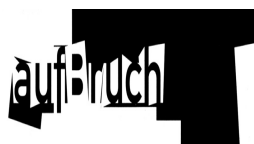


Hypothesis for a transferable model

PICP – The prison, from penal institute to cultural place



Hypothesis for a transferable model

One of the purpose (and also one of the outcome) of PICP project is to define a model that can be transferred to other contexts/targets in the field of social inclusion.

The ambitious and challenging aim is to highlight the essential features creating a fertile ground for implementing virtuous and successful experiences like the partners' ones.

As expected, the model is the synthesis of the process of knowledge and awareness and of the work made by the partners during the meetings and the whole two-year-period of the project. Each partner had the opportunity to "rationalise" its own situation. Features of each of them, methodologies, the daily work have been analysed and discussed: subjects for thinking and reflections. All the steps of the project, the objectives the partners gave themselves as milestones (to introduce themselves, to identify SWOT, to make first a "their own" proposal of good practices and then the common one in the compendium) have been the way to "dematerialize" their work and their identities until a new theorization that is exactly synthesis of years of experiences, experimentations and skills.

The model here proposed has that new theorization as starting point. It has not the presumption to be universal; anyway, it aims to simplify the extremely complex, multifaceted, unstable universe of prison and of people working in prison (this consideration is not referred just to prison, but it can be extended to the whole universe of social inclusion).

Moreover, even if ample, the analysis made during the PICP remains partial in any case in comparison with the total state of the art. So, the model gives recommendations of the prodromatic conditions for the development of successful experiences in terms of effectiveness and efficiency, but also and mainly for the development of experience whose actions want to be considered "cultural" rather than "social".

Indeed the model supplies conditions for implementing activities that consider penal institutes, asylums, hospitals and so on "cultural places" and, as a consequence, that promote their transformation in "cultural places".

As already stated, this model is synthesis of what made throughout the project: it is structured in key points for this reason.

Key points of the model are:

- the artist/professional/entity operating has to be clearly identifiable, recognizable and distinguishable
- the activity must not be lead to chance, but it must be qualified as an artistic activity that enters deeply in prisons/asylums/hospitals affecting time, space, human and social issues so as to reverse and to align them to its own needs
- the activity must be considered “theatre” (or any other kind of artistic activity) without any further specification like rehabilitation, re-education and do so on due to the particular place it is taken (e.g. prison ➤ “theatre in prison”)
- the activity must be led by an independent entity whose human resources are professionals of the sector
- the activity must have a clear methodological approach
- the activity must involve and create strong commitment in the learners involved
- the activity must yearn for “high standards” of success and not to settle for “survival”
- continuity and durability are two fundamental features of the activity
- any kind of ambiguity and doubt had to be removed through the clear identification of rules: the activity and its leaders as third subject between the institution and the disadvantaged people hosted by the institution
- the activity must not separated at all from the institution: an effective interaction is preparatory for promoting confidence for all
- the opinion of the cultural operator must be independent, coherent and decisive regarding the best space/location/venue/materials needed for the artistic/cultural activities
- training promoted by the activity must concern also the institution's workers: their

on-the-job training as way to instill meaning of sharing and collaboration to achieve results

- people/entities leading the activity must be careful to preserve and to guarantee continuity to the successful and innovative methodologies they develop by training also new professionals for the future
- the activity must be led in a way that favours exchanges and relationships between the institution where it takes place and the society. The relationship has two directions: from outside to inside and backwards from inside to outside
- relationships with the society must not be sporadic, but they must aim to create networks. "Networking" removes isolation and emargination and give more trust, strength, value and opportunities to the activity, people leading it and learners/beneficiaries
- funds for the action must be certain and steady (for guaranteing wages and supply goods and services for the proper implementation of activities)
- learners/beneficiaries must have the same regard of actors and professionals of theatre as concern pays and wages. Also the professionals/trainers leading the action must be paid
- spaces can influence the effectiveness of the activity: the place where the action takes place must have the qualities of "identity", "recognisability" and "distinguishability". The activity must take place in a space that is clearly acknowledged as "the theatre" (or "the space for theatre/artistic/cultural activities").
- if the activity takes space in a place that respect architectural standards for hosting that kind of activities, it gains value, effectiveness and efficiency