



**O1-A1: In-service
Training
Programme &
Handbook**

Training Needs Analysis
Germany

Summary desk-based research

Best practice 1

| | |
|---|---|
| <i>Name of the best practice</i> (maximum 1 line) | JobAct® to Connect |
| <i>Link where the practices can be accessed or practice's identification data:</i> (maximum 3 lines) | Konservatorium Schwerin" (conservatory) in cooperation with the "Volkshochschule" (adult education centre) in Schwerin, Germany Website: http://www.projektfabrik.org/ |
| <i>Brief description of the best practice</i> (maximum 35 lines) | <p>Objectives Under the umbrella of the Municipal Cultural Office, the Conservatory of Schwerin and the Adult Education Centre in Schwerin have jointly developed the project "Musical Encounters".</p> <p>Methods The idea is to inspire all children and young people with music, and at the same time get to know the culture and language better. Many refugees want to stay in Germany and to integrate in our society. Music education can help them. By learning German children's songs, girls and boys can learn more about German's culture and their way of life. In a playful way, their musical and linguistic development is promoted - and through that as well the integration of the young refugees. In the project the children have been taught at the piano, on the guitar and while playing the flute. Together with an interpreter, migrants and refugees have all together special fun with rhythm games. They quickly develop their musicality. The courses take place mainly during the holidays and are free of charge.</p> |
| <i>How can this best practice be used in Art4Inc?</i> | In cooperation with conservatories and other music schools usable in all partner countries. |

Best practice 2

| | |
|----------------------------------|--------------------|
| <i>Name of the best practice</i> | JobAct® to Connect |
|----------------------------------|--------------------|

| | |
|--|--|
| <i>(maximum 1 line)</i> | |
| Link where the practices can be accessed or practice's identification data: <i>(maximum 3 lines)</i> | <p>Projektfabrik gGmbH, Author with all rights. GAP Gesellschaft für Arbeitsförderung und Personalentwicklung Nord mbH as a partner in practice</p> <p>Website: http://www.projektfabrik.org/</p> |
| Brief description of the best practice <i>(maximum 35 lines)</i> | <p>Objectives</p> <p>The participants should:</p> <ul style="list-style-type: none"> - Develop your personality through your own initiative and team spirit - get a new perspective on your own biography - Take responsibility, learn self-assessment and self-presentation - find a suitable training or job <p>Methods</p> <p>JobAct® combines theatre pedagogical methods and biography work with creative and traditional application management methods. Internships and coaching complete the approach within the project. The theatrical premiere forms the end of the first section. The second phase of the project consists of an intensive internship, completed by the participants in one of the previously acquired companies. The participants are continuously supported and coached by the supervising social educators. The regular reflection of the internship situation (also with theatre pedagogical means) helps to master conflicts within the company in the approach in order to create a stable starting position for the takeover in education / work. JobAct® should have a 10-month term and ideally to 31.07. so that a seamless transition into education / work can take place.</p> |

Best practice 3

| | |
|--|--|
| Name of the best practice <i>(maximum 1 line)</i> | Story-Way, Teaching teachers to work with stories |
| Link where the practices can be accessed or practice's identification data: <i>(maximum 3 lines)</i> | <p>www.Story-way.com Dr. Bernd Flossmann</p> |
| Brief description of the best practice <i>(maximum 35 lines)</i> | <p>Seminar Objectives:</p> <p>Everyone has a story and that story is told as part of a whole collection of other stories. Listening to those stories and analysing them from the perspective of literary studies will</p> |

| | |
|--|--|
| | <p>contribute to important insights concerning the mental state of humans. The deliberate modification of people's stories can initiate and support a certain process of change. People who undergo such a process will learn to look for structures within their own stories and within stories of others. They will be able to draw their own tentative conclusions from analysing those structures. They will learn to gently reshape the narration of stories about yourself or about others and thus they will learn to change the perception of their own history.</p> <p>Do you become the stories that others tell about you? Are you able to exert influence on these stories? OK, let's start to change your stories!</p> <p>Every story has two equal partners, storyteller and story listener! Together they may find the right way and go a while together up to a time when both are able to find their own way to tell their own real story.</p> <p>Story-Way takes place in four regions of learning:</p> <ol style="list-style-type: none"> 1. Regional 2. Educational 3. Entrepreneurial 4. in private, individual life. |
| <p><i>How can this best practice be used in Art4Inc?</i></p> | <p>Story-Way is applicable for all partner countries.</p> |

Best practice 4

| | |
|---|--|
| <p><i>Name of the best practice</i> (maximum 1 line)</p> | <p>Here's my story</p> |
| <p><i>Link where the practices can be accessed or practice's identification data:</i> (maximum 3 lines)</p> | <p>Bayerischer Rundfunk https://www.br.de/unternehmen/inhalt/medienkompetenzprojekte/mystory/index.html</p> |
| <p><i>Brief description of the best practice</i> (maximum 35 lines)</p> | <p>Storytelling in the migration society Students from rule and integration classes work together. They talk about their different cultural roots, about formative experiences and about their professional and life dreams, got to know their strengths and became clearer about where they want to go in life. Refugees from integration classes have the opportunity to deal with what they had experienced and to look</p> |

| | |
|---|--|
| | ahead. Prepared with videos, pictures and music and supported by BR-coaches, autobiographical, multi-media stories were created that provide very personal insights. |
| <i>How can this best practice be used in Art4Inc?</i> | Digital story telling is applicable in different situations and in all partner countries. |

Best practice 5

| | |
|--|---|
| <i>Name of the best practice (maximum 1 line)</i> | Musica del Paradiso: recitation and music |
| <i>Link where the practices can be accessed or practice's identification data: (maximum 3 lines)</i> | An Intercultural and Inter-Religious Peace Project https://www.musicadelparadiso.de/ |
| <i>Brief description of the best practice (maximum 35 lines)</i> | They come from Turkey, Israel, Iran, Italy, Syria, France and Germany have different mother languages, life stories and different religions. But it connects something: the music. The differences are what make up the special character of Musica del Paradiso. Twelve people - one project: The Musica Del Paradiso group has set itself the goal of creating opportunities for encounters between different cultures. Following the music of medieval Spain, when Jews, Christians and Muslims lived together for a time in peace, the artists also see themselves as an interreligious community. |
| <i>How can this best practice be used in Art4Inc?</i> | |

Best practice 6

| | |
|--|--|
| <i>Name of the best practice (maximum 1 line)</i> | Mahala - migrants or refugees with displacement experiences |
| <i>Link where the practices can be accessed or practice's identification data: (maximum 3 lines)</i> | Website: http://www.theater-im-pfalzbau.de/junger-pfalzbau/fuer-kinder-jugendliche/theater-fuer-menschen-mit-fluchterfahrung/ |
| <i>Brief description of the best practice (maximum 35 lines)</i> | The "Mahala Theatre Workshop" offers new-coming children and teenagers the opportunity to meet peers on a theatre level, o promote mutual trust and self-esteem. At the beginning, the |

| | |
|--|--|
| | <p>young people get together without being able to communicate in language. Luise Rist has developed many years of work with refugee's games and forms of contact, the texts and images quickly arise. On the basis of biographical material (taken from careful play exercises) she works on words and dialogue fragments. With these sentences the participants can express something of themselves. It is about war in Syria, discrimination against Roma in Serbia, right to stay, but also about school, going out, normality. The aim of the workshop is to build a long-standing and growing group.</p> |
| <p><i>How can this best practice be used in Art4Inc?</i></p> | |

Summary field-based research

Evaluation of field-based research:

12 questionnaires evaluated

Age in years (optional): between 31 and 64 years old

Gender: Female 6 Male 6

Type of the institution:

- name of institution (optional):
 - training centre 6
 - further education centre 5
 - private 1
 - place: Schwerin, Greven, Parchim, Wismar
- country: Germany.....

Role:

- a) Adult educator (trainer of adults) 3
- b) Migrant support worker 5
- pedagogical staff 3;
- private lecturer 2
- c) Manager 2
- d) Other (please specify): language mediator; social worker

Length of service in this role: adult educators - between 6 month and 26 years

| | |
|--|--|
| <p>In your activities with migrants, do you use artistic disciplines for basic skills acquisition in the view of migrants' educational and social inclusion?</p> | <p>Yes 9 No 2 No answer 1</p> |
| <p>If you answered "Yes" to the question above, which artistic disciplines you use?</p> | <p>Music; traditional music; Storytelling, dance; drumming; Intercultural customs; drama; theater education; creative working with food</p> |
| <p>If you answered "Yes" to the question above, what activities you perform by using artistic disciplines?</p> | <ul style="list-style-type: none"> ▪ Newspaper texts ▪ "Fictitious biography work" (development of fictional characters for theatre scenes parallel to their own professional biography) in the context of the development of their own play ▪ Intercultural discussion rounds for the analysis of own life stages ▪ Different professional worlds and dreams; ▪ Triggering stories ▪ Training of listening to stories ▪ Changing of stories (esp. Of life stories with a therapeutic approach, working with traumatized people) ▪ Constructive storytelling as construction of own life stories ▪ Equip of buffets and cover of tables |
| <p>In general, which pedagogical skills you think are necessary for an Adult Educator working with migrants or for a migrant support worker, in order to efficiently support migrants' educational and social inclusion through the use of artistic disciplines?</p> | <ul style="list-style-type: none"> ▪ Active listening ▪ constructive story triggering ▪ storytelling techniques ▪ therapeutic experiences and borders and barriers of therapeutic approaches in pedagogic environments ▪ crisis management ▪ critical thinking ▪ Ability in different learning methods ▪ Fundamentals of methodical action <ul style="list-style-type: none"> - Engagement - empathy - social, media and methodological competence ▪ Teamwork ▪ interaction ability ▪ Communication skills, patience and empathy, openness and creativity, commitment and flexibility, humour ▪ ethical principles of social work ▪ channels of voice and body language |

| | |
|--|---|
| | <ul style="list-style-type: none"> ▪ play an instrument ▪ information about other cultures |
| 2 Do you have these pedagogical skills? | <p>Yes 7 No 2 Partially 2 No answer 1</p> |
| 3 If you answered “No” to the question above, would you be interested in attending a training to acquire them? | <p>Yes 4 + 4 (previous question "Yes" also interest) No 1 No answer 2</p> |
| 4 Do you use non-traditional embedded-learning approaches (i.e. embedded-learning and enquiry-based learning approaches) in your activities? | <p>Yes 2 Partially 1 No 3 No answer 6</p> |
| If you answered “Yes” to the question above, what non-traditional embedded-learning approaches you use? | <ul style="list-style-type: none"> ▪ Storyfication, gamification, Transmedia Approach, systemic family constellation sessions ▪ project-oriented learning platform |
| Are you comfortable when you use these approaches? Please justify your answer. | <p>Yes 1 No 1 Partially 1 more opportunities to "try out" these learning approaches No answer 9</p> |
| What is your opinion about the on-line learning and the new on-line learning environments that nowadays are more and more used by educators (do you agree with them, do you like them, do you use them, do you have the needed skills to feel comfortable when using them, can you efficiently use them etc.)? | <ul style="list-style-type: none"> ▪ I have already used online learning personal and with the participants ▪ I use online learning as a teacher, but too little ▪ important is a balanced mix of online and classroom teaching ▪ Online learning must be adapted to the target group ▪ Further training for more safety in dealing with the online learning method ▪ important is a tutor or mentor for the learner ▪ One of many possibilities to reach out to people, asynchronous approaches are often a good way, but blended learning is necessary ▪ Promotes "Lifelong Learning" ▪ Motivation enhancing and motivational inhibiting factors ▪ myself do not use it |

| | |
|--|--|
| | <ul style="list-style-type: none"> ▪ in combination is online learning okay - the change is important for the participants and ultimately for me |
| Which are, in your opinion, the different roles of Adult Educators working with migrants and migrant support workers in these on-line learning environments? | <ul style="list-style-type: none"> ▪ Triggerer, listener, storyteller, story changer ▪ Teachers / Students |
| Which do you think the benefits of using on-line learning environments are? | <ul style="list-style-type: none"> ▪ specific learning needs of specific social groups ▪ you can learn anytime, anywhere ▪ Flexibility in time and place independence ▪ Learning at your own pace ▪ Cost savings ▪ virtual exchange, learning tasks and goals can be individually determined and regulated, goal-directed individual learning is made possible variably. ▪ Very wide exchange of ideas in the virtual world ▪ Asynchronous approaches, multiple arrangements, freedom, quick responses |
| Do you consider that there are any risks in using on-line environments? | <ul style="list-style-type: none"> ▪ critical assessment of the texts ▪ Data protection ▪ In open communities hate speech, public embarrassment, leaking of private information ▪ Offers from dubious providers ▪ Hidden costs ▪ Over- or under-demand of the learner ▪ Overstimulation ▪ participants hardly any opportunities to ask questions ▪ App gap, the divide between wealthy and poor regarding the possibility of acquiring / using digital Learning offers. ▪ Powerful PCs, tablets or Smartphones and the associated Internet tariffs or Learning programs just cannot afford everyone ▪ motivation loss |
| How would you manage/deal the potential negative aspects or risks of the online learning environments? What skills do you need for that? Do you have these skills or you need to acquire them? | <ul style="list-style-type: none"> ▪ Transparent data management, open approach for all users to their data's, control of comments, consequent ruling and moderation of platforms ▪ operator friendliness ▪ personal training ▪ Knowledge in using social network |

| | |
|--|---|
| | <ul style="list-style-type: none"> ▪ well-functioning technology ▪ Knowledge about low risk sites ▪ mix of methods |
| What kind of new educational environments arts-based, media-rich and interactive would you like the Art4Inc project bring to you? | <ul style="list-style-type: none"> ▪ Better collaborative structures for learning environments ▪ New tips ▪ Cost-effective learning materials ▪ Exchange of method approaches ▪ Training of learning techniques and methods |
| What resources arts-based, media-rich and interactive for the basic skills acquisition of your migrants would you like the Art4Inc project bring to you? | <ul style="list-style-type: none"> ▪ to animate to new ideas ▪ media based ▪ art based |
| Do you want to add something in relation to the need of skills of Adult Educators working with migrants and migrant support workers? | <ul style="list-style-type: none"> ▪ Consistently continue to learn ▪ Imparting basic techniques of multi-media learning software production ▪ We are all different, that is what we have in common! And whether it concerns the topic of "inclusion" or "integration" ... it is moving more and more into the centre of our daily educational. It must be managed to a living and learning environment in which everyone is equally welcome and happy according to own strengths and competencies can evolve. More sensitized for the topic "similarities and differences " |

Identified Learning Outcomes

| Learning Outcome | Knowledge, Skills, Competences |
|--------------------|--|
| LO1: Music | <ul style="list-style-type: none"> ▪ Learning German history, religion and culture ▪ Learning the difference between musical instruments ▪ Learning how to use musical instruments ▪ Learning to enjoy life with other people ▪ Improve language skills ▪ Improve, develop, increase musical abilities ▪ Learning German songs ▪ Learning to work in groups, alone ▪ Learning to be responsible ▪ Learning to do something individually ▪ Learning of creativeness ▪ Learning of carefulness ▪ Learning of self-organisation |
| LO2: Drama/theatre | <ul style="list-style-type: none"> ▪ Development of own personality ▪ Learning view of new perspectives ▪ Learning to take responsibility ▪ Learning of self-assessment ▪ Learning of self- presentation ▪ Learning to be creative ▪ Learning German traditions ▪ Learning society rules of labour market “trainee, apprentice, employment” ▪ Build up self-learning competence ▪ Building key competences ▪ Acquisition of media literacy ▪ closing digital / social, skill gaps ▪ Experience learning from mistakes ▪ Learning be coached and supervised |
| LO3: Storytelling | <ul style="list-style-type: none"> ▪ Learning to be independence ▪ learning to removal of motivation barriers ▪ Learning to structure stories ▪ Learning experience who to do story telling ▪ Learning to gently reshape the narration of stories Learning of different culture routes ▪ Learning own weakness and strengthen ▪ Clarify own weakness and strengthen ▪ Experience learning from mistakes |

art4inc



This project has been funded with support from the European Commission. This publication and all its contents reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

2017-1-DE02-KA204-004158