage are able to improvise in the face of any unforeseen event. The unexpected on stage does not exist, in the sense that art is the unexpected in itself, and it is exactly this uncertainty that has to be accepted as it represents the potential of transformation of the individual.</p>	<p>Management of the Unexpected</p>	<p>Resilience and anti-fragility The combination of skills and knowledge offered by the training course aims to support beneficiaries in developing a resilient and anti-fragile plan. Through LEAN design, i.e. a permanent cycle of prototyping, testing and redesigning, plans are flexible and adaptable to changing situations.</p>

The staging of the play in front of a public, enables a successful experience that is important for strengthening self-esteem, which is otherwise often lacking in people who, for example, are unemployed.

Creativity and confidence are essential prerequisites for being able to find a job after a long period of unemployment, to start a business or go back to training.

It is also essential to change the perception of others and overcome stigma through artistic performance. Artistic work can become a kind of ‘lobbying for those affected’ (Bodenmüller 2004, P. 22).

4. The Tools

The Entrepreneurial Mindset Training makes use of all the tools and methodologies based on “problem solving” and “action learning”⁷. The whole course is a continuous decision making process in which trainees gain greater self-awareness and control over the options they can choose from to become more autonomous and motivated.

The toolbox available to trainers is very rich and can be “adapted” to the target group, to their needs and their skills, the approach and the progress of the process.

From the toolbox we chose 9 tools that punctuate 4 stages of the development path towards autonomy and work, from idea to plan.

1) Self-assessment. Who am I?

In this phase, the trainees are guided make a profound analysis of their potentials, weaknesses, desires and objectives. They also try to understand what can be the safety network that they can activate to carry out their projects.

⁷ *Action learning is an approach to problem solving. It involves taking action and reflecting upon the results. This helps to improve the problem-solving process as well as to simplify the solutions developed by the team. The theory of action learning and its epistemological position were originally developed by Reg Revans, who applied the method to support organizational and business development initiatives and improve on problem solving efforts. Confucius once said, “I hear and I forget; I see and I remember; I do and I understand,” and action learning is a cycle of doing and reflecting.(Wikipedia)*

The Wheel of Life allows us to focus on our priorities and how we are “satisfied” with how we are taking care of our balance.



The **SWOT matrix** allows to weigh our strengths and weaknesses. At the same time, we can outline the events and trends that play in our favour and can be opportunities to ride, or on the contrary those that can be a threat to our projects. Knowing these elements allows trainees to read the context trying to be objective

The **Network MAP** is the tool that introduces the awareness that for any project it is necessary to “collaborate” and be strengthened by the help of others. The laboratory dedicated to the construction of the network, transversal to the whole path and a work in progress for life, is the turning point in which the trainees realize the unavoidability of relationships for any life project.

2) Context Analysis. How can I contribute?

How do I find my purpose? How do I fit? To know one’s role in the community, to understand how to interact in the context is the focus of this phase. At this stage trainees turn the analysis outwards, to the study of their interlocutors, of the people who may need their work, their skills.

The two instruments, Empathy Map and Value Proposition Canvas, are closely linked to the laboratory dedicated to Design Thinking, because they prepare the analysis and active listening of the “other from me” (customer) and help to define what can be the contribution that the participant can make.

First step towards inclusion: the participant identifies his own value and the contribution he/she can bring.

3) Ideas Generation. Eureka!

If what you have done so far has not led to any results, you need to change strategy. To change you have to be creative and find alternative ways.

Creativity is a gift that can be trained and strengthened, above all we can find heuristics that help us to be creative “always”, even when we are stuck.

S.C.A.M.P.E.R. is a guided brainstorming technique that comes to the aid of less creative people. Following the directions is reassuring and helps to understand that creativity is not a struck that tears the sky and disappears, creativity is fatigue (you have to try to answer all the questions and try all the combinations) and rewards people who have enough knowledge and ideas to connect together.

Design thinking is not a tool but a process that combines design practices with project planning. The crucial element in the workshop dedicated to design thinking is given by the ability to “empathize” with the subject of our project, to investigate the needs and desires (through the Empathic Map) and the quick pace of the steps, which tests the ability to be not only effective but also efficient.⁸

In the workshop this is strictly connected to the **Continuous Prototyping** design method where quick and dirty prototypes are created to give body to an idea or a thought. These do not have to be finished or perfect, but merely indicative enough of the idea. This is very effective when working closely with the community or users.

Feedback from users can be quickly gathered by testing the prototype. Iteration and thinking by iterating then becomes a steady process, a continual cycle of design and evaluation.

⁸ Based on Pareto's Law or Principle, stating that 80% of the effects come from 20% of the causes, if the team collaborates with 20% of effort 80% of the results can be achieved

This process is particularly effective with target groups with low education or language skills as it bypasses the verbal communication barriers and allows everybody to create a concrete object using all types of props, from expensive LEGO bricks to used paper boxes, pins and string.

4) Implementing. I have a plan!

After the divergent and creative phase, it is time to start the convergent phase, in which we act out our choices and draw a path to achieve the goals we have set ourselves.

The **Business Model Canvas** is the first tool specifically dedicated to training for those who have a more structured project of self-employment or business. There is also a “Personal Business Model Canvas” version that can be used for less entrepreneurial type of project. The competence put to the test is not only a knowledge of the different components of an entrepreneurial venture, but above all the ability to see how the different elements are connected with each other and how they influence each other. The purpose of the exercise is to organize all the elements in a “coherent” and “collaborative” way.

The **Action Plan** tool allows trainees to have a pragmatic agenda to know what to do the first day and the other days after the end of the project. It allows trainers and tutors to monitor whether the participant actually continued in the project outlined.

Plan of the TOOLS

Self Assessment

- **Wheel of life**
- **S.W.O.T. Analysis**
- **Network**

Context Analysis

- **Value Proposition Canvas**
- **Empathy Map**

Generating ideas

- **S.C.A.M.P.E.R. Brainstorming Technique**
- **Design Thinking & Prototyping**

Implementing

- **Business Model Canvas**
- **Action Plan**

4.1 Self-Assessment

To know my destination, I must first know where I am starting from. The self-positioning phase allows to establish one or more objectives and to draw the route to reach them. This first step is for trainers to learn more about the beneficiaries and on how they interact with the group, with the trainers and how they position themselves in relation to the training objectives.

These tools belong to the trainees. They are collected in a personal Portfolio and can be used to remind the beneficiaries, at the end of the course, who they were at the beginning and thus measure the changes they underwent.



4.1.1 Wheel of life

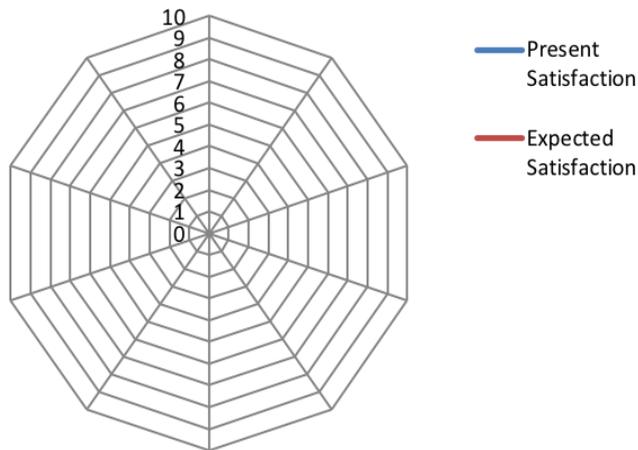
Wheel of Life

The balance of life wheel is a perfect way to identify which areas in the life of your beneficiaries are off balance. It usually consists of 8-10 categories that are important for a satisfying and successful life. It helps to identify how much time they spend on a certain category of their lives and how satisfied they are with that area.

What for and When to use it

The wheel of life creates some sort of self-reflection that allows trainees to find out what to change in a certain part of their life in order to become happier and more successful.

They also learn to set priorities.



How to use it

The wheel of life assessment comprises a pie chart where each slice represents a category that is important for the beneficiary.

If you'd like to create your own Wheel of Life right now:

1. Identify the primary Areas of Focus in your life. The key is to determine the areas that are most important to you
2. Rank how you're satisfied in each Area from 1 to 10, where 10 is excellent and achieving mastery, and 1 is you couldn't be doing any worse.
3. Determine two or three actions you can take to make improvements in the Areas that you're weakest in (and ideally, do the same for all your Areas)

Health	People	Growth	Wealth
Physical Wellbeing	Family & Friends	Growth & Learning	Business & Career
Emotional Wellbeing	Love & Partnership	Productivity & Performance (in school, at work)	Wealth & Lifestyle
	Colleagues		

We all tend to have certain areas we're more proficient in and we all have a tendency to spend time in these areas, neglecting our areas of weakness. The Wheel of Life exercise brings these discrepancies to your conscious mind.

The exercise can be divided into 2 phases, a first reflection on the state of the art and, after a thorough debriefing, a second reflection on how the trainee would like to change it.

Important requirements

Individual exercise which may be accompanied by the trainer.

Make sure you have enough time for an essential moment of debriefing at the end of the exercise, in group or individually, in which the person is asked to reflect on the choices made and how he/she intends to act on them in the course of the training.

The sheet is part of the portfolio that remains to the participant and will serve as a guide even after the end of the training.

Link with theatre laboratory

The first couple of weeks of theatre work also constitutes a space for self-knowledge in relation to the new context.

What am I good at? What can I bring to the group? Is there something I am afraid of? What am I capable to do or willing to do? How do others see me?

Perception of one's own abilities through practicing art is the starting point of Social Art.

Basic building exercises for theatre include exercises in which body, soul and spirit are perceived simultaneously. The human being consists of cognitive intelligence as well as emotional intelligence and innate physical abilities. The first perception and concentration and recognition of these abilities is the starting point for an artistic work. Who am I? What do I want to do and what do I need to do it?

In particular warm up exercise of Push and Response allows one to work on the search for balance in relation to others. The exercise in pairs consists in taking each other's hands and initiating a silent dialogue in which each trainee guides or follows the action of the other. The goal is empathy and active listening to the other, but above all the search for balance, the measurement of their strengths and the awareness of choosing priorities: when to drive and when to let go and be guided. Just as the wheel of life allows one to define one's priorities and the conflicting forces acting on the person.

4.1.2 SWOT Analysis

<p>SWOT ANALYSIS</p> <p>SWOT analysis is a strategic planning tool used to assess strengths, weaknesses, opportunities and threats of a project or business or any other situation where an organization or individual has to make a decision to achieve a goal.</p>		<p>What for and When to use it</p> <p>It is used at the initial stage of the journey and whenever the trainee has to make choices to evaluate the context. Particularly important to clarify the difference between strengths and weaknesses that the individual can control and modify and the external elements that they do not directly control but that they must take into account.</p>
<p>Strengths</p> <p>What do you do well? What unique resources can you draw on? What do others see as your strengths?</p>	<p>Weaknesses</p> <p>What could you improve? Where do you have fewer resources than others? What are others likely to see as weaknesses?</p>	<p>How to use it</p> <p>Individual exercise guided by the trainer that first of all focuses on the internal factors. The trainer will ask beneficiaries to reflect on their strengths: knowledge, skills, experiences, contacts, tools, etc. Next, beneficiaries will be asked to list their weaknesses, their shortcomings. Once this phase is completed, they will reflect on how to act to reduce the shortcomings and, above all, how to leverage their positive qualities. The same process applies to external factors that may favour or threaten the success of the trainees' personal project. Here, too, the aim is to lead beneficiaries to reflect on how to prevent risk factors and, on the other hand, to take advantage of the factors of success. At the end of the exercise each participant should have a clearer picture of forces at stake and a first draft of a possible strategy. Finally, starting from the single SWOT matrices, the trainees can be asked to elaborate a MACRO SWOT relative to the whole group in order to show how the force of the group can make up for the single lacks.</p>
<p>Opportunities</p> <p>What good opportunities are open to you? What trends could you take advantage of? Looking at your strengths, how can you turn these into opportunities?</p>	<p>Threats</p> <p>What trends could harm you? What are other people in your situation doing? Looking at your weaknesses, what threats do these expose you to?</p>	

Important requirements

Individual exercise which may be accompanied by the trainer.

Make sure you have enough time for an essential moment of debriefing at the end of the exercise, in group or individually, in which the person is asked to reflect on the choices made and how he/she intends to act on them in the course of the training.

The sheet is part of the portfolio that remains to the participant and will serve as a guide even after the end of the training.

Link with theatre laboratory

With this tool we are still in the preparatory phase, and we find a link with the Social Art warm up work on body and voice, that allows the trainees to “measure themselves” in space and time and in relationship with the others.

This preparatory phase serves to expand the limits of the comfort zone.

4.1.3 Network

<p><i>NETWORK: the Map of Your Acquaintances</i></p> <p>The main negative state of mind that we combat through training is isolation and loneliness. The compilation of the “network of relationships map” makes it clear that the person is not alone, that there is a network around them that needs to be activated. The tool transforms a list of names into a concrete plan of ‘actions’ to be put into practice to make the network ‘active’.</p>				<p><i>What for and When to use it</i></p> <p>Entrepreneurial spirit starts with an awareness of interdependence. We are effective to the extent that we develop a network of relationships and an effective team. The ‘Network’ tool helps to focus and map our active and potential relationships that can be useful for developing personal and professional action plans. It can be used in the early stage of the workshop and is part of the tool box trainees will use also after the training.</p>			
<p><i>Who</i></p> <p>Names and Surnames and roles of people who could be useful to you - addresses and contact numbers</p>	<p><i>Contact</i></p>			<p><i>How to use it</i></p> <p>The Map of Acquaintances is a very simple but valuable tool for taking a snapshot of the state of the art of one’s active (and potential) relationships that could be useful for developing one’s personal and professional paths. The key word this tool focuses on is ‘concreteness’: it helps to increase awareness of one’s social capital and its value and stimulates a proactive attitude in managing relationships. The ‘Network’ tool includes a session in which trainees are stimulated to draw up an initial list of contacts. These can contribute and facilitate the achievement of the steps related to their objective. Trainees will have to define in particular the ways and times within which they will activate the contact, therefore they are urged to plan and manage an agenda, which is part of their Action Plan. It is a tool that can be constantly updated, it helps to define one’s positioning, interconnections, reputation growth. In order to be effective, it is a responsibility of the trainers to control that the participant is implementing the list and also carrying out the plan.</p>			
	<p><i>Why</i></p>	<p><i>How</i></p>	<p><i>When</i></p>				

Important requirements

Individual exercise which may be accompanied by the trainer.

Make sure you have enough time for an essential moment of debriefing at the end of the exercise, in group or individually, in which the person is asked to reflect on the choices made and how he/she intends to act on them in the course of the training.

The sheet is part of the portfolio that remains to the participant and will serve as a guide even after the end of the training.

Link with theatre laboratory

When casting trainees for a role, Social Art replicates the construction of the work of the project team.

Each character has a function and the interweaving relationships allow the plot to progress. In Social Art the casting is a two ways process: the trainees choose the role and are chosen. Their work to match to the role allows them to reflect on what it means to be "in the part" and what could make someone more effective or more credible.

Social Art is a community project.

Like a theatre ensemble, or better still an orchestra, where everyone is in tune with each other and can only come into play together, art works in the community.

It is very important for the trainees to recognise where their place is and what their contribution is. What they create, but also what is only possible in interaction with others. When they are dependent on others and when is their solo.

4.2 Context Analysis

In this phase the attention of the trainees is turned to the outside, to the context. We are in search of problems to be solved, needs to be satisfied, desires to be fulfilled.

Whatever the desired goal, namely to find a job, create your own job or business, go back to study or attend a training course you need to listen to “the other” to understand how you can be useful, what is your place, what value you can bring to the community.

At this stage, the elements related to strict entrepreneurship/business training are more evident and explicit.

The terminology used directly refers to the language of marketing and management and it is important that Entrepreneurial Mindset trainers have a thorough knowledge, possibly from within, of these topics.

Social inclusion through work or self-employment implies that trainees also acquire a better knowledge and awareness of the work and business environment, its rules and its glossary.

The two instruments chosen for this phase refer to the function of “market analysis”, and are strongly based on actively listening to the other (customer, user or consumer), empathy and identification. For this reason, the link with the Social Art workshop is strong in the phase of the study of the characters, their motivations and their actions.

Entrepreneurial Mindset trainers must be aware that social exclusion also triggers a process of self-exclusion on the part of those who are victims of it. Often they have lost the ability to read the context in which they move, and therefore to seize the opportunities that are offered to them. To be excluded means “worth nothing” to anyone. The exercise on the value proposition allows the trainees to “see” what contribution they can bring and then interrupt the negative spiral.



4.2.1 Empathy Map

Empathy Map

An empathy map is a visual tool used to gain insight into a user's perspective. Using one allows the participant to tap into a user's mind and gain their unique perspective. Empathy maps are great in all scenarios where you have to consider user feelings.

Though we might think we know a user, empathy mapping allows us to not only understand them but **identify with them**, too. The use of an empathy map helps understanding their needs, goals, motivations and desires and essentially pretend we are the target user.

What for and When to use it

Do you need to understand your future customer? The **"customer empathy map"** helps you:

- a) **Provide a basis for identifying the needs of the customer and opportunities for the project.** It is a tool for the synthesis of information on the customer through visualization of what she/he says, does, thinks and feels.
- b) Provides you with an **understanding of possible situations** arising from the context, behavior concerns and even the aspirations of the user.



How to use it

1. Describe what **the customer sees in her/his environment**. Think about her/his friends, what does the market already offer.
2. Describe **how the environment influences the customer** by asking questions like: What do friends say? What do influencers say? What does the boss say?
3. Describe **what the customer says and does**. How does she/he behave toward others? What is the customer's attitude in public? These questions will help you understand what the client is thinking and how she/he behaves in public.
4. Describe **how the customer thinks and feels** by understanding how her/his mind works. The following questions can help you to complete step 5. What does really matter for the customer? What are her/his major occupations? What keeps the customer awake at night?
5. What pains does the customer have? What are her/his frustrations and obstacles? Describe the difficulties **the customer is facing during this experience**.
6. What are the customers' gains? Describe the positive and promising attributes of the customer?

Important requirements

For this exercise it is necessary to collaborate with the local companies that can accommodate trainees for the internship period at the end of the project.

The enterprises can provide real business cases to solve.

We recommend making a first exercise using known cases asking the same beneficiaries to imagine when they are customers of products or services themselves and can more easily identify with the role.

Link with theatre laboratory

The Empathy Map corresponds to the study of the character in a play.

This matrix is used to identify the true need of our customers, their inner and outer environment, just as we try to analyse the inner motivation and drive of a character.

In reading the dramatic text, especially when it comes to classical texts, however distant in time, empathic analysis tries to answer the eternal question: why is this text still valid today? Why is it still talking to me, about me?

In the Social Art workshop, when reading the text to understand the character, their motivations, the environment in which they act, the trainees develop an empathic relationship.

In the entrepreneurial approach, the reading of the theatrical text becomes the reading of the context, it is our market analysis.

We put ourselves in the shoes of the character just as we put ourselves in the shoes of the client.

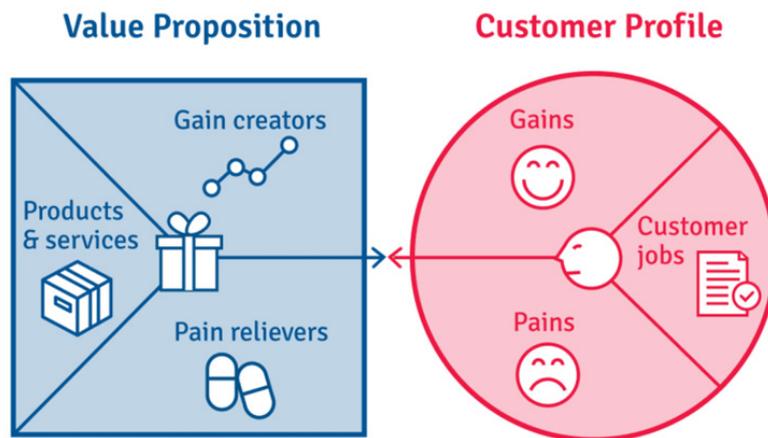
4.2.2 Value Proposition Canvas

Value Proposition Canvas

The Value Proposition Canvas was initially developed by Dr. Alexander Osterwalder as a framework to ensure that there is a fit between the product and market. It is a detailed view at the relationship between two parts of the Osterwalder's broader Business Model Canvas; customer segments and value propositions.

What for and When to use it

The Value Proposition Canvas is a tool which can help ensure that a product or service is positioned around what the customer **values and needs**. The Value Proposition Canvas can be used when there is need to refine an existing product or service offering or where a new offering is being developed from scratch.



How to use it

The Value Proposition Canvas is formed around two building blocks – customer profile and a company's value proposition.

Customer Profile

- Gains – the benefits which the customer expects and needs, what would delight customers and the things which may increase likelihood of adopting a value proposition.
- Pains – the negative experiences, emotions and risks that the customer experiences in the process of getting the job done.
- Customer jobs – the functional, social and emotional tasks customers are trying to perform, problems they are trying to solve and needs they wish to satisfy.

A customer profile should be created for each customer segment, as each segment has distinct gains, pains and jobs.

Value Map

- Gain creators – how the product or service creates customer gains and how it offers added value to the customer.
- Pain relievers – a description of exactly how the product or service alleviates customer pains.

	<ul style="list-style-type: none"> • Products and services – the products and services which create gain and relieve pain, and which underpin the creation of value for the customer. <p>Achieving fit between the value proposition and customer profile After listing gain creators, pain relievers and products and services, each point identified can be ranked from nice to have to essential in terms of value to the customer. A fit is achieved when the products and services offered as part of the value proposition address the most significant pains and gains from the customer profile.</p> <p>Identifying the value proposition on paper is only the first stage. It is then necessary to validate what is important to customers and get their feedback on the value proposition. These insights can then be used to go back and continually refine the proposition.</p>
<p><i>Important requirements</i></p> <p>For this exercise it is necessary to collaborate with the local companies that can accommodate trainees for the internship period at the end of the project.</p> <p>The enterprises can provide real business cases to solve.</p> <p>We recommend making a first exercise using known cases asking the same beneficiaries to imagine when they are customers of products or services themselves and can more easily identify in the role.</p>	<p><i>Link with theatre laboratory</i></p> <p>This is the heart of the project. The focus of the client's need and the solution offered by our project/business. The reason why the trainees can be employed of self-employed.</p> <p>In the artistic process the heart of the project is when the artist finds a way to express the concept through a good form, an effective figure. The difficulty is in trying to fix this momentum without letting it die away.</p> <p>In the reading of the theatrical text, it corresponds to the determination of what the text seems to want to say to the group putting it on stage.</p>

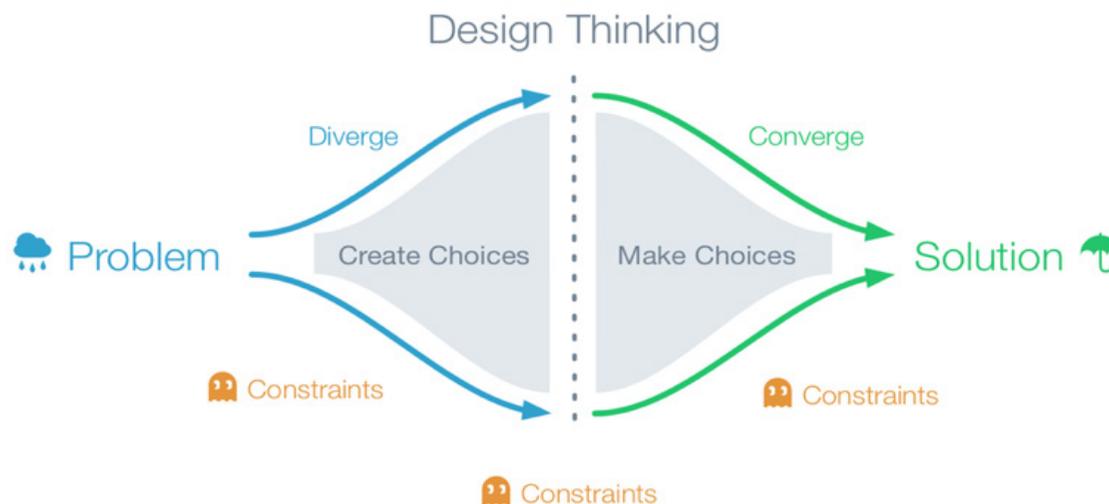
4.3 Generating ideas

In this third phase it is time to start to find ideas, solutions that allow us to address the problems in an innovative way. If what you have done so far has not worked, you need to try out new approaches.

This is a particularly exciting yet complicated phase. From individual work or work in pairs we switch to group work. There may be communication problems and character clashes. The work of Entrepreneurial Mindset trainers is to maintain a high level of creative energy. After the first enthusiasm, individuals may have moments of crisis and if the holistic power of the group is not enough, it is the task of the trainer to help maintain the rhythm of work.

This is the phase in which the transformative power of Social Art comes into play in a preponderant way and the dialogue between the artistic training and the EM workshop reinforce each other. By definition art allows to make possible what is not, to create what does not exist. Exactly what we need to do, create a change.

Both approaches are reinforced by the combination with a prototyping laboratory that allows the trainees to create an imperfect handmade model of the solution / product or service created and interact with it to test its functionality. This “lean” approach, as in the theatre, leads to continuous improvement, as the various rehearsals allow the artists to get to the final version of the show to be staged.



4.3.1 S.C.A.M.P.E.R.

S.C.A.M.P.E.R.

SCAMPER, an acronym created by Bob Eberle who summarised part of the work of Alex Osborne, inventor of Brainstorming, is based on the concept that everything new is a modification of something that already exists.

Each letter of the acronym contains a set of 'idea-trigger' questions that can be used to modify the characteristics of a product in order to trigger new ideas

What for and When to use it

S.C.A.M.P.E.R. brainstorming technique is used in the divergent phase of the creative process to help trainees develop 'as many solutions' as possible to the problems they have decided to tackle.

Having a guided check list also enables people with low creativity esteem to develop original projects/processes.

How to use it

SCAMPER stands for:

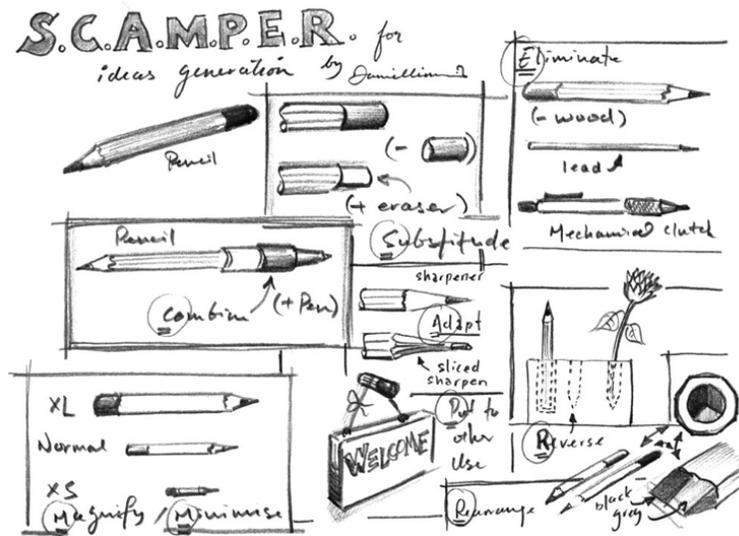
Substitute. Combine. Adapt. Modify. Put to another use. Purpose. Eliminate. Reverse.

SCAMPER is a quick, easy and direct form of creative brainstorming. You use the tool by asking questions about existing **products, processes, services, and even people** using each of the seven prompts above. These questions help the trainees to come up with creative ideas to develop new products, and for improving current ones.

It can be used individually or in small groups.

The result of the work must always be presented in front of the whole class. It is important to check that the individual or the group has followed the guiding questions, and prizes can be awarded to those who have developed the most ideas.

In this case, quantity is more important than quality.



Important requirements

Check list of trigger questions.
Presentation with explanation and examples of how to use the tool.
Most effective if used in combination with a prototyping workshop.

Link with theatre laboratory

This is the divergent phase in which many “choices” are created, here everything is possible, the most daring and extravagant proposals.
As it is a tool for generating solutions to problems in the creative phase, it is linked to the initial phase of the theatre workshop, in which the group is invited to develop ideas, different ways from which to choose for staging the performance. it is also linked to solving practical problems with set design, costumes, music, lighting, etc.

4.3.2 Design Thinking & Prototyping

Design Thinking

Design Thinking is not an exclusive property of designers—all great innovators in literature, art, music, science, engineering, and business have practiced it.

Design Thinking is essentially a problem-solving approach, crystallised in the field of design, which combines a holistic user-centered perspective with rational and analytical research with the goal of creating innovative solutions.

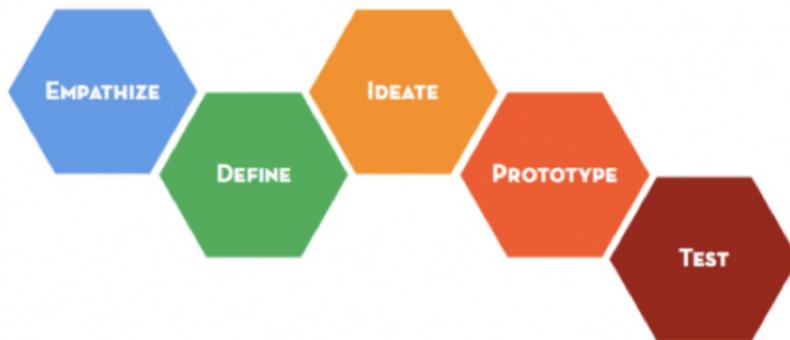
What for and When to use it

Design Thinking revolves around a deep interest in developing an understanding of the people for whom a product or service is being designed.

It helps to observe and develop empathy with the target user.

The DT process allows to transform the idea into a project “around” the customer / beneficiary.

The tool is used in the problem solving workshop during which the beneficiaries are asked to solve business cases presented by the companies collaborating in the project and which will host the trainees in the internship/stage.



How to use it

Here, we will focus on the five-phase model proposed by the Hasso-Plattner Institute of Design at Stanford, which is also known as d.school. We’ve chosen d.school’s® approach because they’re at the forefront of applying and teaching Design Thinking. The five phases of Design Thinking, according to d.school®, are as follows:

- **Empathise** – with users
- **Define** – users’ needs, their problem, and possible insights
- **Ideate** – by challenging assumptions and creating ideas for innovative solutions
- **Prototype** – to start creating solutions
- **Test** – solutions

It is important to note that the five phases are not always sequential. They do not have to follow any specific order and can often occur in parallel and repeat iteratively. The approach used is the Crash Course (2 hours) in which in pairs trainees apply the DT methodology to a simplified case. The same methodology learnt during the exercise will be applied to a real business case proposed by the companies.

Important requirements

Design Thinking Crash Course participant handbook.

Paper, pencils and markers.

The Crash Course is particularly effective if linked to a prototyping workshop.

Link with theatre laboratory

Being a 5-step non-linear process, the connection with the theatre workshop can be different for each step.

1. The **empathy phase** can correspond to the study of individual characters of the play, starting from the text to imagine their motivations and relationships with other characters. In the theatre, the object of the art is the attempt to make the character coexist with the performer by balancing what they are and what they represent.
2. Within the texts, especially classical, there are several narrative cues and themes that are developed. The text, however, cannot always be represented in its entirety; director and actors “choose” to which themes to give priority, from which to extract all the narrative strength. This process can be approached to the phase of **definition**, when the purpose and boundaries of the project within which we want to act are outlined.
3. **Ideation** is obviously the creative phase, in which the text becomes words, people, costumes, movements, music, spaces.
4. The continuous **prototyping** corresponds to the continuous sequence of rehearsals, from single scenes to the costume rehearsal, which gradually focus on the details and are constantly evolving and changing.
5. The **test** is the première in front of the public.

4.4 Implementing

This is the stage in which all the work done during the training is put into system. For the beneficiaries the outlets can be substantially 3:

- 1. resume studies or attend qualifying training courses**
- 2. develop an active job search plan and implement it**
- 3. develop a business plan to create their own workplace**

Entrepreneurial Mindset trainers take on a consultative role here, as they must know and transmit knowledge of the work orientation guidance (job-coaching) and knowledge of the business start-up process (entrepreneurship).

It is here that the relationship created with the entrepreneurial world of the territory becomes strategic, because through the testimonies of entrepreneurs and during the internship period all beneficiaries have the opportunity to see the world of employment and business from within.

The action plan is the road map that will lead them to achieve whatever goals they set themselves.

The Business Model Canvas tool is used in problem solving laboratories to study business cases proposed by companies, but later becomes the matrix for the design of the business idea of those beneficiaries who are willing to start their own.

4.4.1 Action Plan

<p>Action Plan</p> <p>An action plan is a checklist for the steps or tasks that need to be completed in order to achieve the goals someone has set. Action plans can be used by individuals to prepare a strategy to achieve their own personal goals as well. The action plan allows trainees to make explicit what are ‘concretely’ the stepping stones needed to achieve their goals.</p>	<p>What for and When to use it</p> <p>An action plan is designed to guide the users to accomplishing their goals. It turns vision into actionable goals and steps. And it helps to stay focused and motivated.</p> <p>During the training, a bubble of well-being, positivity and security is created among the group members and with the surrounding context. As a consequence, at the end of the training, the participant perceives the risk of being ‘left alone’, de-motivated and lost.</p> <p>The drafting of the action plan makes it possible to plan which concrete actions, once outside the training bubble, are to be carried out and when and how. The action plan will enable EM trainers to monitor the actual implementation of the plan over time.</p>
<p>I would like to work as: _____</p> <p>To do this I need to qualify by attending a course in _____</p> <p>I need to strengthen my skills</p> <p>Languages <input type="checkbox"/> Digital <input type="checkbox"/> Communication <input type="checkbox"/></p> <p>other _____</p> <p>To do this I have to attend the following courses:</p> <ol style="list-style-type: none"> 1. _____ 2. _____ 3. _____ 4. _____ 	<p>How to use it</p> <p>EM trainers can adapt the Action Plan template according to the target group needs and skills and to the explicit objectives of the course. The process is more important than the format that will be used to stimulate the planning process of the trainees. Components of an action plan include</p> <ul style="list-style-type: none"> • A well-defined description of the goal to be achieved • Tasks/ steps that need to be carried out to reach the goal • When will these tasks be completed (deadlines and milestones) • Resources needed to complete the tasks • Measures to evaluate progress

<p>My Action Plan:</p> <p>Everyday I must _____</p> <p>Every week I must _____</p> <p>Every month I must _____</p>	<p>Having everything listed down on one location makes it easier to track progress and effectively plan things out.</p> <p>The action plan is a document that is part of the portfolio collecting all the milestone activities accomplished by the participant during the training. It is a personal document that the participant drafts and discusses with the help of the EM trainer. The action plan is the road map outlining the path towards the participant's personal goals.</p>
<p>My researches/notes:</p>	<p>In order to strengthen the impact and have significant results, it is useful to provide for 'monitoring' of the progress of the process.</p> <p>e EM trainers to monitor the actual implementation of the plan over time.</p>
<p><i>Important requirements</i></p> <p>In order to be able to complete the action plan, it is necessary to provide trainees with information material on the overall system of public services to support training, work and enterprise guidance. In the course of the jobcoaching training the beneficiaries will be accompanied to verify that they have completed all the administrative formalities to benefit from the services. Only by having this dashboard can beneficiaries make an effective and efficient plan.</p>	<p><i>Link with theatre laboratory</i></p> <p>In the theatre workshop, this corresponds to the definition of the plan for the staging: scenes, stage design, costumes, rehearsals.</p> <p>The day of the première is also a clear example of a project development methodology: preparation – implementation – evaluation.</p> <p>Action plan, or effective time management is extremely important in the artistic process to draft a complex dramaturgy. The term dramaturgy derives ancient Greek words "to act" and "opera". The word has taken on the broader meaning of the series of internal connections that exist between the different elements that make up the show.</p> <p>All directors draft a plan foreseeing the possible complications in realisation, strict show time, time-pressured solution. Whatever happens the show must go on.</p>

4.4.2 Business Model Canvas

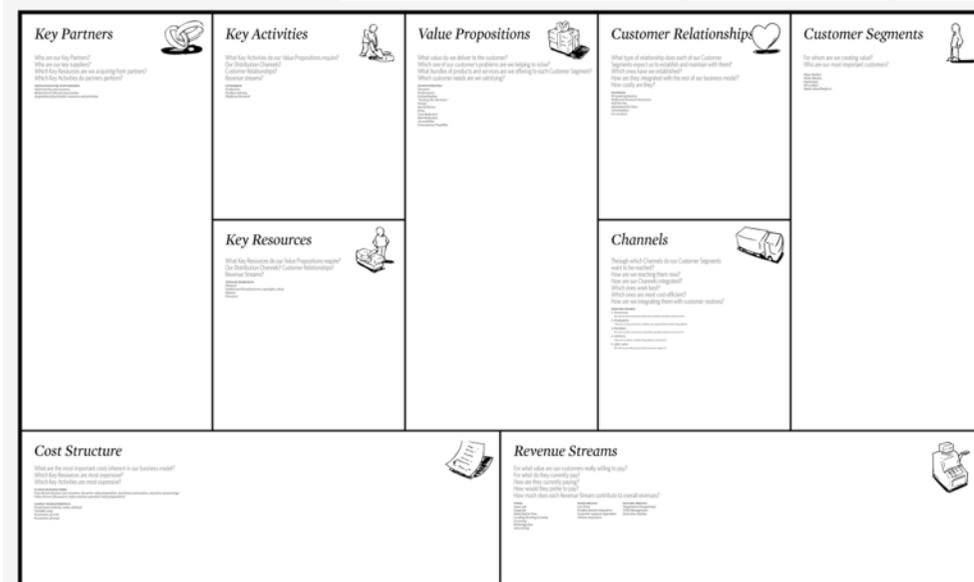
Business Model Canvas

The Business Model Canvas outlined by Osterwalder and Pigneur (2010) consists of nine basic building blocks needed when creating value to external stakeholders. This could be viewed as a simple checklist that students can use when planning their value creation attempts, asking them to provide answers to key value creation questions such as “Who do you help?”, “How do you help?”, “Who helps you?” and “What do you do?”.

What for and When to use it

It is particularly useful when working in groups allowing for sketching and discussing around ideas outlined by the team. Here too the language is business biased, but the principles are applicable to a wider context than venture creation. In fact, Osterwalder and his colleagues have written a book on how to apply these nine building blocks to personal development, which is well in line with a wide definition of entrepreneurship.

The Business Model Canvas



How to use it

To introduce students to the 9 components of the BMC, start explaining the logic behind the 9 blocks: that represent their business idea.

1. Always start analyzing the relationship between Value Proposition (WHAT) and customer segments (WHO). The whole structure of the matrix is based on the relationship between a specific need or wish of the “customer segments” and the solution the project intends to provide, Value Proposition.
2. Then it is necessary to analyse how the project is connected to the customer segments, what channels can be used to reach the target and how the relationship can be maintained.
3. Right below we find the Revenue Stream, how the project can be “profitable”
4. On the left hand side, the canvas represent the “HOW”, the practical description of what is needed to achieve the results.
5. Right below we have the Cost Structure, what are the most important expenses to support the whole project.

	<p>After introducing the different elements of the BMC, to help students familiarise with this instrument, you can use examples of BMC of well known businesses, for example AirBnB or RyanAir. If time allows it, you can give students a set of business model hypotheses and ask them to place each one in the appropriate box of the BMC.</p> <p>We suggest to use the THINK – PAIR –SHARE methodology: ask students to work individually on each block, then to discuss and compare their answers with a partner or in small groups. Reconvene the class. Go one by one through the boxes and ask a pair to share what they wrote for a particular box.</p> <p>By this point, your students will have completed several BMCs and they'll be ready to start creating their own. Using the BMC template ask your students to individually start designing the business model for the company they want to create. After filling in their canvas, ask students to share their business model's design with the class and ask for feedback.</p>
<p><i>Important requirements</i></p> <p>Estimated time: minimum 2 hours Materials: A3 format BMC templates for individual work. Big BMC template posters to hang on walls, post-it, markers Power point presentation to introduce the BMC Digital Tools: www.canvanizer.com; Videos: https://youtu.be/wwShFsSFb-Y Can easily be done online With disadvantaged people (mental health, low schooling, language barrier) it can be extremely difficult to propose this exercise. In those cases, we analyse local small businesses well known to most of the participants and use a simplified version of the “personal” BMC.</p>	<p><i>Link with theatre laboratory</i></p> <p>Business Model Canvas is equivalent to the flow of the plot from one dramatic junction to another in the theatre workshop. It can be represented by the pace and sequence of scenes, underlined by a soundtrack in agreement or counterpoint to what is being represented.</p> <p>From a process point of view, this is visible once trainees start to rehearse different scenes of the play together. It is only then when they realise that it is very powerful and connected.</p> <p>It is the visual representation of the direction work, the overall concept with all its elements and must be “coherent” with the work of art.</p>

5. Evaluation and possible Impact



In order to assess the impact of the ArtE program on the beneficiaries, it is advisable to develop and implement an impact evaluation system. For this purpose, we first worked out the ArtE Theory of Change, in which the main and possible changes were defined for different time intervals and for each of the beneficiaries identified.

For the main beneficiary, the young-people, the main desired outcomes were selected from the list of potential changes identified. For a more short-term period (1-4 months after project participation), for example, the following results (outcomes) were defined for the beneficiaries in the pilots:

- **strengthened self-motivation**
- **strengthened self-confidence,**
- **improved sense of belonging to the group.**

After a medium-term period (5 months to 1 year after project participation), the following effects should ideally have occurred:

- **increased social competence,**
- **strengthened soft skills, such as teamwork, problem-solving skills, self-management,**
- **strengthened entrepreneurial skills,**
- **strengthened emotion management.**

After a long-term period (more than one year after participation), increased empowerment and ultimately increased employment were expected among beneficiaries.

The Theory of Change and its here defined outcomes are an essential part of the evaluation cycle, from which the impact indicators are derived.

The latter are, for example, that x beneficiaries were able to increase their self-confidence after participating in the project (1-4 months). Based on this, we then developed questions, scales and instruments. The method of impact assessment is a pre/post assessment, which is conditioned by the existence of a baseline for the indicators under consideration, and the possibility of objective assessment of these impacts. The survey of beneficiaries should be conducted at four different points in time: at the beginning of participation in the pilot project, immediately after participation, after 6 months, and after 12 months.



To get a better idea of the procedure, you find an example of the evaluation of the pilot project in Porto below. Here, you can also see the results directly.

OUTCOMES	INDICATORS	RESULTS FOR PILOT IN PORTO
Short-term (1-4 months)		
Increased self-motivation	% of beneficiaries in the pilot project that increased their self-motivation as a result of the participation	33%
Increased self-confidence	% of beneficiaries in the pilot project that increased their self-confidence as a result of the participation	56%
Increased sense of belonging to a group	% of beneficiaries in the pilot project that increased their sense of belonging to a group as a result of the participation	67%
Medium-term (5 months-1 year)		
Increased social skills	% of beneficiaries in the pilot project that increased their social skills as a result of the participation	78%
		56%
Increased entrepreneurial skills (leadership and technical skills of business creation and management)	% of beneficiaries in the pilot project that increased their entrepreneurial skills as a result of the participation	22%
		56%
		78%
		78%
Increased key work skills (teamwork, problem solving, learning, planning/organizing, self-management)	% of beneficiaries in the pilot project that increased their key work skills as a result of the participation	56%
		56%
Increased capacity for emotional management	% of beneficiaries in the pilot project that increased their capacity for emotional management as a result of the participation	89%
Long-term (more than 1 year)		
Empowerment	% of beneficiaries in the pilot project that experience empowerment as a result of the participation	33%
Increased employment	Nº of beneficiaries in the pilot project that have a job after the pilot project	3



As a guide to what your evaluation results might look like, below is a rough summary of our overall results:

- Empowerment (94%), Increase of social skills (91%), of key work skills (89%) and capacity for emotional management (88%) were the main outcomes of the pilots for the beneficiaries.
- 76% would you like to pursue new training in theatre.
- 92% of beneficiaries feel more confident after participating in the project (validation question).
- Increased entrepreneurial skills were the lowest outcome perceived by beneficiaries, but still nearly half of the participants felt this way (45%) (validation question).

Ideally, a combination of different instruments is used to evaluate a pilot project. These can be:

- **pre / post questionnaires,**
- **validation questions,**
- **project diary written by beneficiaries and trainers,**
- **participating observation,**
- **short interviews of trainers,**
- **Video recordings during pilot projects and premiere.**

Lessons Learned in Evaluation:

In the course of our evaluation process, we were able to identify some things that could be approved and you should keep in mind:

Do not base questionnaires only on beneficiaries' self-assessment: In some pilot projects we had the problem that beneficiaries assessed their skills as exaggeratedly high. After participating in the project, they then assessed their skills more realistically, in that case lower, which meant that the results from the different survey periods were no longer comparable.

Shortening the survey periods: It was sometimes difficult to reach the beneficiaries 6 months after the end of the project and to get them to answer a questionnaire. After a whole year after the end of participation, this was almost impossible. The response rate here was very low. It would therefore be advisable to shorten the survey periods to 3 and 6 months after the end of the project.

Comparability of the results is difficult due to intercultural differences in self-assessment: The self-assessment of the beneficiaries showed considerable differences in the country comparison depending on the cultural background. Some beneficiaries were relatively new to Europe and rated their own abilities as exceedingly high. Beneficiaries who had lived in the EU for a long time or had always lived there and were more familiar with the work culture and skills in demand, were more realistic in their assessments. In addition, it is questionable whether the gender of the trainers who distributed the questionnaires also played a role. In one pilot project, beneficiaries were predominantly young men, but some of the trainers were female. It could be that impertinence towards the female trainers played a role in the completion of the questionnaires.

In the appendix of this Vademecum, you will find questionnaires to guide you in evaluating your pilot project.

6. Pilot projects



The following presentations show the ArtE approach put into practice by the project's partners in different countries and with different target groups.

For even more insight in the project work, you can check out our project blog under <https://arte.projektfabrik.org/blog/>





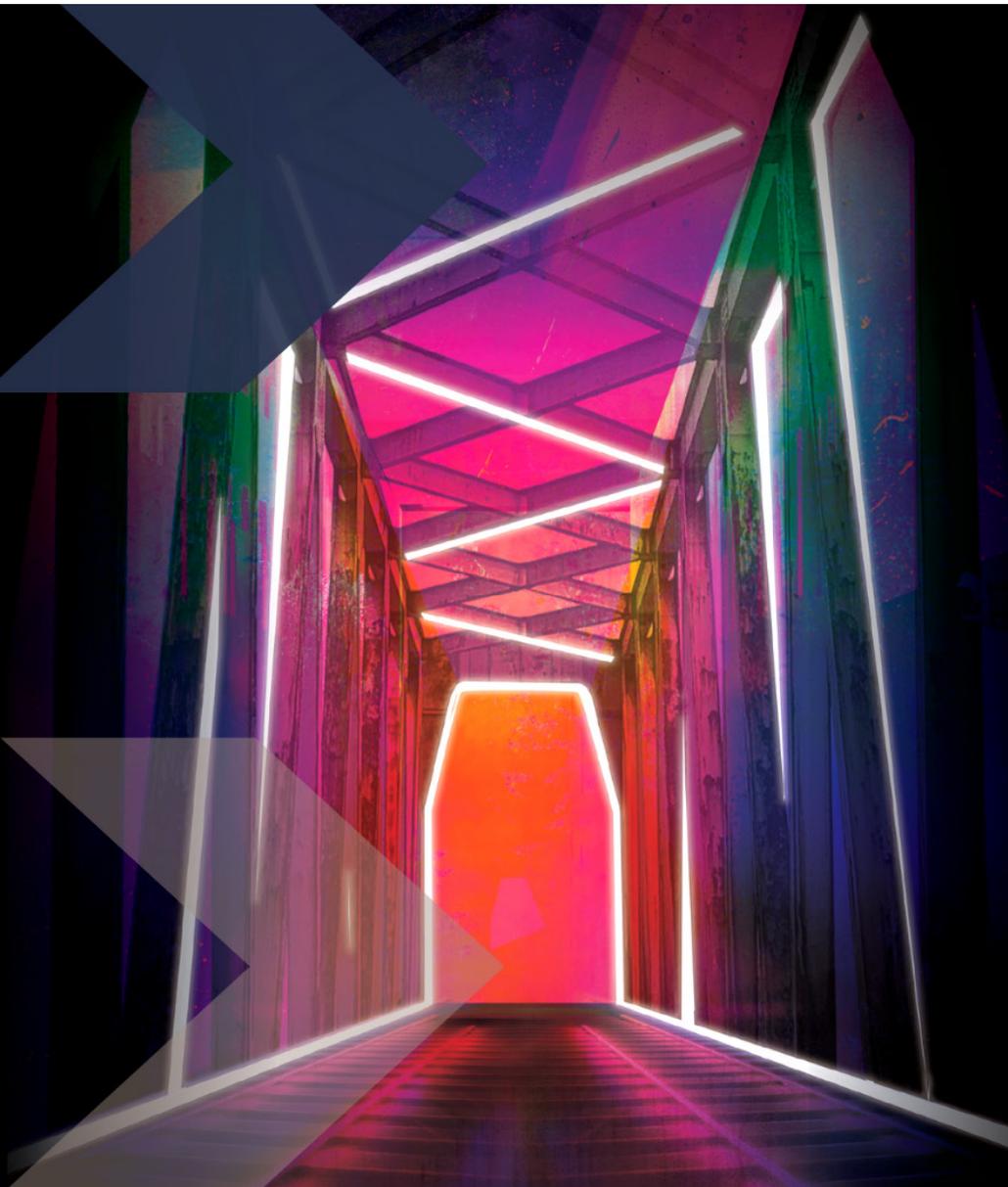
casa del lavoro
di Patchanka s.c.s.



The Art of
Employability

ArtE - Turin Pilot Project





GROW

Da un testo di Tobia Rossi
Adattamento e regia Virginia Ruth Cerqua
Hansel & Gretel: una fiaba contemporanea

22.12.2021
Teatro Café Müller
Via Sacchi, 18/d Torino h21.00

Ingresso gratuito su prenotazione

Con il sostegno di:



Stakeholder

The activity was carried out as part of a Program aimed to face the N.e.e.t. phenomenon, financed by the Compagnia di San Paolo, Turin Banking Foundation.

Patchanka - Casa del Lavoro is the leader of the Partnership, which involved 8 Non-Profit Bodies of the Metropolitan City, the Municipality of Turin, ProjektFabrik, the Social Service of the Ministry of Justice which assists young prisoners. This project as a whole, in its latest edition alone, involved 154 young n.e.e.t. leading to hiring 59 of them under contract.



Target

12

PARTICIPANTS

21 > 29

YEARS OLD



8 MEN



4 WOMEN

3 MIDDLE
SCHOOL
CERTIFICATE

6 HIGH
SCHOOL
CERTIFICATE

2 DEGREE

1 PROFESSIONAL
CERTIFICATE

1 HIGH SCHOOL
CERTIFICATE IN
OTHER COUNTRY

2 INTELLECTUAL
DISABILITY

1 PROFESSIONAL
CERTIFICATE

1 REFUGEE



The process



THEATER

Self-confidence
teamwork
joint venture



JOB COACHING

Heterogeneous group
of people, up to 25
participants



TIME LAPSE

12 weeks of work,
with a weekly
commitment of at
least 12 hours
[3 half days]



Grow

We worked on "Hansel and Gretel", a story about of *transformation* and *growth*. We focused on creating a dialog between youth's lives and the themes and contents of this fairy tail.

We chose a new version of the original story - "GROW" by Tobia Rossi - because of the non-judgmental attitude and the contemporaneity of the story.



The story

Grow is the story of two brothers dealing with two important characters: the mother and the witch.

The mother abandons her children and at the same time implicitly offers them the possibility of growing up. The witch represents the precarious labour market in which it is difficult for young people to find a stable job and receive credit.



Team work

The group as an elective dimension, to facilitate and stimulate the dynamics of comparison, recognition and empathic reactivation, enriched by the autobiographical narrative component triggered by sharing.



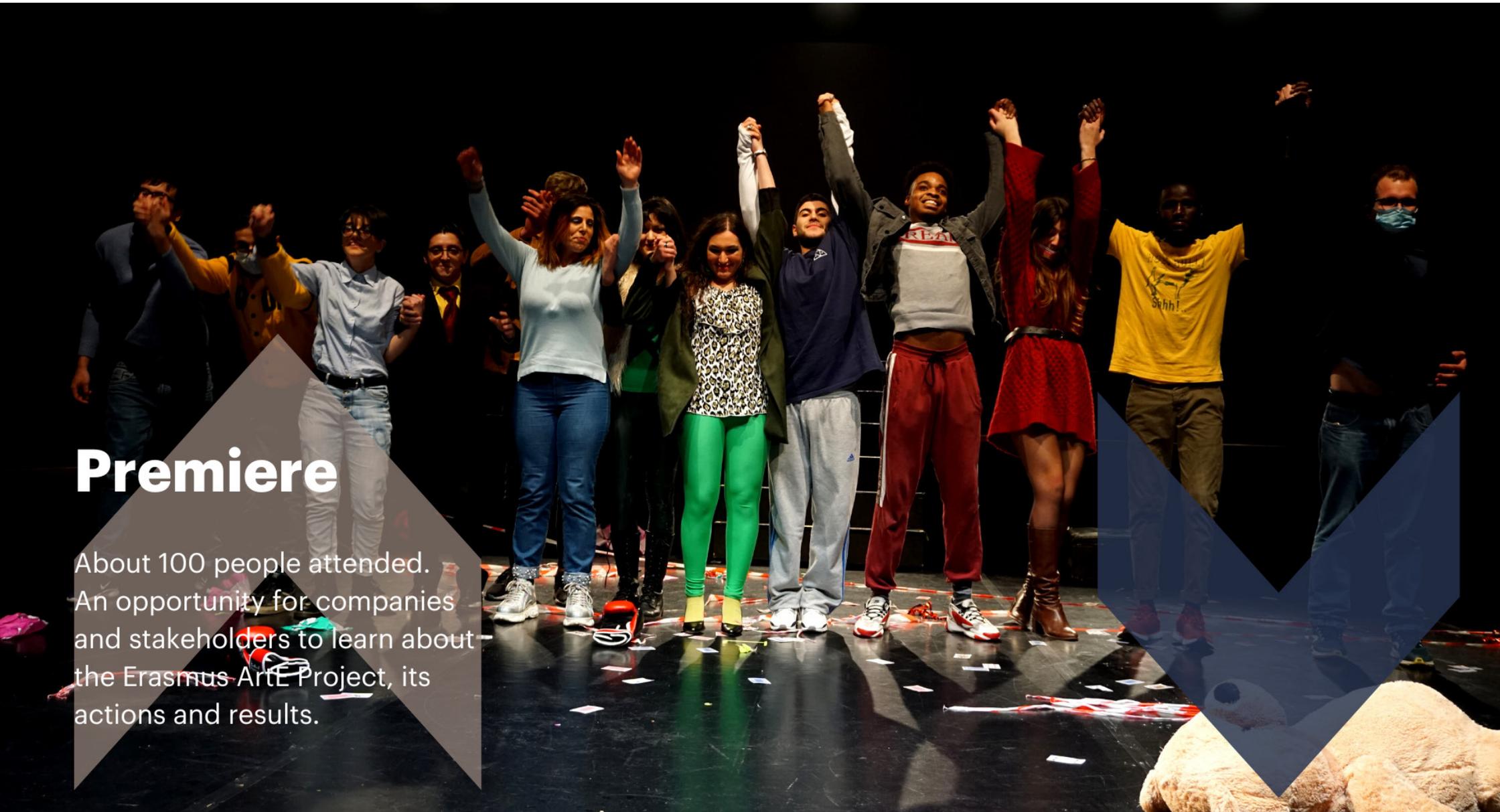
Challenge ourselves

Autobiographical exercises, storytelling techniques and theatrical experience.

The goal is to develop awareness, self-confidence and increase knowledge and ability to find a job.

Recognize one's abilities, strengths and weaknesses, choices and interests, to bring out the values that guide them and plan one's objective professionalism.





Premiere

About 100 people attended.
An opportunity for companies
and stakeholders to learn about
the Erasmus ArtE Project, its
actions and results.

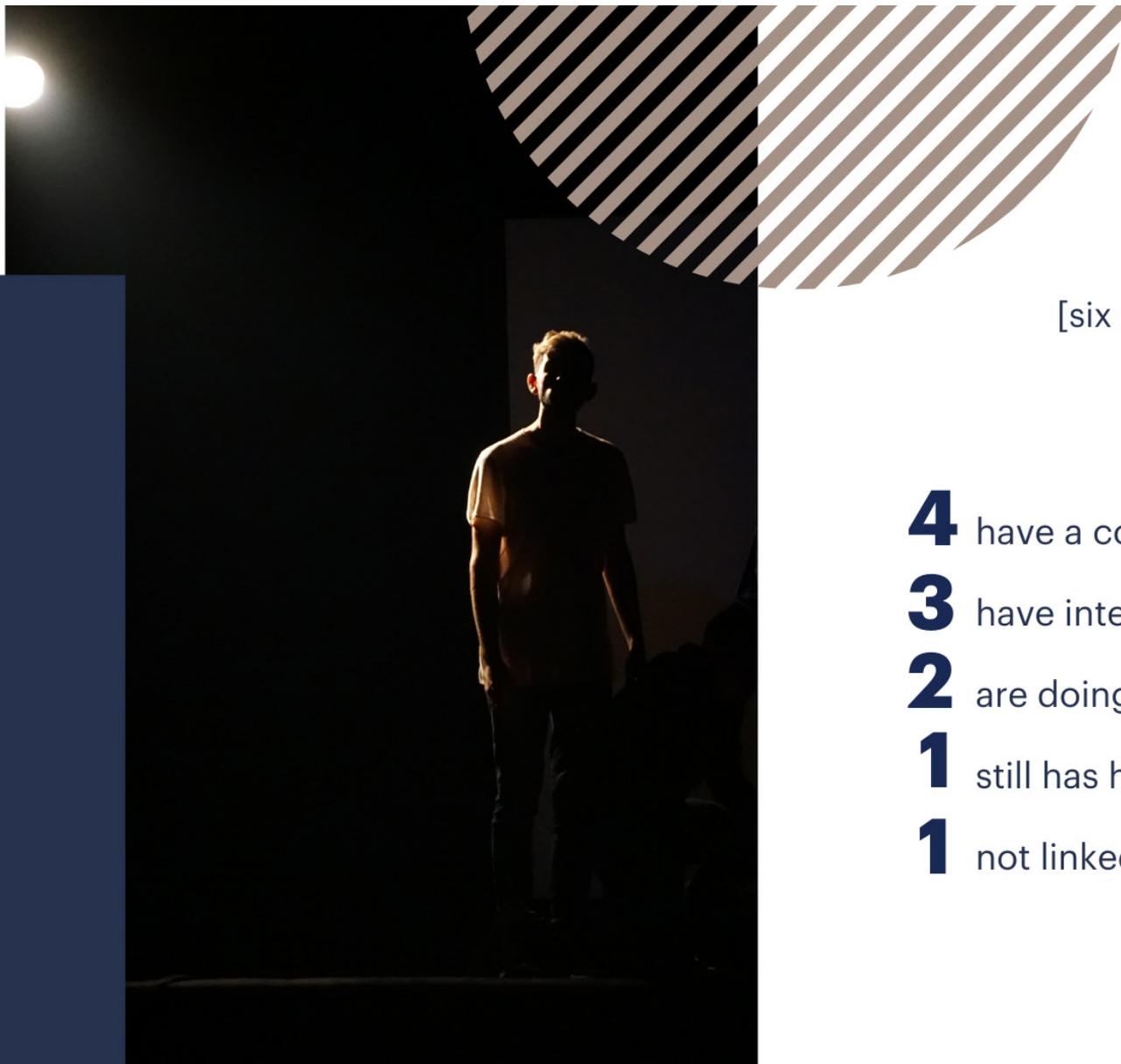


Impact

[immediatly after the end of the project]

- 2** had a contract
- 4** had an internship financed by the project
- 3** had internship financed by the companies involved
- 1** applied for civil service
- 1** is doing interviews
- 1** at the moment has health problems





Impact

[six months after the end of the project]

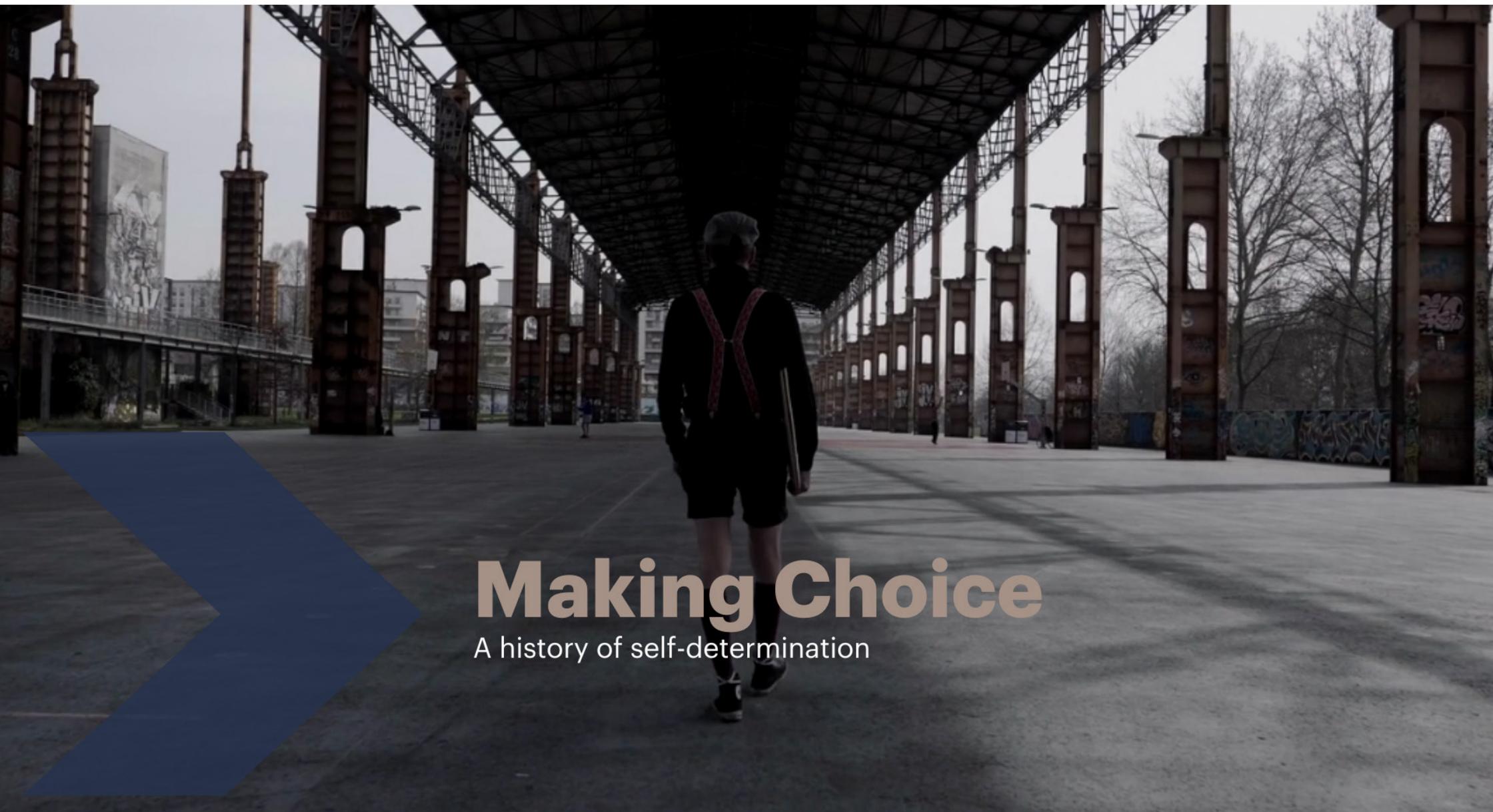
- 4** have a contract
- 3** have internship financed by the companies involved
- 2** are doing interviews after the end of the internship
- 1** still has health problems
- 1** not linked to the project anymore



Impact

Results based on average [ex-post months]

Increased self-motivation	42%
Increased self-confidence	83%
Increased sense of belonging to a group	84%
Increased social skills	79%
Increased entrepreneurial skills	28%
Increased keywork skills	92%
Increased empowerment	83%



Making Choice

A history of self-determination

The team



FERNANDO & VIRGINIA - PROJECT MANAGER



DIEGO - PROJECT DESIGN



ELISA - SCENOGRAPHY
& COMMUNICATION



ELENA, RUBEN, LUIGI
RELATIONS WITH COMPANIES



casa del lavoro
di Patchanka s.c.s.

info@casadellavoro.org

+39 392 9354229

www.casadellavoro.org



ArtE WITTEN

Frederick
CUBES



Frederick Witten

target group/time frame

WHO, WHAT AND WHEN?

Unemployed adults and youngsters with or without migration background worked together from March to December 2020, producing „**Der Jasager und der Neinsager**“ by Berthold Brecht. The Premiere took place the 24th of September in Witten.

Due to the focus on language and social skills, the project did not include jobcoaching.



Frederick Witten

structure/focus



HOW?

The group came together from Monday to Friday from 10 am to 2 pm, to practice their acting and language skills and to finally produce a whole show, to be presented.

OBSTACLES?

Due to the Covid situation a part of the time had to be spent in online rehearsals, which did not influence the motivation of the participants, as they were looking forward to play live even with distance.

Frederick Witten

Training/challenges/skills

- Daily warm up sessions
- Individual and group oriented vocal exercises
- Theatre Practices concerning movement on stage
- Group work processes
- Work with literature
- Communication practices



Frederick Witten

stakeholder

Kulturforum
Witten -
Haus Witten

Jobcenter



FREDERICK ENSEMBLE
THEATER FÜR ALLE

Café Leye

Europäischer
Sozialkorps

Frederick Witten

impact/voices from within the project

„I felt alone, now I'm cooperating and I wish to become like a lion.“

„In the beginning, I was careful, now I'm impatient, at the end I want to feel connected.“

„I felt impatient when the project started, right now, I'm way more relaxed and what I want to reach is my own sovereignty.“



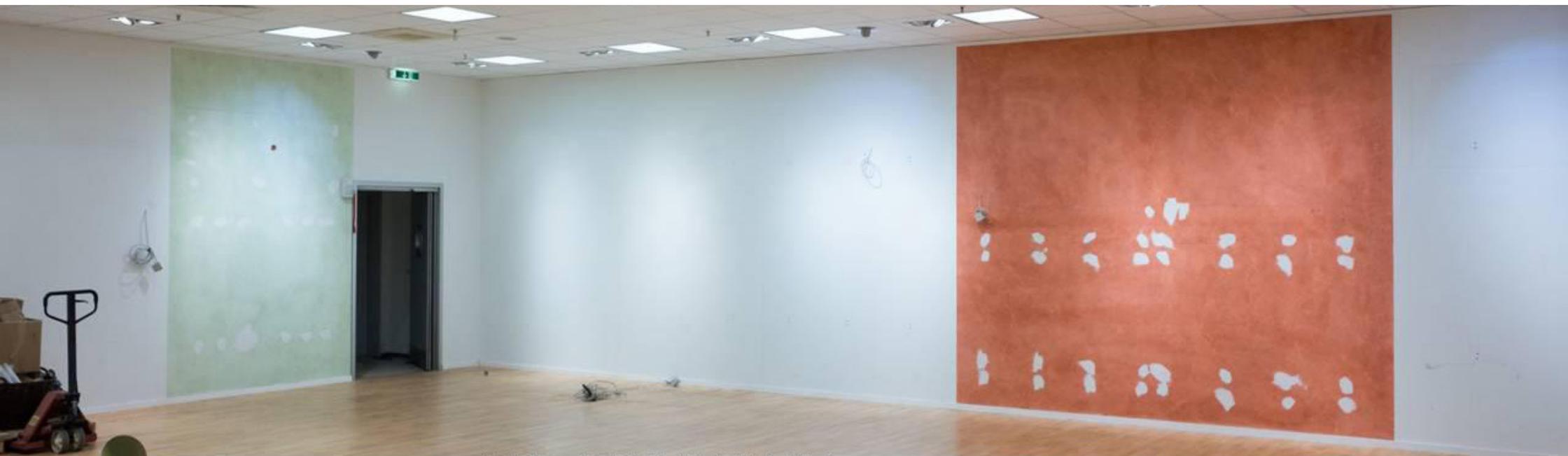
Frederick Witten

follow up

By the end of the Frederick project, some of the participants joined the following ENSEMBLE X project. Which was founded with a show „Arena der Schönheit“, produced by professional and non-professional artists, who worked together researching in artistic ways the expressions of „beauty“.

Others joined the second ArtE pilot project CUBES





WHO, WHAT & WHEN?

18 Youngsters, between the age of 16 to 27, with very different social backgrounds put together an extraordinary art show and presented their artwork to the public. The show took place in an unoccupied shop within a mall in the centre of Witten. The youngsters were asked to express anything they want to, in artistic ways on that local level.

The project began in July and ended in September 2021. It was organized in 4 different phases.

CUBES Witten

target group/time frame

CUBES Witten approach

HOW?

The group of participants created teams of 2 youngsters, who worked together on one CUBE. Within this CUBE, they could choose and work on any theme of their choice in an artistic way.

CHALLENGES?

To make it a success the art director had to lead and in the same time let the groups organise themselves, in order to have the youngsters gain their freedom in the working processes.



CUBES

Witten

structure/phases

Phase 1 1 month

- Open room
- Workshops with artists
- Get to know each other
- Weekly team meetings

Phase 2 10 days

- Teams are fixed
- Hand out the budget
- Production
- Main 3 day workshop

Phase 3 4 weeks

- Intense production time
- Constantly accompanied by art director and tech crew

Phase 4 6 days

- Vernissage and showtime

CUBES

Witten

stakeholders

- Unikat
- StadtGalerie Witten
- Kulturforum
- Galerie schnieke + geil



CUBES Witten impact

The youngsters that participated in CUBES now are eager to follow their own artistic approach and will take over the role as mentors in CUBES 2.0.





Cubes Witten

follow up

As a result of CUBES, we now enter the competition for the **Power Of Arts** award. With the prize money, we want to realize CUBES 2.0, which would allow us to produce 2 CUBES projects in one year in 2 different cities.

So we enable youngsters to cooperate in taking responsibility for their urban surrounding in artistic ways.



STO E
SO P
CONSULTING

The pilot project in Porto

Target group	Approach	Stakeholders	Impact	Follow up
--------------	----------	--------------	--------	-----------

1. Target group



young people unemployed : Institute for Employment and Vocation Training located at the city of Porto



Target group	Approach	Stakeholders	Impact	Follow up
--------------	----------	--------------	--------	-----------

1. Target group

10 participants
from 23 to 29
years old

50% female
50% male

22% with primary
education
78% with
secondary
education

1 out of 10 with
foreigner
nationality



Target group	Approach	Stakeholders	Impact	Follow up
--------------	----------	--------------	--------	-----------

2. Approach



7 weeks of training
May 3rd – June 18th

Monday to Friday – from 9am to 2pm

- 100 hours of theatre
- 50 hours of dance
- 45 hours of music

50 hours of job-coaching





2. Approach

Theatre work

- Choosing texts
- Exercises body, voice and nature
- Reading texts, voice exercises
- Group work
- Staging

Dance work

- Creation exercise through image, text and personal references
- Improvisation movement exercises (explore space)

Music work

- Exploring sounds (elevator and call-centre)
- Build melodies
- Musical games

Job-coaching

- Exercises of self-knowledge
- Exercises for self-valorisation
- Group dynamic work
- Motivational and temperament test
- Processes of work improvement





3. Stakeholders

Stone Soup Consulting

Espaço t

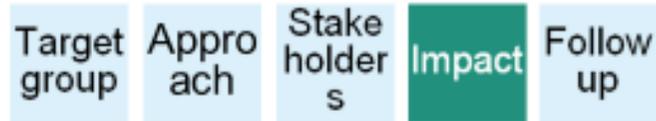
Institute for Employment and Vocation Training

Museu Nacional Soares dos Reis

Flymedia-Audovisual (première)

Um Segundo films (streaming)





4. Impact

What did you LIKE THE MOST about the project?

The group, the connection that we have all with each other including with the trainers

I loved the whole team, trainees and trainers, we have great energy together

All!

The group has become a 'family' group. Great empathy and friendship was created with everyone, from trainers and trainees. Of course, the performance of the play, the coaching classes, the acting classes.

I really enjoyed dancing and especially with Pedro

The group and the trainers

Get all the work done successfully

The people who were involved and the change that brought me

Of the selected trainers

Target
groupAppro
achStake
holde
rs

Impact

Follow
up

5. Follow-up

Pre/post results (ex-post 6 months)

- 50% of participants were employed 6 months after (75% in permanent jobs positions)
- 13% got back to education or training
- 100% of participants recommended a training like ArtE to others
- 75% of participants said that “The changes the project brought will forever change my life”



ArtE

Barcelona Pilot Project

Up  Social Innovation
and Scaling



ArtE: Barcelona pilot project



Stakeholders



Pilot coordination and evaluation



Social theatre specialist



Social entity

Italy
Germany
Portugal
Spain

Job Act[®]: a programme using the theatre transformative power to promote social inclusion and empowerment.

ArtE: Barcelona pilot project

UpSocial

Target group



Youngsters who recently arrived unaccompanied to Spain.

Students of the Second Chance School delivered by Fundació Comptal.

The programme. European model of non-formal education, with flexible and personalised itineraries.

Group. 16 youngsters: 15 male peers and 1 girl.

Covid-19 measures. Isolation of two participants during the rehearsal and the première phase.

ArtE: Barcelona pilot project

Up  Social

The play



Historia de una escalera
(*Story of a staircase*)
by Antonio Buero Vallejo.

Première February 28th 2021,
attended by 30 people in-
person, and 60 more on
streaming.

Cultural barriers. Born and raised in a wide variety of countries where Muslim traditions and practices are deeply rooted, participants have raised several debates around representing some of the scenes, such as how to acting female characters.

Music as enabler. It turned a tool enabling participants to work on different conflicts existing in the play: tension, hate, love, criticism, etc.

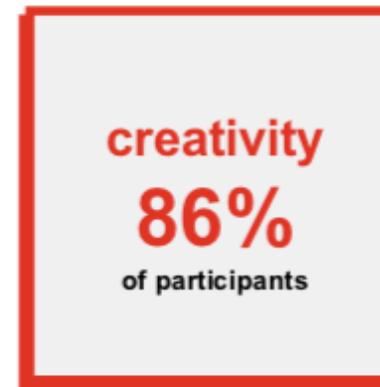
ArtE: Barcelona pilot project



Soft skills improvement perceived by participants

As their administrative situation was not regulated, they were not able to be placed into jobs right after the programme (except for 1 participant).

Another participant transitioned into formal education and another 5 were involved in training activities outside of the Second Chance School (mainly language courses).



ArtE: Barcelona pilot project

Up↑Social

Exploring new impact opportunities



The Art of Employability

Up↑Social

espai
TEATRE }



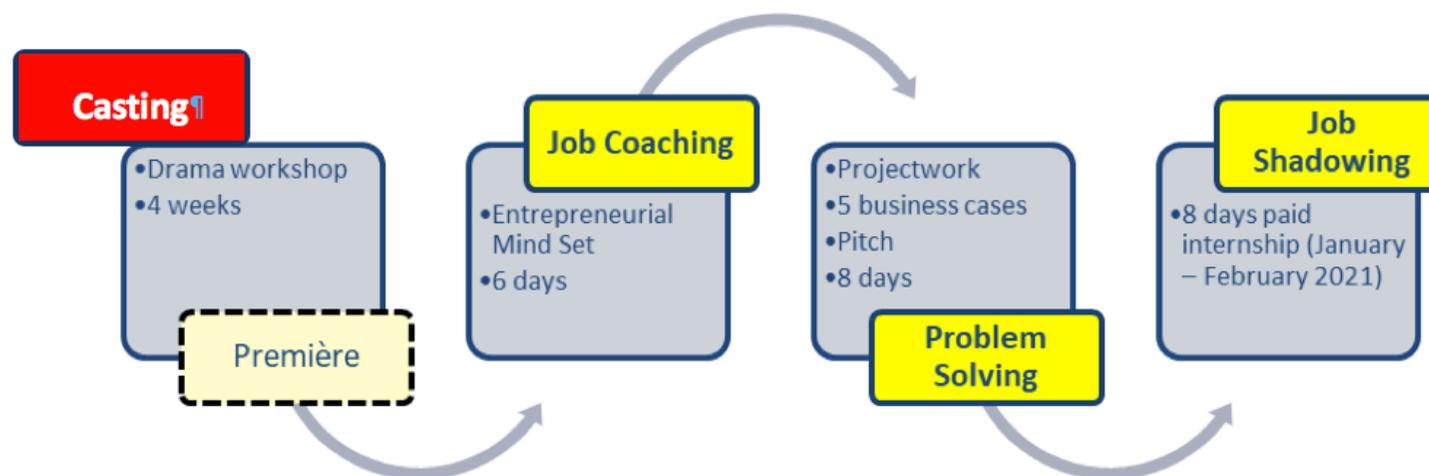
Target: women survivors
of gender violence.

L'Hospitalet de Llobregat
(Barcelona).



The structure

Nine weeks programme



The network

un progetto di



realizzato con il contributo di



FONDAZIONE
CR FIRENZE



Erasmus+

in collaborazione con



EUROTEAM
PROGETTI★



The activity of intercepting companies to set up a panel willing to collaborate in the Job Coaching, Problem-Solving Workshop and Job Shadowing phases was a complex and delicate task due to the dramatic socio-economic situation that exploded with the pandemic.

The crisis and business stoppages of many companies and the upsurge of smart-working did not make it easy for companies to get involved. Despite this state of affairs, the loyal and strategic network of companies and stakeholders of Vivaio per l'Intraprendenza with the collaboration of Euroteam Progetti, together with the wealth of collaborations developed in the two previous editions of Impulso, made the availability and matching with organisations a reality.

The companies were identified by matching the profiles and professional projects of the beneficiaries with significant, innovative local businesses - including two innovative start-ups and spin-offs from the University of Florence and the University of Pisa - positioned in sectors that are more strategic than ever today (logistics, digital communication, social) and in sectors that will require stronger and more aligned skills to get going again (environment, culture, tourism, artistic craftsmanship).

In total, 35 enterprises contributed to the project.

The cast

73 candidates; 45 showed up; 30 selected.



Changing calendar due to Covid Restriction



The contents of the Job Coaching: developing an entrepreneurial mindset

- Self assessment: my skills, my knowledge.
SWOT analysis
- My network: who do I know, who knows me?
- Pitching: how to present myself
- What do I want to be?
- Digging for gold: how to search the web
- Action plan: how do I reach my goal?

Problem Solving: pitching a solution

The trainees were divided into 5 groups and tackled the solution of 5 real business cases proposed by some local companies.

<p>Osservatorio Mestieri d'Arte</p> <ul style="list-style-type: none"> • Planning a workshop on artistic handycraft 	<p>Slum</p> <ul style="list-style-type: none"> • Communication campaign to promote digital content on smart Cities 	<p>Coop Pane & Rose</p> <ul style="list-style-type: none"> • Open public park to the use of the local community: calendar event and promotion 	<p>Coop CAT</p> <ul style="list-style-type: none"> • Social campaign to promote cultivation and commercialisation of saffron 	<p>Atelier Artigianelli</p> <ul style="list-style-type: none"> • Developing effective ONLINE craft workshops

Winner

CAT COOP, submitted a project to commercialise saffron cultivated by a group of disabled people and was awarded one month's free subscription to the MULTIVERSO co-working space for one workstation per group member.

The première

December 16th, 2020

Teatro di Rifredi

Streaming on Controradio

https://youtu.be/_Hcih9uR3uE

Job Shadowing

From January 11°, to February 11° 2021

25 companies involved.

The main sectors are:

- communication,
- logistics,
- social inclusion,
- environment,
- culture, arts and crafts
- fashion,
- tourism.



OUTPUT

- **73 candidates** at the project, present at the selections
45 beneficiaries
- **30 selected** beneficiaries: 73% female and 27% male
main age group 66% 26-35 years old
main qualification: 43% university degree
- **29 beneficiaries** have completed the pathway
- **35 companies involved:** identification of companies
by matching beneficiaries' profiles and projects with
significant local businesses in strategic sectors
- **5 design thinking projects** to solve the business
cases presented by the beneficiaries
- **29 job shadowing courses** carried out
- **10,961 views of the show broadcast** live in streaming
on 16/12/20 on Facebook and Youtube channels of
Vivaio per l'Intraprendenza and Controradio

OUTCOME

2 months after the end of training: 86% participants are active:

- **48%** as freelancer or with different contractual forms
- **38%** reintegrated in the education/training system or in the phase of activation of the civil service with the Job Shadowing host companies or started an active job search with an increase in the number of calls to interviews.

QUALITATIVE IMPACT

- Increase in self-esteem, resilience, self-assessment in relation to the labour market, knowledge of local businesses.
- Increase in social skills, key soft skills for work, emotional management skills, expectations of self-efficacy.
- Recognition by companies of the effectiveness of the methodology for matching profiles and companies.

Social Art for Inclusion

**METTI LE
ALI AL TUO
FUTURO!**

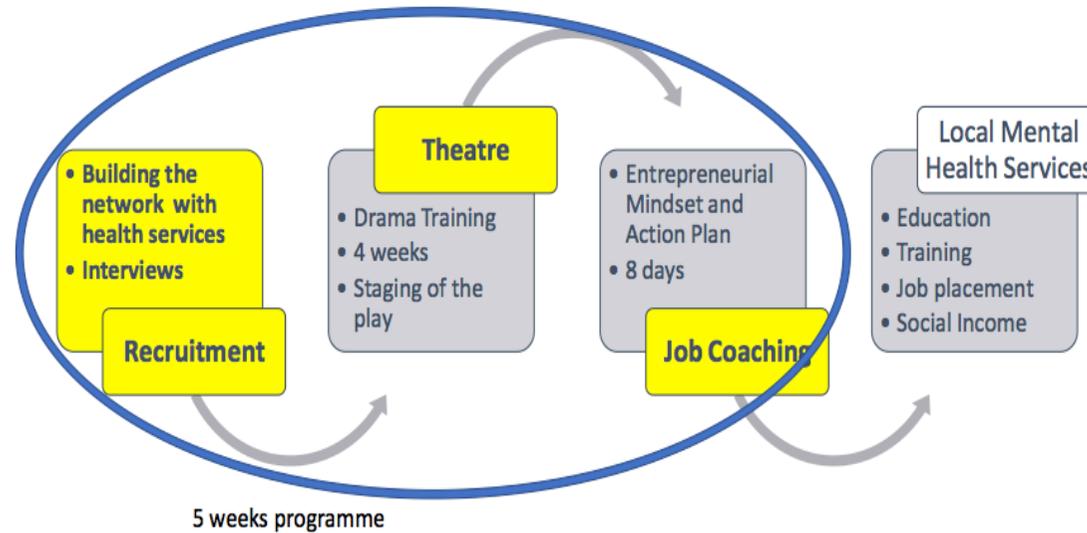


**4 SETTIMANE DI
LABORATORIO TEATRALE
E MESSA IN SCENA
DI UNO SPETTACOLO
A OFFICINA GIOVANI
A PRATO**



**1 SETTIMANA DI
LABORATORIO DI
INTRAPRENDENZA PER
METTERE A PUNTO UN
PIANO D'AZIONE PER
IL LAVORO ED IL FUTURO**

The Structure



Activity n. 1 The construction of the network with the services of the territory.

- Recruitment of beneficiaries: July - August 2020.
- Recruitment through reporting of social services and selection through individual interviews by Vivaio per l'Intraprendenza

The network

Health Society Firenze Nord Ovest -
Department of Social Services and Mental
Health

Immigration services, SPRAR

Social cooperatives that carry out
social and/or housing inclusion
programmes on the territory



**PROGETTO
APPROVATO
CON
D.D.R.19683/19
CON
IL
CONTRIBUTO
DI REGIONE
TOSCANA
E COFINANZIATO
DA
ERASMUS+
PROGETTO
ARTE**



The Cast

- 12 (of which 1 foreigner from Nigeria; 1 of Brazilian origin, 1 of Romanian origin, 1 of Polish origin)
- 6 females
- 6 males
- All the participants, except the Nigerian migrant, were sent by the mental health services.



Activity n. 2 Theatre workshop and JobCoaching

- From September 7th to October 2nd 2020.
- Every week: 4 days dedicated to theatre work on the show + 1 day dedicated to job coaching.
- Working hours: 9.00 a.m. - 2.00 p.m. (Monday to Friday) - 25 hours a week for 4 weeks: tot. 100 hours.
- Dress rehearsal: October 3rd at Officina Giovani
- Première: October 4th at Officina Giovani

Activity n. 3 Entrepreneurial mindset. Connection with the services of the territory.

- From 5th to 9th October 2020
- 1 day dedicated to debriefing after the show + 4 days dedicated to entrepreneurship training: tot. 25 hours
- Working hours: 9.00 pm – 2.00 pm

7. Lessons Learnt, Problems and Solutions



Lesson 1: Five key concepts

As **lessons learnt** for the use of the use of Social Art in training the entrepreneurial spirit, we identified 5 key concepts to underpin our definition of Social Art:

- *ambiguity,*
- *transformation,*
- *making choices,*
- *impact,*
- *sustainability*⁹.

We were reflecting especially on the first one: ambiguity. This would be the ability of the actor to be both performer and character, the ability to walk on a thin edge that separates reality from theatre.

Ambiguity, though, has a negative meaning. Something or someone is ambiguous because they are difficult to interpret, uncertain and by extension something “double”, false and hypocritical. Doubtfulness is hidden.

To define the actor’s art, it would perhaps be more correct to use words that are more neutral and positive:

“ambivalence” (having double value) or *“duality”* (composed of two elements or principles),

in which the double, explicit and not hidden, is seen as a value and as a constitutive element. In the theatre the game of double is shared by the actor and the spectator, both are aware of the convention and accept the rules of the game.

Training for the development of the entrepreneurial spirit in disadvantaged people, stuck in a passive condition, uses Social Art as a training principle to trigger change. The transformation into a more autonomous, more motivated person (character) requires that he/she imagines a story, a plot, a positive script of how his/her transformation will take place. But even before becoming that person, he or she must “interpret” it, putting themselves in the shoes of the person/character they want to become and will be. In this process lies all the added value that Social Art, the theatre workshop and the première bring to the process of transformation.

The ability to be “ambivalent”, the self and the character, the self of today and the self of tomorrow, is an essential element to promote a permanent “transformation”.

The two concepts of Social Art and the Entrepreneurial Spirit are very closely related.

Upon reflection, it occurred to us to make a connection with Pirandello’s theatre. All of Pirandello’s characters are torn between their identity and the artificial role they must play in society. They struggle to bear the weight of the ambivalence between performer and role, they lack the ability to walk on the thin edge, and they go into crisis. Pirandello’s characters are “One, No One, and One Hundred Thousand,” thus providing for the duality of the self-person and the role we play in society, but to these are added the “one hundred thousand” that are the ways in which we are seen by others.

⁹ The project team created also some short videos in regard of these concepts. They can be found at: <https://arte.projektfabrik.org/entrepreneurial-mindset/>

The importance of the audience

This brought us to the consideration that we may not have given enough thought to the importance of the audience in this process. We have made explicit the need to make a debut in front of an audience, but we have never delved into “why” it is necessary to have an audience and what their role is. Perhaps, we can say that the role of the audience is also twofold and ambivalent. Without the audience we have no staging, it is indispensable to close the circle of the convention of the theatre. At the same time, it is the witness of the “transformation” and validates the ability of the beneficiaries to sustain the ambivalence of the double role actor and character, person and role. It is the seal to the whole process.

Lesson 2: ArtE as an anti-fragile and resilient project

Since the conduction of ArtE needed to be done during the Covid19 pandemic, we found ourselves working a lot on the concepts of Resilience and Antifragility, both applied to organisations and to people, which in the end are the same thing, because organisations are made of people. This led us to research cases and models to use for training.

We realised, that the ArtE project is a model of “antifragility”, because everything we done, especially in the pilot projects, was encountered with a lot of restraints due to lockdowns, quarantines, safety distances and going from onsite to online back and forth.

Since resilience is a famous concept too these days, it seems useful to us to exercise the theory on a „live“ case. But let us begin at the beginning:

How do objects, organisms, systems, institutions ,respond' to events, perturbations, stressors, volatility, disorder – in short, to time?

If they are “fragile”, time can only be harmful, it can damage and break them. If they are “robust” or “resilient”, they will be essentially indifferent to time, because in the case of robustness they do not feel most of the disturbances, or they absorb them and

, recover' in the case of resilience.

Antifragility is different.

We call an object, an organism, a system, an institution, antifragile (N.N. Taleb 2012) when from time – from perturbations, volatility, stresses, even catastrophes – they can also gain, strengthen, improve, evolve.

„ArtE“ proposes an innovative model of entrepreneurship training that combines theatre and the staging of a show, with guidance and active job search and the strengthening of the entrepreneurial spirit. „Social Art as a training principle“ is the basis of the learning process. It involves always beneficiaries, who are unemployed or inactive.

ArtE is a robust project. The structure, the alternation of phases, the experienced and close-knit team, but above all the shared theoretical principle at the basis of all the activities allow us to keep a straight face in any situation. In fact, we were able to implement 7 pilot projects and have achieved good results in terms of „re-activation“ of the young people who participated.

ArtE is a resilient project; over time we have identified the flexible elements and with each edition we have tested their limits. We know how far we can go, we know the rigidities and the flexibilities. We can swing to the extreme, but we always regain the original form.

What made the project #resilient?

According to Howard Kerr, Chief Executive of BSI (British Standards Institution) „a resilient organisation has some fundamental traits in the way it operates: it is adaptable and has agile leadership that governs with vigour.“

According to the BSI model there are **3 key factors**:

1. Strategic adaptability: it ensures the ability to successfully lead in ever-changing situations, even if this may mean a departure from one's core business. And that is exactly what happened. If we can't meet, we do online

training; if we can't get the audience in the theatre, we go streaming; if the dates change, we revolutionise the calendar.

2. Leadership agility: it allows us to face calculated risks with confidence, responding quickly and appropriately to both threats and opportunities. In the ArtE project, decision-making was fast and timely because the transmission chain between leadership and execution was short and always in direct contact with the needs of beneficiaries and staff.
3. Strength of governance: it is accountable across all organisational structures because at its core a culture is built on trust, innovation and transparency, while remaining true to its values and vision. Only by sharing the project objectives and values transparently, were we able to push every choice to the extreme with the agreement and trust of everyone.

Kerr himself then identifies three essential elements of organisational resilience, which lie:

1. **in the excellence of the products** – the quality of the result is given by the quality of the team, the beneficiaries, the companies and the local and international partner organisations, and not less important by the quality of the funders;
2. **in the reliability of processes** – clear and shared by all, staff and beneficiaries;
3. **in individual behaviour** – this element confirms the importance of selection in the casting phase. The experience and tools used made it possible to build a group capable of supporting each other.

„A company that consistently achieves these goals over time,” Kerr says, „will not only win customer loyalty, but also trust and long-term relationships with all its stakeholders.”

What made it an #antifragile project?

ArtE has passed an even more challenging level. It also turned out to be an #antifragile project. In the face of the difficulties and restrictions imposed by Covid19, we not only managed to realise the project anyway, but even to improve it.

Nassim Nicholas Taleb, author of **“Antifragile: Things That Gain from Disorder”**, has a fixation on heuristics, i.e. elementary rules of thumb that make things simple and easy to do.

1. **Always have a plan B.** Faced with the difficulties and restrictions imposed by Covid19 every day, we were able to put plan B, C, D, through to Z on track. By the time we reached the third edition, we had already identified and strengthened the pillars of the project: the spaces (physical and mental); the basic experiences for procedural and demonstrative learning; the equipments needed for online distance training and live streaming.
2. **Taking many small risks, but avoiding „final” risks.** The division of the project into many microtasks and microgroups made it possible to compartmentalise a large part of the project to avoid a crisis in one cell jeopardising the whole structure. We used FAD and when it was possible to meet for rehearsals and training, we did it outdoors, in small groups, spaced out.
3. **Eliminating unnecessary superstructure.** We prioritised efficiency by analysing the project structure and eliminating all overlaps and redundancies.
4. **Asymmetrical optionality.** Create conditions in which you have more to gain than to lose from the impact of variability and uncertainty: you may lose something, sometimes, as long as when you gain a benefit, it is of a magnitude that more than compensates for the losses. To help us make decisions in a situation of uncertainty, we applied the principle of imagining what might happen if everything went wrong, and conversely what might happen if everything went right, setting up a

monitoring system to predict what to do in either cases.

- 5. Negative Way.** Stop doing wrong things. Cutting out the superfluous and focusing on the essential has reduced the room for error.

With respect to these 5 heuristics, the ArtE forced us to have more than one backup plan, at each level, for each phase. At each stage we had to take small risks, we certainly eliminated superstructures both as an organisation and as objectives, we focused on the essential. With limited resources and room for manoeuvre, we had to focus on efficiency, limiting errors as much as possible. With respect to the asymmetrical optionality, we had to give up the premiere in front of a live audience, which is the topical moment and keystone of the entire project and the process of „re-activation “of the beneficiaries. We decided to switch to live streaming the performance. Even without an audience, the fear of the stage track remained, the strong emotion that we try to give to the young beneficiaries. The advantage was that the audience expanded, we were also seen by our partners in Germany, Spain and Portugal, in France and Hungary. On our channels alone, the video was seen live and deferred by thousands of contacts, many more than the theatre could have accommodated.

Below you will find a few examples of how practical implementation can look like in the context of an ArtE training for both trainers and beneficiaries:

Always have a plan B, means:

- For the unemployed young people, that they always have a plan B for the important tasks in their business plans. This applies to the planning process of their project/business idea as well as for the implementation phase.
- For the trainers in the pilot projects it can mean finding creative solutions for each problem that could occur: Always having a Plan B is a basic skill, every good trainer owns.

Taking many small risks, but avoiding “final” risks, means:

- For the unemployed young people, that they should act risky in a limited range. Means, taking risks for achieving their business goals, but never hazarding the whole project/business idea.
- For the trainers in the pilot projects: Working with provocation, but not jeopardizing to lose a participant, or only if one participant is hazarding the whole pilot project through their behaviour.

Eliminating unnecessary superstructure, means:

- For the unemployed young people, they should eliminate unnecessary overlaps and redundancies in their project/business ideas and should focus on their main goals.
- For the trainers this could mean to focus on the basics of the training, the main art process and not getting unfocused by other side events.

Asymmetrical optionality, means:

- For the unemployed young people: During the planning of their project/business idea, they should create conditions in which they have more to gain than to lose from the impact of variability and uncertainty. Meaning, before their very own project/business starts, they should be prepared for losing something during the process, but simultaneously ensuring to gain a benefit, that compensates the losses (for example: risking to lose a network partner, but only under the assumption that you have a better fitting one up your sleeve).
- For the trainers: Very personal. Concerning work with target group, this should be an everlasting guiding principle.

Negative way, stop doing wrong things, means:

- For the unemployed young people: Learning to evaluate and prioritize their tasks. Pick the things you need to change, otherwise you won't have development progress.
- For the trainers: Evaluating the training effects and stop doing things that do not work with a specific group of people / under specific circumstances.

Resilience and Antifragility training for beneficiaries

In summary, the whole ArtE project is a training in #resilience and #anti-fragility of the beneficiaries. The structure of the course aims to „shake up“ certainties, turn the table and have a strong emotional impact on them. The ArtE project under restrictions due to the pandemic challenged the beneficiaries even more intensively than the previous project JobAct Europe!¹⁰

There were many challenges for both participants and trainers: The restrictions, the constraints, the constant reprogramming, the hand-to-hand combat with the unreliable digital connection, the balancing of private lives with this high-speed train running through their lives. Yet all of the participants made it through to the staging of the play, adapting the text, making costumes and sets; all the groups came up with excellent projects and presented their ideas to the companies in the pitching session. In spite of all the difficulties, we achieved the most important goal of the project: strengthening the beneficiaries' skills, enlarging their network of relationships, helping them to plan a strategy for active job search and freelancing, reactivating their motivation, making them resilient and, we hope, anti-fragile.

Lesson 3: Troubleshooting¹¹

Each pilot project is a story in itself, the variables are geographical, cultural, economic, demographic etc. This is why we have identified some recurring elements that we consider structural, intrinsic to the structure of the model, while others are linked to the context in which the project took place.

Structural

In this time of rapid and drastic change, the need for non-traditional and non-formal education to face new and unfamiliar challenges is increasingly evident. However, it is difficult to have the Social Art approach recognised and accepted by the system because it does not fit into known patterns and subverts educational hierarchies.

The strategy to deal with this paradox is to increase the involvement of stake holders, if possible also in the planning stages, to demonstrate the adaptability of the method to all situations of exclusion and hardship.

The paradox of finding financial resources to implement the project: at the beginning it was difficult to convince sponsors because the methodology was not known and the project was too innovative and risky; now that the project has proven to work, it has become difficult to finance it because it is no longer innovative enough.

The partners develop a financial engineering plan in order to raise the needed budget applying to public and private support schemes for training and social inclusion policies. A relevant support comes from the in kind contributions as spaces for training and rehearsals.

¹⁰ The Toolset of JobAct Europe can be found here: <https://arte.projektfabrik.org/scientific-monitoring/>

¹¹ Please also see Toolset Part II of JobAct Europe "Module Social Artist" (link on the left)

Local context

Vivaio per l'Intraprendenza

In Italy, unemployment benefits are only received by people who have had a regular employment contract (for at least 4 years). However, there is no benefit for graduates waiting to find a job. For this reason, the course for young NEETs needs to be supported with a paid internship and/or a scholarship to allow young people to have a mini-income while participating in the course.

The long and obligatory distancing between partners for Covid in some project phases put a strain on the quality of feedback during the implementation of activities. The lesson learned: the quality of active listening had to be increased very significantly.

Both Vivaio per l'Intraprendenza pilot projects took place in the second half of 2020, at a time when several consecutive ordinances of the health authority imposed constraints and limits on the conduct of, in particular, theatre workshop activities. For the "Impulso" project in particular, we gradually had to adopt different ways of carrying

out the theatre workshop and staging the show. When, one week before the premiere, we learned that it was not possible to open the theatre to the public, in order to guarantee the magical effect of the performance, we decided to stage it in the theatre behind closed doors and to make it visible through live streaming.

The network: it is difficult to find companies willing to take on internships or apprenticeships, or to hire beneficiaries. That is why it is necessary to build a network of contacts with companies and stakeholders to increase concrete job opportunities. This network has been strengthened over time thanks to the trust created through previous projects.

Projektfabrik

The conflicts that arose were, unreliability, lack of interest, or difficulty in learning text in the first pilot. In the second pilot, poor time management and incorrect assessment of the necessary work steps.

The conflicts were solved with close socio-pedagogical support and with a very personal, closely timed approach.



UpSocial

Working with a target group of unaccompanied young migrants from Africa, there was initial reluctance to participation, since the pilot project was embedded into a pre-existing programme. This involved that the participants did not choose to join the theatre training. Some of them were initially reluctant to participate because they did not understand how this could help them improve their socio-labour opportunities. This attitude was mitigated with intensive initial support from their trusted educators and the school director, and their attitude completely shifted once they realized that theatre was useful for them to learn the language.

Participants' reluctance to perform female roles in the play. All of them (except for one) were male participants and refused to perform female roles due to cultural beliefs. The professional team decided to create giant puppets to represent these roles, and male participants gave them voice.

Language barriers made it hard for participants to confidently learn the play's text. Theatre trainers adapted the text so as the play was easy to understand and perform by participants.

Limited internship and job opportunities for participants after the theatre training. In order to provide participants with the chance to put the lessons learned in the theatre process into practice, the majority of them were involved in community service activities led by the organization. Thus, they had the chance to support children participants in education activities, or take part in one of the organisation's programmes in the catering sector.

Irregular administrative situation of participants made it hard for them to attend to all the sessions. Sometimes, they needed to attend appointments with the public administration in order to regularize their situation. The educators and the peer participants made efforts to catch up with those who were not able to attend all the sessions.

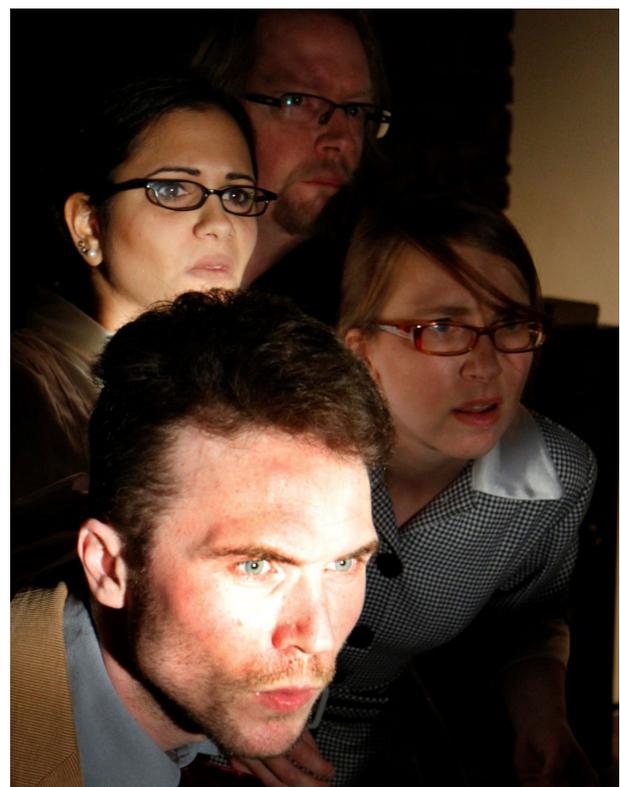
Covid-19 affectation in some participants required to shift some of the roles in the play last minute. One participant took on another role, and one of

the theatre trainers needed to take on the role of one of the participants.

Sitting-capacity restrictions limited the opportunities to invite a large number of multipliers and decision-makers to the première + multiplier event. The première was recorded and some bilateral meetings were carried out before and after the première to explore future partnership opportunities.

Stone Soup Consulting

The attendance of the participants was compromised in the first days of the pilot, the participation was erratic although the participants were very enthusiastic about the project. However, they were coming out of a period of confinement (COVID 19) and the difficulties in establishing a commitment that would get them out of the house every day and on time were noticeable. To overcome this, careful work was carried out between the theater pedagogue and the job coach with the participants in order to understand what was blocking them. After this session, all participants understood the importance of the commitment and started to arrive on time and stopped missing.

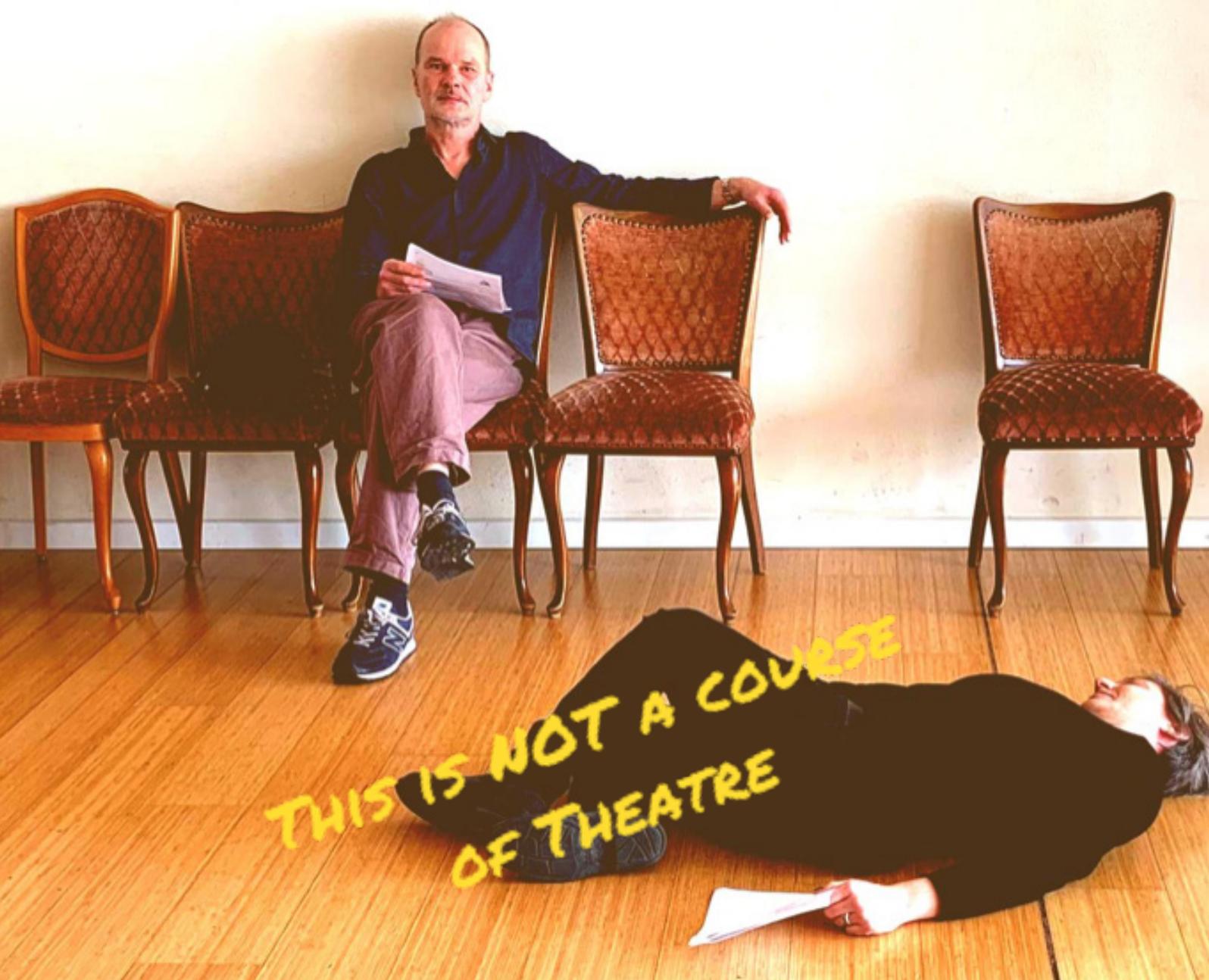


References

- *Beuys, J. (1978, 3rd March). Jeder Mensch ein Künstler – Auf dem Weg zur Freiheitsgestaltung des sozialen Organismus [Lecture], Achberg, Germany.*
- *Bodenmüller, M. (2004). Kunst – und Kulturprojekte mit Erwerbslosen. Sozial Extra 28, 18-23.*
- *European Union (2015). Eurostat regional yearbook 2015. Luxembourg 2015.*
- *Eurostat (2022). Youth unemployment rate in EU member states as of January 2022 [Data set]. Cited from de.statista.com. <https://www.statista.com/statistics/266228/youth-unemployment-rate-in-eu-countries/>.*
- *Fayolle, A. (2012). FT Lexicon. <https://www.ft.com/content/ee44bab6-6397-11e1-b85b-00144feabdc0>.*
- *Lyle M. Spencer Jr., Signe M. Spencer. (1993). Competence at Work. Models for Superior Performance.*
- *Taleb, N. N. (2012). Antifragile: How to Live in a World We Don't Understand.*
- *Osterwalder, A., Pigneur, I. (2010) Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers (The Strategyzer series)*

Annexes

- *The Entrepreneurial Mindset Training for unemployed people – Notebook for participants*
- *Evaluation material (questionnaires)*



THE NOTEBOOK

Based on the Handbook of #Impulso,
Vivaio per l'Intraprendenza

Name & Surname _____

un progetto di



realizzato con il contributo di



FONDAZIONE
CR FIRENZE



Erasmus+

in collaborazione con



EUROTEAM
PROGETTI★



Objective

“ *For the things we have to learn before we can do them, we learn by doing them.* **”**

Aristotle, The Nicomachean Ethics

What's in it for me?

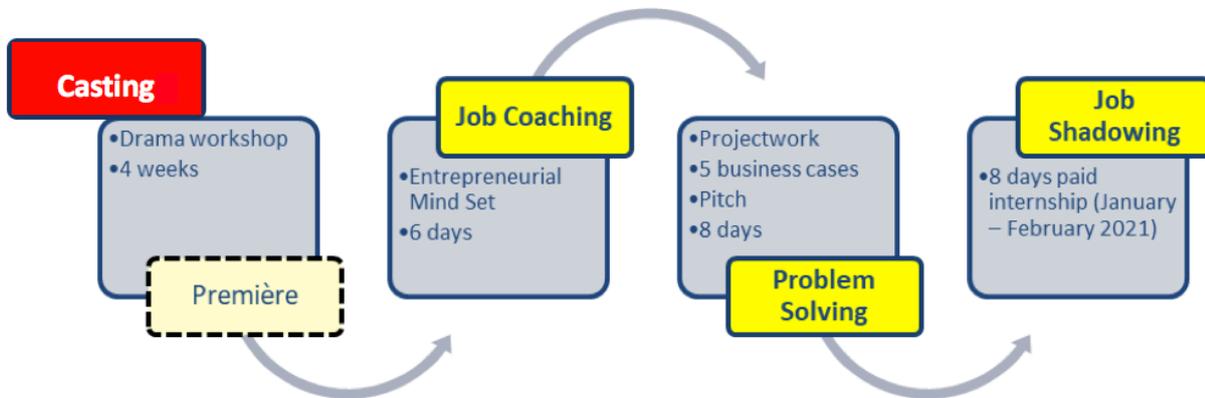
- develop a personal strategic action plan and a professional portfolio
- test myself, make myself known, discover my professional aspirations, enhance my skills and resources
- get to know local opportunities
- get to know companies and develop a useful network
- develop a network with professionals and other young people

The concept



Name & Surname _____

The Stepping Stones



Social Art Theatre Workshop

4 weeks

An impactful experience and a completely new challenge to reactivate resources and skills. With the artistic guidance of drama teachers, the group will construct a theatre performance open to the public that will be staged in Florence.

Job Coaching and Guidance

1 week

Entrepreneurial mindset training, job coaching, career guidance, life design, territory exploration and networking activities to build new professional identities and an action plan for the future.

Problem Solving and Design Thinking

2 weeks

A project design workshop to solve the problems and innovation challenges of a pool of companies. To develop the relationship, the dialogue, the connection with local businesses and the labour market. Pitching designed solutions.

Job Shadowing

2 weeks

Paid internship in local companies, in key sectors for economic development, to orient skills and interests towards a professional future.

Name & Surname _____

Calendar

Nine (9) weeks, from _____ to _____

Date	
Phase 0	Preparatory phase Wiretapping Selection of beneficiaries Casting (ex-ante 0 months questionnaire)
Phase 1	Social Art workshop Première Job Coaching and Entrepreneurial Mindset Workshop
Phase 2	Ideas in Action – Problem-Solving and Design Thinking Lab Pitch - presentation of projects to companies (ex post questionnaire)
Phase 3	Job Shadowing in company Final meeting: debriefing

Time schedule

Monday to Friday from 9.00 am to 3.00 pm.

Name & Surname _____

The Rules

To be effective the training must be a progressive and constant path without interruption.
For this reason, the beneficiaries undertake to follow it with constancy and to notify in advance any absences or delays.

The training course has at the same time an individual and a group dimension, personal growth is also expressed through the contribution shared with all the other beneficiaries.
For this reason, beneficiaries are committed to actively and effectively participating in the activities of the working groups.

ArtE applies a methodology of "ACTION LEARNING" and each phase has been designed in this perspective of "work-in-progress", beneficiaries will be asked to contribute with observations and ideas to the modeling of the training course.

The training pact

Beneficiaries undertake to respect the rules of the path of ArtE.

Duty of presence

Absences of more than 15% of the total hours of the training course are not allowed.

Name & Surname _____

Who am I?



Journal

Memo (don't forget to.... !)

Write down what you did everyday immediately afterwards

Record ideas, methods and tools. You will be needing them in your life

Take pictures and videos and share them for the video diary

Take time to talk to all of your fellow partners

Debriefing: consider your performance: what could be improved, what worked

Name & Surname _____

Playground

About my group _____

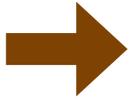
About the Game _____



Output

Name & Surname _____

Who needs me



Every professional or entrepreneurial idea has its own original model, a kind of fingerprint that differentiates it from all other enterprises. The purpose of this phase is to focus on problems / needs / desires in order to build SOLUTIONS, the value of the enterprise.



Contents

The economic system

- Local context and the European framework
- Support for employment and self-employment: the network of public and private services and incentives
- Entrepreneurship and self-employment: distinguishing elements, administrative fulfilments and start-up costs. Financial opportunities

Memo (don't forget to.... !)

Name & Surname _____

Playground

About my group _____

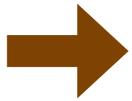
About the Game _____



Output

Name & Surname _____

I got an Idea! Have I?



The objective is to start analysing the market opportunities of your professional or business idea. We enter strategic marketing: segmentation, targeting and positioning of the business.

The formula of the enterprise



Memo (don't forget to.... !)

- _____
- _____
- _____
- _____
- _____

Name & Surname _____

Playground

About my group _____

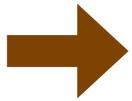
About the Game _____



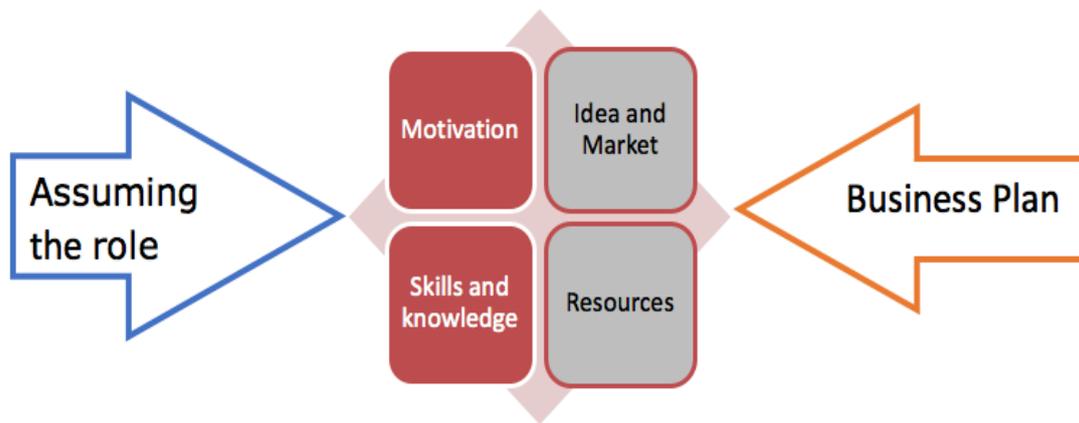
Output

Name & Surname _____

I have a Plan



The objective is to acquire the planning tools to transform the idea into a plan. Starting with the market analysis, it is time to enter into the operational business plan.



Memo (don't forget to.... !)

- _____
- _____
- _____
- _____
- _____

Name & Surname _____

Playground

About my group _____

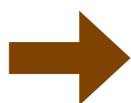
About the Game _____



Output

Name & Surname _____

Pitching



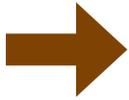
Get the basic elements of communication and prepare the best pitch for the entrepreneurs.



Check list

Basic of Communication
<ul style="list-style-type: none"> • Who are your interlocutors? • What level of competence do they have? • What do you want to communicate?
Problem
<ul style="list-style-type: none"> • What problem do you want to solve? • How does it affect the bearer of the problem? • Tip: EXPLAIN IT FROM A PERSON-CENTRED PERSPECTIVE
Solution
<ul style="list-style-type: none"> • How do you propose to solve the problem? • How feasible is the solution you have in mind? • Tip: SHOW A PROTOTYPE OR VISUAL REPRESENTATION.
Business Model
<ul style="list-style-type: none"> • How will you gain value? • How much value will this solution bring to your organisation? • Tip: SHOW THE FIGURES AND FOCUS ON THE UNDERLYING ASSUMPTIONS
Credibility
<ul style="list-style-type: none"> • What assumptions have you validated? • Why will it work? • Why should they believe in you? • Tip: SHOW CONCRETE RESULTS OF EXPERIMENTS.
Call to Action
<ul style="list-style-type: none"> • What do you need to turn your solution into reality? • What are the next steps? • TIP: GUIDE THE DECISION BY MAPPING OUT A CLEAR PATH FOR THE FUTURE.
Questions & Answers
<ul style="list-style-type: none"> • What part of your work would you like to exhibit? • What kind of critical questions can you expect? • TIP: LEAVE BLANK SPACES IN THE PITCH TO TRIGGER SPECIFIC QUESTIONS.

Name & Surname _____



The time has come to outline the plan of action, make choices and evaluate future options.



Debriefing

Name & Surname _____

What do I find significant in this experience?

Ideas	Methodology	Tools

Name & Surname _____



ArtE – The Art of Employability

No job? A reason to act up – in our opinion in the ARTE project. Here, we show how it works.

Who are we?

ARTE is an Erasmus+ funded cooperation project of European organizations from Italy, Portugal, Spain and Germany. Our areas of work range from science and labor market integration to coaching and art. We are working together for 2.5 years on ways to help young adults in the Mediterranean to find themselves- and a job.

How do we do that?

Kein Job? Da kann man schon mal Theater machen – finden wir im Projekt ARTE. Hier berichten wir, wie das geht.

Wer sind wir?

ARTE ist ein Erasmus+ gefördertes Kooperationsprojekt europäischer Organisationen aus Italien, Portugal, Spanien und Deutschland. Unsere Arbeitsbereiche reichen von der Wissenschaft und Arbeitsmarktintegration über Coaching bis in die Kunst. Für 2,5 Jahr arbeiten gemeinsam an Wegen junge Erwachsene im Mittelmeerraum dabei unterstützen sich selbst und Arbeit zu finden.

Follow on: <https://arte.projektfabrik.org/>

Name & Surname _____

Evaluation Material

Ex-Ante Questionnaire

Date _____

1	Define your state of mind of today in a word				
2	I'm a proactive person who doesn't wait for things to happen				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
3	I have confidence in myself and in my abilities				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
4	When I work in a group I always feel that I belong				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
5	I know how to behave in training places				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
6	I know how to communicate with others				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
7	I intend to have a professional career				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
8	Right now, my leadership skills are ...				
	Very High	Above Average	Average	Below Average	Very Low
9	Right now, my management skills are ...				
	Very High	Above Average	Average	Below Average	Very Low
10	Right now, my entrepreneurial skills are				
	Very High	Above Average	Average	Below Average	Very Low
11	I am able to solve the problems I have with my colleagues during teamwork experiences				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
12	I am an organized person				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
13	I can control my emotions (I don't lose my temper, I don't despair)				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
14	I struggle to be better and achieve better things in my life				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree

Code _____

1	what did you like most and what did you like least about the project?				
2	I'm a proactive person who doesn't wait for things to happen				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
3	I have confidence in myself and in my abilities				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
4	When I work in a group I always feel that I belong				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
5	I know how to behave in training places				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
6	I know how to communicate with others				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
7	I intend to have a professional career				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
8	Right now, my leadership skills are ...				
	Very High	Above Average	Average	Below Average	Very Low
9	Right now, my management skills are ...				
	Very High	Above Average	Average	Below Average	Very Low
10	Right now, my entrepreneurial skills are				
	Very High	Above Average	Average	Below Average	Very Low
11	I am able to solve the problems I have with my colleagues during teamwork experiences				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
12	I am an organized person				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
13	I can control my emotions (I don't lose my temper, I don't despair)				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
14	I struggle to be better and achieve better things in my life				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree

Code _____

15	I feel more confident after participating in the project				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
16	I feel that I have more entrepreneurial skills after participating in the project				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
17	I feel that I have more self-management skills after participating in the project				
	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
18	Would you like to pursue new training in theatre?				
	Yes			No	
19	Did the project contribute to the changes you mentioned in the previous questions?				
	Yes, totally		Yes, with other factors		Not at all
20	In case there are other factors contributing to the changes, which factors are they?				
21	From 0 to 5, how much do you think the project contributed to the changes you mentioned in the previous questions?				
	1	2	3	4	5