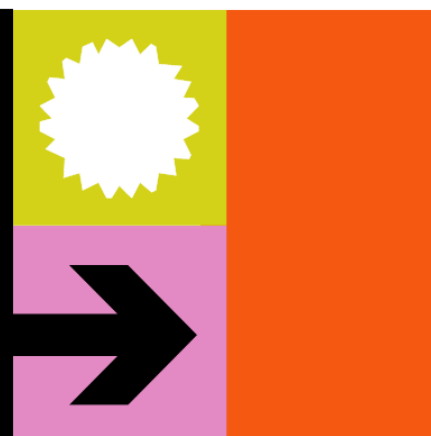




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ARTcoWORKers Methodology



Arts and People with Disabilities –
Cooperative Digital Working for Inclusion
during the Pandemic

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ARTcoWORKers

Methodology

1. INTRODUCTION



1. Introduction

The project name ARTcoWORKers means:

„Arts and People with disabilities - cooperative digital working for inclusion during the pandemic“.

This methodology provides a full theoretical background of how the ARTcoWORKers project facilitates inclusion and the equal involvement of people with disabilities and artists as experts in their own interests during the Covid-19 pandemic.

Five partners from 4 European countries, Germany, Hungary, North Macedonia and Netherlands, have worked together developing and implementing this methodology. Lead by the German partner, VSBI, the partners have identified training needs, opportunities and requirements for the development and implementation of a successful training course for artists / cultural workers for people with disabilities to promote their creativity and skills for awareness-raising and education about social inclusion, the rights of people with disabilities and against isolation and loneliness during the pandemic.

Many people with disabilities were stuck at home during the first waves of the Covid-19 pandemic, or worse, in particular in facilities run for people with disabilities, sometimes practically isolated and imprisoned for months, in violation of their rights to self-determination. This led to fears, depression and a step backwards into the times of care and external control.

Artists were practically cut off from the exercise of their profession, and although they could enter their theatres, the audience could not. This in particular threatened independent artists and smaller theatres in their existence, so they too were threatened by fears and depression.

With this "ARTcoWORKers" Methodology a method and a learning program is developed in which artists and people with disabilities jointly cope with these fears in an inclusive and artistic way related to their situation, the violations of their rights, their desires and hopes, and to raise awareness after the Covid-19 pandemic.



People with disabilities show the artists what inclusion and self-determination mean. Artists show people with disabilities to use the performing arts to make themselves felt and to exert influence. In order to be able to work and represent on an equal level, we selected the art form of puppet and shadow theatre for the project.

In six chapters, this methodology guides the project partners and their network stakeholder through the project.

Chapter One is an introduction: it contains a text about the general description of inclusion as well as arts.

In Chapter Two, we introduce the principles of our learning approach; the adult learning concept of ARTcoWORKers; how to involve peer groups, how peer counseling works, and the objective of the training and E-Learning.

Chapter Three revolves around Art Businesses. It's about the FairShares principles, about the requirements for implementation, how to involve segregated groups and the learning diaries.

Chapter Four discusses the Marketing Plan, with the creation of marketing products, the marketing strategy and the acquisition of participants and collaboration partners.

Chapter Five provides an overview over the implementation procedures, like organizational structures, the evaluation, lessons learnt from training and the blended mobility.

And finally in Chapter Six we take a look at Exploitation and Mainstreaming processes, with the transnational exchange and approach, the blended transnational learning and the gender and accessibility strategy.

The authors hope that you will find this methodology useful and will enjoy the process of implementing it.

With Kind regards,

The ARTcoWORKers Team



1.1 Inclusion and the Rights of People with Disabilities

Inclusion is a term that has gained increasing importance in recent years in various fields, such as education, business, and social policy. It refers to the practice of creating a welcoming and safe environment that embraces and values diversity in all its forms, including age, gender, ethnicity, race, religion, sexuality, ability, and socio-economic status. Inclusion seeks to promote a culture that respects and celebrates differences while recognizing and addressing the systemic barriers that prevent marginalized individuals and groups from fully participating in society.

Inclusion is the practice of creating an environment in which everyone feels valued, respected, and supported, regardless of their differences. It is a process of recognizing and embracing diversity and building a sense of belonging for all members of a group, organization, or community. Inclusion involves creating a culture of equity and social justice that promotes equality and fairness for all individuals, regardless of their backgrounds, identities, or abilities.

The concept of inclusion is based on the idea that everyone has the right to participate fully in all aspects of society and to contribute to their fullest potential. Inclusion is not simply about accommodating people with differences; it is about creating a culture that embraces diversity and recognizes the unique perspectives and experiences that each individual brings to the table. It is about fostering a sense of belonging and creating a supportive environment where everyone can thrive.

There are several key principles of inclusion. The first principle is respect for diversity. This involves recognizing and valuing the differences that exist among people, including differences in race, ethnicity, gender, sexuality, age, ability, and socio-economic status. The second principle is equality of opportunity. This involves ensuring that everyone has an equal opportunity to participate fully in all aspects of society, regardless of their background or identity. The third principle is social justice. This involves promoting fairness and equity in all areas of society, including education, employment, and the justice system.



In education, inclusion refers to the process of ensuring that all students, regardless of their abilities or disabilities, have equal access to education. This includes providing accommodations and support to students who need it, as well as promoting diversity and understanding among students. Inclusive education aims to create a supportive and safe learning environment where all students can thrive and reach their full potential.

In the workplace, inclusion refers to the process of creating a diverse and respectful work environment where everyone feels valued and supported. This includes promoting diversity in hiring and promotion practices, as well as creating policies and practices that support employees from diverse backgrounds. Inclusive workplaces also promote open communication, collaboration, and mutual respect, which can lead to increased job satisfaction, productivity, and innovation.

Beyond education and the workplace, inclusion is essential for building more equitable and just societies. It seeks to ensure that all individuals, regardless of their background or circumstances, have equal access to opportunities and resources, such as healthcare, housing, and public services. Inclusive policies and practices can help to reduce social inequalities and promote social cohesion by bringing together people from different backgrounds and fostering greater understanding and empathy.

But Inclusion is not just a moral imperative; it is also a legal requirement. Many countries have laws that protect the rights of individuals with disabilities, women, ethnic and racial minorities, and other marginalized groups. These laws require that public institutions and private organizations take steps to ensure that everyone has an equal opportunity to participate fully in all aspects of society. Despite its importance and also the legal requirements, achieving inclusion can be challenging, and there are many barriers to overcome. These barriers may be structural, such as discrimination, bias, or systemic inequalities, or they may be attitudinal, such as stereotypes or unconscious biases. Overcoming these barriers requires a sustained effort from individuals, organizations, and policymakers, as well as a willingness to listen, learn, and work collaboratively across diverse perspectives and experiences.



Inclusion requires effort and commitment from all members of society. It involves challenging our own biases and assumptions, being open to learning from others, and actively working to create a culture of inclusion. This includes providing accommodations for people with disabilities, promoting diversity in hiring and promotion practices, and creating policies and practices that promote equity and social justice.

In conclusion, inclusion is a fundamental principle that promotes fairness, equity, and social justice. It is about creating an environment in which everyone feels valued, respected, and supported, regardless of their differences. Inclusion is not just a moral imperative; it is also a legal requirement. It requires effort and commitment from all members of society to create a culture that embraces diversity and fosters a sense of belonging for all individuals.

1.2 General Description of the Business and Employment Situation of the Arts- and Culture Industry during the Pandemic in Europe

COVID-19 has already had a dramatic effect on the cultural and creative sectors, due to cancellation of engagements and performances, closing of venues, exhibitions and festivals resulting in catastrophic economic, social, cultural and human consequences. The pandemic has revealed, in a very intense way, both the intrinsic value and the vulnerability of the cultural sector.

Once the pandemic hit hard, how long was it before the citizens started thinking of art, and started feeling the need for consuming art? When was the first time you went to the theatre, to a concert or to the cinema after social distancing measures took place? Who's the one to blame, the theatre who had to let all artists go and close the repertoire or the audience who never dared to ask when the theatre was going to be open again?

According to Maslow's hierarchy of needs, safety needs as in personal security, employment, resources, health, property ranks second, right after physiological needs. While self-actualization, as in achieving one's full potential, including creative activities which are closely related to art, ranks at the very top as the ultimate success and



satisfaction. One might say that it is normal and justifiable that communities hit by the pandemic would not even think of art and culture, while their health is at great risk, their survivor is under question and the future of their loved ones are uncertain. Who then is left to think of artists and cultural workers? Don't they have their needs to be fulfilled? Health and wellbeing to take care of when social security is lacking, no constant fund streams are present and the professional future is uncertain? Who gets to pay for artists' rents while cultural institutions remain closed and distant from their audiences?

European cultural and creative sectors and industries account for between 4 and 7% of EU GDP and 8.7 million jobs in the European Union. This includes mainly micro, small and medium-sized organizations and enterprises with restricted access to financial markets, as well as self-employed artists, cultural workers, freelance professionals and entrepreneurs, who are more likely to work part-time and often draw on irregular and mixed incomes from different sources. That also leads to challenges in accessing support measures and safety nets, and reduces the overall resilience. The self-employment rate in arts and culture is 33%, which is higher than in employment for the economy as a whole 14%. Not to mention the fact that in some member states certain cultural and creative professionals do not enjoy any legal status at all ([https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture statistics - cultural employment](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment)).

The position of artists and professionals in the cultural sector has always been in need of improvement. Freedom of expression, need of mobility, remuneration of authors and performers for the online use of their work, protection of author rights, freelancing and independent professionals, access to social security... The list is endless. The European Union agrees with all of the above, issuing a report during the pandemic and offering a range of measures to meet these risks.

The biggest problem for artists was the lack of opportunities to perform. As a result, they lost a significant revenue stream or lost their audience. In Hungary, artists and the public became accustomed to online events relatively quickly. Thus however, the audience is spoiled, and it is difficult to get them back to their personal presence.



Vaccination orders in most EU countries have been the same, artists were not identified as a priority group and got vaccinated according to their age group. In North Macedonia not even disabled people were given priority, as their medical condition was not considered as chronic.

Having to assess the situation before and during the pandemic for cultural workers with disabilities, it is not significantly different proving that there is not much structure to begin with, pandemic or not. The greatest need is to implement and support inclusive artistic projects, information for disabled people and accessibility in Hungary.

Fear at its finest - How is society capable of consuming art when there is chaos and uncertainty all around the world?

One of the best ways to calm down and divert attention. “Art is what you can get away with”. People need art even in difficult times. They needed to socialize, but ordinary coffee sessions in the park did not satisfy them. They needed to socialize outside but differently. And that’s when the open-door events exploded in North Macedonia. The cultural scene is very centralized to the capital and all of a sudden you could choose out of several options on a night out. From a 2.5 years distance it is important to say that though art was taking place in probably the most challenging times of recent history it has resulted in very progressive movements, new initiatives launched, new community and socially responsible cultural events took place, new solo artists were introduced and existing ones were brave to try new perspectives in their work. Toma Dimovski is a visual artist, writer and percussion musician, also a person with cerebral palsy, who flipped the social distancing and created digital multimedia installation that can be only experienced from a distance.

Commitment required on all ends

It is important for both EU member and non-member states to be receptive to each other's policies, reforms, and progress regarding the working conditions of artists, regardless of their different national systems. Enhancing the situations of artists in Europe involves various measures, policies, and regimes across member states, but significant discrepancies exist in terms of definitions, priorities, and budgets. While



establishing a minimum common standard is feasible, it necessitates the creation of a uniform, organized, and enduring framework for all EU members.

It is not uncommon for artists and cultural professionals to have a second job, in the arts or another sector. This is the so-called “bread” job, the one that brings socio-economic stability and compensates for the unstable income from the artistic job. However, this somewhat guaranteed social stability and security was put under question during the pandemic. Due to the challenges many have faced, some may have decided to quit the sector altogether, especially artists and cultural professionals from difficult socio-economic backgrounds, including disabled artists. Whilst trying hard to ensure that there is enough time to devote to their art or creative endeavours.

Mobility of artworks and performances all of a sudden had a new meaning.

Cross-border mobility is a significant aspect of the professional journey of artists and creative professionals, who frequently participate in it. Such mobility patterns can be uncertain and heavily influenced by the nature of projects and opportunities accessible to them. The conventional model of employment is being substituted by more precarious forms of work.

The restrictions implemented in reaction to the COVID-19 pandemic have significantly destabilized the delicate cultural and creative ecosystem, jeopardizing cultural and artistic production and creativity. Moreover, it has weakened the role of arts and culture in enhancing our well-being, cultural diversity, and democracy. The cultural and creative sector has suffered a decline in turnover of more than 30% in 2020, which amounts to a cumulative loss of €199 billion. The music and performing arts industries, in particular, have experienced losses of 75% and 90%, respectively.

Culture represents an ecosystem that yields significant economic value, accounting for 4.4% of the EU's total turnover and providing employment to roughly 7.6 million individuals. However, culture also has a significant social influence, playing a role in promoting democratic, sustainable, free, equitable, and inclusive societies. Additionally, it mirrors and reinforces European diversity, values, history, and liberties.



Due to the continuing effects of the pandemic, most artists and cultural and creative workers have been unable to continue their work and retain their employment. Furthermore, this has created ambiguity about future opportunities, leading professionals to depart from the industry, which will have a prolonged influence on the overall structure and diversity of the European cultural and creative sector as a whole. Consequently, this will discourage both young individuals and those from underrepresented groups, including people with disabilities, from pursuing careers in these fields, resulting in a reduction of creativity in European society and a decline in the EU's economy overall. (https://www.europarl.europa.eu/doceo/document/A-9-2021-0283_EN.html and <https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52021IP0430&from=EN>)

Art always finds a way. So many ensembles flipped the narrative and started performing in a different dimension - online. Oerol festival is a multi-dimensional yearly festival in Terschelling, Netherlands. New perspectives on society, nature and culture can be explored, by addressing how people move and behave within their surroundings. The shows and lab-projects where mankind and nature meet one another are created for the specific locations in which they take place. At Oerol from a theatre spectacle to acrobatics and interactive installations: you will find all of this and more in the dunes, on the beaches, in the woods, on the dikes, in sheds or barns and simply in the streets of Terschelling. Because of Covid-19 it was organized online, with live performances, but also program parts that visitors could see or hear outside of the festival dates. The festival program from a fun but serious living lab went digital with interactive projects, podcasts and Zoom meetings. The Oerol program is accessible to everyone, but culture is not free, donations can be given.

Art by definition had to change with all the social distancing and restrictions. To some extent it is normal to change, as it is a live matter, replicating people's interest, pain and plans for the future. As mentioned, we are still not living in a woken Europe where artists are not discriminated against when it comes to economic safety nets. Different EU member states tried to enable different normal provision for artists in terms of financial aid and restrictions. In the Netherlands, the independent self-employed artists received financial support, but the eligibility rules were quite strict in



comparison to the ones for people working in state organizations, which proves that a systematic approach is possible only where the state has instruments in place. That was not the case in North Macedonia, where state theatre institutions, though draining the state funds for subsidies for the year, have mainly remained closed all the way through the beginning of 2021. State employees receive salaries on a regular monthly basis, (salary that is close to the medium wage in North Macedonia) while the independent performers would need to perform an outdoor event of any type for a one-time flat fee that equals the minimum wage.

The situation was similar in Hungary, where state cultural organizations and theatres have received support for survival, while smaller private organizations have not.

But we have witnessed some more structured and sustainable efforts in offering support and collaboration to cultural organizations during the pandemic. The Performing Arts Fund has awarded grants to 100 projects within the Balcony Scenes scheme in the Netherlands. Their aim is to give independent makers and performers who currently have little or no opportunity to practice their profession the space to do so again. Scribit Pro simplifies some aspects of accessible digitalization, they make the future and culture accessible by helping your company or organization make online videos accessible to blind, visually impaired, deaf and hard of hearing people.

Where traditional ideas have been limited, many new possibilities have emerged with going digital. All kinds of new possibilities have been discovered from online performances (recorded in new and special locations) to performances in a forest or on the street. The new normal offer as a mixture of opportunities, reaching a global audience is one of the most appreciated ones. But we must not forget the fact that streaming and consuming art on the internet is still a very grey zone due to unregulated authors and performers rights. Some organizations may urge you to pay for a donation close to the ticket you pay when entering the concert hall, but at home you may end up “going” to the concert with a bunch of other people for the price of a single ticket. Of course, watching a performance online is more accessible for a wheelchair user, but not for a visually impaired person. One size does not fit all, while



it seems like the pandemic has made people accept the 2D format of art, through their screens and mobile devices. There are many pros and cons we needn't forget and keep the discussion going.

The near future is hybrid, online and offline, to say the least. And that is very evident throughout the situation in Germany, where the overall need for digitization in the arts and culture sector has led to a certain level of resilience of the industry during and after the pandemic. The music industry has faced a drastic decline of about -44% in revenue, whereas the cancellations of concerts has urged musicians towards rapid growth in audio streaming. The demand for books has remained equally high, shifting more towards online retailing. Hardly any new galleries were opened, however digital showrooms and non-fungible tokens (NFT) sales have established themselves alongside traditional galleries. The higher demand for movies, especially during lockdowns has affected the viewing habits among people, new streaming platforms have entered the market. (https://kreativ-bund.de/wp-content/uploads/2022/03/Impact_Report_COVID_19.pdf)

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ARTcoWORKers

Methodology

2. LEARNING AND COUNSELING



2. Learning and Counselling

2.1 Best-Practice Analysis of Existing Trainings for People with Disabilities in Arts and Cultural Activities and Training Methods

The collected 'best practices' demonstrate the features of the ArtcoWORKers project well, related to Peer-Counselling and the Cooperation and Training in Arts and Culture. The short descriptions of the organizations and practices show among others the organizational structures they use, their trainings and how people with disabilities are involved in the organization itself, considering similarities and differences according to the ArtCoWorkers approach. Each partner has collected three 'best practices' from their own countries analysing the existing trainings and training methods for people with disabilities in arts and cultural activities. Simple and consistent descriptions are used based on the following categories: peer-counselling, arts and culture training with people with disabilities, arts and culture cooperation with people with disabilities, inclusive e-learning tools and diverse.

The main activities of the projects focus on people on the margins of society. All activities contribute to sharing knowledge online and/or offline and they let everyone have fun. In this, inclusion is both a tool and a goal. Besides, the main goal is social sensitization and to build a more open and inclusive community. Hence, the target group is the entire society. All practices effectively include the lesson that people with disabilities are equal members of society.

This is reached through face-to-face dialogues and joint actions which also help to build networks and to connect activists, intellectuals, artists, civilians and institutions. The relevance of these practices is similar between the countries: to again motivate people to overcome various barriers. The comments and supporting models are highly relevant for the training and learning challenge topic and for social integration. Connecting artists, people with disabilities and the audiences or inviting famous people as shadow participants during the project can help people with disabilities to bring closer the conversation about inclusion to the members of society. The feasibility mostly figures in projects, where participants can find new strength and



possible ways to overcome their struggles. With the help of their peers they get to learn and understand that they are not alone, they can help each other out and so even friendships can be formed. Besides, able-bodied artists can experience how it is to work together with disabled artists and other participants can get a glimpse of another world. This is represented for example by the Hungarian Barrier-free Tourism Day where the large number of volunteers and followers, the comments and the published press demonstrate that the objective is well achieved. The sustainability of the projects depend among other things on the participants, the obtained support and on the online possibilities.

As for the best practices categories that are important for the current project, it is worth mentioning that 'peer-counselling' delivers the message „together we are stronger”. A shared experience contributes to a greater stability of the mind. The Hungarian Brummogda (Humming) Art Therapy Workshop has a bear-sewing workshop, where anyone can sew or repair a teddy bear and have conversations with each other. This workshop is a developmental method and a kind of therapy for reducing anxiety without pressure by art. The traveling exhibition of the German Inclusion in view lets visitors get in contact and learn about inclusion through understanding and encourages the public to see people with disabilities as peers instead of outsiders. It covers the category of 'arts and culture cooperation with people with disabilities'. The Hungarian MaCsek, Mill and Workshop House can also be mentioned in this category. In 2020 an inclusive play was staged with the theme of the long lasting institutional closure and hence complete isolation of disabled people under Covid-19. These plays are directed by able-bodied and also disabled amateur actors. The German Dialogue of Diversity project also falls into the two categories mentioned above. It represents the diversity of the Erfurt-district and thereby makes the residents more open and friendly towards one another. The Holland Dance Festival and Stopgap Dance Company has a free online Teacher Training Course that belongs to the category of 'arts and culture training with people with disabilities. They create equal opportunities for disabled artists and thereby develop a more diverse and accessible dance scene. The German project Zurück ins Leben! (Back to Life!) is connected to this same category. With different art workshops and peer activities it gives everyone



who is excluded a new purpose through the work of art expression and thereby helps to develop their own creativity and self-esteem.

Few projects have been reported representing e-learning tools. Our current goal with ARTcoWORKers group is to create blended learning content and 'inclusive e-learning tools'. As far as blended learning is concerned, attention should be paid to the fact that the e-learning interface should contain a lot of accessible useful knowledge and it should allow for online dialogue and for the presence of a learning facilitator. Based on feedback, this system is in many cases not yet fully developed. Constructivism learning, cooperative learning and peer learning should be the strength of the training. The collected best practices make it clear that there is a need for collaboration to learn from each other effectively. According to the experience gained, every opportunity should be used for establishing networks, support and collaborations with other organizations. It is important to work together with partners from an inclusive cultural sector that represents the diversity of society. Therefore, it is to advice that the curriculum involves developing cultural competence. The Face-to-Face Street magazine which promotes the model of social entrepreneurship is a good example from Macedonia. The Dutch online inclusive map which shows activities and cultural offers in the Netherlands in the field of inclusive performing arts can also help in connecting stakeholders and volunteers. Online presence is one of the keys to sustainability of projects. Besides, events should be organized for disabled and able-bodied people together. Connecting artists, people with disabilities and the audience can lead to new challenges and new experiences for everyone.

The collected best practices and other examples raise public awareness of issues such as social integrity, inclusion of groups and individuals, education, cultural development, social responsibility and volunteering. Every project strives for celebrating diversity, for reducing prejudices and for making inclusive thinking present and sustainable by letting people learn from each other through arts and common creative processes. That's why it is important to ensure that content and experiences about multicultural elements and constructive communication are included in the training. The materials should be structured in such a way that they can help develop skills such as openness for diversity, cultural dialogue, acceptance and self-identity. It



is important to encourage participants in building self-awareness and self-esteem because these skills are necessary for a person to be able to understand themselves well and to participate in society. Peer counselling can help to reach this goal. Furthermore, the learning activities for adults should support creative work, digital and design skills, intercultural and transnational cooperation, inclusion, Union citizenship and cultural awareness in the field of theatre.

There is a lesson to be learned from the examples: the development of emotional intelligence, especially the competencies of problem-solving, conflict management, and collaboration, has a place in the training material, for which it is worth using a multicultural, intercultural and positive psychology approach. This can also make the shift in attitudes towards inclusion in the arts sector more successful.

2.2 The Principles of Peer-Counselling and Mentoring

Peer counselling contributes to the independence and self-determination of people with disabilities by helping them to become more aware of their own identity and to take the initiative to tackle changes in their lives (Van Kan 2004). Being a Peer counsellor combines professionalism with being personally affected. Central characteristics of peer counselling are that

- the peer counsellor acts as a role model,
- the peer counsellor can serve as a link between the person seeking help and the service provider,
- the peer counsellor can draw on a wide range of unique experiences which cannot be observed by anyone else.

The personal impairment and (disability) experience of the consultant are creating specific expertise that is shared and conveyed in the consulting work among peers (Jordan 2016). As a counselling method, the following general principles and techniques are commonly used:

- acceptance of the individual's situation,



- maintaining the greatest possible control over one's own life and taking responsibility,
- the right to take risks and fail, and
- creating positive role models.

These principles are supported by basic methods of counselling, such as

- active listening,
- solution-oriented counselling approach, and
- creative methods.

Peer-Counselling concept as a Counselling Method

What is peer counselling?

Peer counselling is often referred to as the pedagogical method of the independent living movement of disabled people. The term is English and means people with the same, similar or common characteristics (e.g. with a disability) offer to counsel and support other people in the same or similar situation (so-called "peers").

This approach - affected people counsel affected people - can be found in many organizations and counselling centres with different orientations, e.g., for unemployed people, women or dialysis patients. The idea is that because of sharing the same or similar experiences with others they will find more understanding, be able to support each other and receive suggestions. The counsellors utilize these advantages of self-help. They all have a disability - although of course not always the same - they are familiar with the situation of living with a disability or chronic illness, so it is fairly easy for them to relate to the issues and empathize with the problems of the peers.

Basic idea of peer counselling:

- to support disabled people seeking counselling, to develop their own solutions for problems
- to strengthen them in their self-esteem



Due to the own disability of the counsellor, one develops a greater basis of trust and is often perceived as a role model.

This can be very motivating for those with disabilities seeking counselling to tackle their own problems. Through contact with disabled counsellors who have had a similar experience like themselves, it is possible for disabled peers to view their problems not only as individual difficulties, but also as social problems. And that these also have to be addressed at the social and political level.

What is important to learn (in addition to the fact of your own disability) in order to work as a peer counsellor:

- history and basic idea of peer counselling and the independent living movement
- dealing with your own disability - self-awareness
- counselling methods of communication and client-related interviewing
- advisory methods of systemic advice and conflict strategies
- counselling methods for personal future planning
- personal assistance in various forms with structures and networking

Principles of peer counselling:

- are always based on the self-determination of people with disabilities
- support those seeking counselling in their right to equal participation in life
- show those seeking counselling ways to get out of other controlled situations
- provide counselling to those seeking advice to assert their interests and needs

What is the goal of peer counselling?

- show people choices regarding their individual lifestyle and to encourage and support them in making their own decisions in their lives (sometimes this means



offering alternatives to living and / or working in an institution and accompanying them in the implementation of such)

- support in raising awareness and expressing one's own desires and needs, emancipating traditional role assignments for disabled women and men, and strengthening the person seeking counselling in the implementation of their personal goals
- support and encouragement of people with disabilities living in institutions to stand up for their rights within the institutions (can be done through the accompaniment or further training of home advisors and workshop councils, if necessary, concrete support in the transition from an institutional form of living to a self-determined form of living of one's own)

2.3 Involvement of Peer-Groups

The involvement of peer groups in the project is essential. The aim is to link art and disability, but there are already many very talented artists with disabilities working in the partner countries.

During the project, it is important to choose an art form that can be connected to most kinds of disabilities and in the many ways. It was a joint decision of the disabled people involved during the beginning of the project to choose shadow play, the simpler way of which can be joined by all people with disabilities.

A project dealing with people with disabilities cannot be considered relevant if it is not shaped, developed and reached its final conclusion together with persons with disabilities. In this project, inclusion was of paramount importance, i.e., that no possible disability group should be left out of the opportunity to participate. All this is only possible by involving people with disabilities from the beginning of the project, contributing to the success of the project with their ideas or later on in focus groups.

During the development of the project, it is important that people with disabilities involved can help each other to participate. Set an example within the project and during dissemination outside the project for people with disabilities as a peer group on how to relate to art. What are the effects and results of connecting with art as a person



with disabilities, what results can be achieved, what are the development opportunities.

2.4 Definition and Main Objectives of a Training of People with Disabilities in Arts and Culture in General and as Blended-Learning/Training Concept, the Implementation of such a Structure in Different Forms in the Participating Countries

DEFINITION

Music, dance, visual art, drama or theatre have a strong therapeutic value for people with disabilities, improving their motor and cognitive functions as well as quality of life contributing to their overall wellbeing and boosting of self-confidence. All of these aspects are even more important in times of a pandemic when social distancing and lack of physical contacts resulted in isolation and depression.

Disabled people are by all means not limited to only being passive spectators and consumers of art and culture. On the contrary, they have the right, freedom, capacity and will to create themselves for a wide audience. Being an artist entails being very sensitive, having strong imagination and finding ways of delivering messages through artistic forms, and has nothing to do with being an able-bodied person.

Artists and cultural workers are still struggling to recover from a major upheaval with the pandemic, the sector may have faced a serious talent drain and is not becoming more open to marginalized groups. It is challenging to expect culture and the arts to thrive and offer solutions for economic and social development without bringing new ideas to the table.

Creating a training that will educate people with disabilities that arts and culture is a very tangible career, is a very significant step contributing towards inclusion and access to equal opportunities in all segments of modern living. Such training will not only equip them making claims for their equal rights and self-determination in general but will also help them to overcome the restrictions of the pandemic. The training should be planned and executed by an international consortium of partners with



different backgrounds in the fields of disability and cultural industries, enabling cross-border and cross-sectorial collaboration and assuring that European values and commitments are aligned with the agenda. The cooperation between adult training organizations and arts and culture businesses will lead to the reinforcement of creativity in non-formal and formal education. New skills and competences will be created in both sectors.

MAIN OBJECTIVES

Such a training has the following objectives:

1. To strengthen access to culture for persons with disabilities and equip them with the tools, skills, knowledge and mindset in order to become active participants in the artistic scene.
2. To offer safe spaces for exchange of different opinions, experiences on the topic of disability in arts and culture among participants from different countries.
3. To mentor, coach and support participants to become multipliers, increasing the impact of the training.
4. To create a tailor-made curriculum for the training, to monitor the implementation and optimize it based on evaluation findings and outcomes.
5. To offer a space for creative exploration and artistic expression in an inclusive environment.
6. To raise self-awareness, motivation and meaningfully increase the network of like-minded peers among people with disabilities and artists.
7. To contribute towards creating new skills among individuals and organizations in arts and culture, adult education, and disability.

BLENDED LEARNING/TRAINING

We could clearly state that the current revolution of methods and digital tools in blended learning is inspired by the effects caused by the pandemic. One of the top priorities was how to get back and stay on track with the educational curriculums during social distancing and isolation. Have we as a society managed to deal with a challenge



of such great scale, the future is left to decide. But what happens here and now, in during and soon-to-be post pandemic in Europe is the matter of inclusion of disabled people in those processes.

Blended learning is probably the most convenient concept for people with disabilities entering the world of art and culture.

1. Giving space for a variety of methods and tools to be practiced, ensuring that everyone's needs are met in a proper manner. Combining instructional methods of formal education with non-formal methods, such as actual activities. Learning by doing gives the participant a full glimpse of the actual "on-the-job" challenges, a more accurate timing for something to be done. A more harmonious effect of learning is being achieved, where each participant gets to bring the task closer to the best of his unique capabilities. What according to everyday social norms seems to make that participant a disabled person, now becomes their tool for expression in a different form.
2. The combination of face-to-face and online activities enables certain freedom in the rhythm of learning, content is being presented in lots more various ways so that all learning styles are equally covered. Online activities, especially during the pandemic, have become the safest way of communication and interaction with peers. So, it would not be inconvenient to say that digital tools used in blended learning stimulate social inclusion, self-representation in the online space and give voice to the more quiet ones. Distance learning also widens the access to global opportunities, as well as offers more space for increased mobility of people with disabilities and stronger networking with their peers worldwide.
3. Blended learning offers space for cross-sectorial and cross-border collaboration. This is of immense importance for organizations working in both fields as the topics that such a training would be covering are certainly not simple, to say the least.



4. By definition blended learning concepts are tailor-made for the specific needs of the audience and offer greater ownership and recognition for the results achieved by the participants. It also allows self-pacing while acquiring new modules. The timeline is more stretched and offers enough space for debriefing, writing learning diaries, conducting additional research and diving deeper into some specific areas of interest.

DIFFERENT COUNTRIES

How successfully such training is going to be implemented heavily relies on many external factors, the social environment being one of the most important ones. Yes, the majority of the countries in the world have signed the UN convention on the rights of persons with disabilities, but to what extent these guidelines are being implemented locally, is what you need to consider. Hence structuring a TC curriculum and agenda that can be adapted and shaped according to local practices and beliefs, following the local disability climate, is of crucial importance. Bringing the international dimension such as scaling opportunities or successful stories to your local audience is one thing, but you need to make sure the specific objectives of the TC are realistic for the local set up. This may mean that you would need to carry out some preparatory tasks, such as asking for public opinion, reading local policies, scanning local infrastructure and overall understanding the local climate when it comes to disability and inclusion. Moreover, having this training taking place during a pandemic, it requires taking into consideration aspects such as public health regulations. Even further, you need to add the employment and social business aspect as one of the intended outcomes. Mapping local best practices and including already established success stories as guest speakers, lecturers or organizing study visits is what helps bridging the gap.

Learning comes in different shapes, especially when we are talking about arts and disability. Hence you need to nurture the attitude for further research, experiments and exploration, going broader but also deeper into the topic over time. Sometimes a single method can become the foundation of a whole new layer of learning opportunities, by doing different variations and taking different angles of the story.



Consider planning follow up activities for the participants from different countries, always having the networking element on top of your list.

Another way of differentiating the training experience is to use various dissemination methods of the learning outcomes. In art-oriented training the majority of the tangible outcomes are actual art works, crafts, dance, poem, song, play, puppet, story so make sure you think of promotion of those outcomes and help them reach a wide audience.

2.5 Definition and main objectives of a training and coaching for entrepreneurs, artists and employees in the arts and culture industry to gain new employment and jobs especially for artists and stakeholder with disabilities.

The Covid-19 pandemic deeply affected all aspects of our modern society. It is still taking time and effort to properly estimate the damages, without excluding anyone. When we speak of arts and culture during the pandemic, this sector was on the margins of European support to start with as we spoke in 1.3. So yes, artists, cultural workers and other stakeholders in culture, especially ones with disabilities, need access to educational and coaching opportunities in order to reclaim the space again. Such training should have a multidisciplinary approach as the ways we produce and consume art has somewhat changed during the pandemic. The digital space should not be excluded, with special focus on inclusion and accessibility. Such training needs to contribute towards strengthening the resilience of the sector as a whole, pinpoint several “bleeding spots” that have been there for years and learn how to change the narrative, as “lack of funding” is feedback we have been hearing ever since always. Developing models for joint partnerships with social businesses and contributing towards other important topics nowadays (such as the green agenda) could also help with funding. Independent cultural organizations and freelance artists need to be encouraged to exchange best practices and be equipped with tools to take their work to the next level, whatever that may be. When you think of scalability you also need to think of endurance and maintaining the same quality of work. Another interesting topic is the overall well-being of artists and cultural workers, risk of burnout or drop out of



the industry. As many artists often have a second or a third job, as practicing only art seldom brings the food to the table. It is in the nature of art that the author goes through this endless personal and emotional investment in their work, which can never be remunerated. Meaning you must keep on producing 100% but you get paid (or something else in return) only 10%. Coming from there artists and cultural workers, especially ones with disabilities should be taught skills and methods on how to persevere these situations, to learn more about wellbeing techniques, how to identify these endless loops and be ready to adapt the cycle. All of the mentioned above requires strong cross-border and cross-sectoral collaboration, in order to prepare such training and coaching courses in a self-sustainable way.

ARTISTS WITH DISABILITIES

As the culture for able bodied people and art created by able bodied artists is considered to be mainstream, artists with disabilities are fighting their individual battles. If disabled artists are recognized, unfortunately their lives and work are seen through the prism of their medical condition. Their engagement with art is unfairly judged as their urge to overcome personal tragedy and deal with reality. The root of this point of view most surely lies in the opinion that people with disabilities are passive individuals, recipients of care, “unlikely to be creative without the stimulation and assistance of others often in an institutional setting such as the day centre or 'rehabilitation' unit”.

Therefore, hearing about disabled artists is still considered as an outstanding success in mainstream culture, as very few among the disabled citizens have the right, intellectual ability and creative power to become successful (according to the mainstream opinion) artists. There lies one of the key objectives of a training for arts and cultural industries for stakeholders with disabilities - there is no pedestal for the chosen ones, career in arts is an equal access opportunity. Though the ecosystem may not be fully mature and properly acknowledge the importance of having more and more disabled artist's work in the mainstream cultural institutions, it is up to us to enable safe spaces for exchanging opinions and come up with better solutions for a more inclusive art world.



Cultural industries in Europe are great machines, moving many intertwined gears, employing

There is so much science behind every disabled person's artwork. When we hear a blind person playing the piano, what we really need to think about is how his impairment informs their work. How it might influence and enhance the music. And how is that relatable to another blind pianist or composer? Can they learn from each other, what are their similarities and differences? And how does this resonate with persons with different impairments. "Isolation due to lack of information about other disabled artists could encourage an individual to develop their creativity no further than as a tool for assimilation into the dominant culture and access to their arts" to fight for their place in art with their own weapons. What we have instead is disabled artists and audiences missing out on the opportunity to experience the journey and self-confidence when you identify yourself with others, successful ones, already members of an established sub-group in the mainstream culture, but equally interesting and provocative. (<https://www.independentliving.org/docs3/finkelstein93a.html>)

But the reality is that disabled artists are often discriminated against, officially recognized as "cultural professionals from marginalized groups" having less access to artistic and cultural careers and fewer opportunities to develop long-term careers in the sector. The results of this are very vivid and present, in the forms of obstacles in terms of access, unequal payment, poor representation and visibility. (https://www.europarl.europa.eu/doceo/document/A-9-2021-0283_EN.html)

The autobiographical material is clearly present in the work of artists with disabilities. It once again underlines the fact that ever since ancient history art in its purity has been a mirror of society. As if it holds a book of unsigned statements, unallowed to be spoken anywhere else. But they are there, they are public and the society is only left to face its own fears and learn from them. Maybe that's where the sense of urgency in a disabled artist's work comes from. The fact that society had been numbed to so many stories, yet many more have never been told, as mainstream art and culture are not easy to be accessed. This work acts as a corrective to traditional



stereotypical representations. So, a wheelchair user can be a leading dancer as she uses her full presence to express her dance.

Going back to the topic of education, sometimes it is the admissions practices and rigid curricula that does not accommodate a variety of abilities that pushes disabled artists further away from quality training programs. Sometimes art therapy is the only program as an art training available for people with disabilities. “The lack of access to training and the medicalization of disability art led to a stigmatization of disabled artists as amateurish, lacking in sophistication. Conversely, artists with disabilities can be branded outsider artists, especially when their work focuses on the subject matter of impairments or people with disabilities.” Though the number of professionally trained disabled artists is big and everyday rising, the stigma is still there. But media representation has the solid ground and power to change that perception, when done inclusively correct. (<https://www.britannica.com/art/disability-art>)

If European cultural and disability stakeholders wish to proceed forward towards strengthening their bond and finding more connections than differences, then both sectors inevitably need to invest towards this action. Neither arts and culture has been very welcoming nor has it been easy for disabled citizens to identify themselves as cultural workers. The lack of knowledge in the cultural sector has stratified over the years creating barriers for disabled artists and audiences. But it is a two-way struggle. It appears that learning about and presenting artistic works by professional disabled artists as well as identifying gaps in their knowledge and confidence would be crucial in order to support equal access. Professionals in the performing arts need better knowledge of work by disabled artists, though the reality is that accessibility of artistic programmes for disabled artists is another challenge to be solved. Whether cinemas and theatres have accessible websites and booking processes is what we need to be asking even prior of thinking of accessible venues. Whether the needs of disabled people are truly met and assessed even though all cultural entities claim they are open to anyone. Such guidance for cultural organizations does exist - in the forms of checklists, toolkits and guidelines. However, they are not globally curated, and standardized.



2.6 E-Learning, Tutorials, Requirements of the Online Platform for Information, Exchange and Learning

Digital tools have become increasingly important in our daily lives. When used correctly, they can significantly improve communication and collaboration, which in turn can lead to a more inclusive work environment.

One of the key benefits of digital assistive devices is that they enable access for people with disabilities. Screen readers, for example, can read text aloud for people with visual impairments or blindness, while subtitles can be provided for hearing impaired and deaf people.

Another useful tool for increasing inclusion is video conferencing software that allows remote participation in meetings. This can be especially helpful for people who are mobility-impaired and have difficulty getting to a specific location.

Chat and messaging apps can also be helpful in promoting inclusion as they provide a platform for real-time communication, which can be particularly helpful for people who have difficulties with verbal communication or reading and writing. As communication can also be done through voice messages.

Collaboration tools, such as shared documents and project management software, can also be very helpful in engaging people with disabilities. By providing a central location for work-related documents and tasks, all team members can stay up to date and contribute to the project regardless of their location or abilities. However, it is important to ensure that the documents produced are accessible.

Yet, it is important to note that digital tools are not a substitute for face-to-face interaction and human relationships. They should be used as a complement to face-to-face communication, not as a replacement.

Here is an overview of the accessibility of various video conferencing systems:



Table 1: Screenreader compatibility

Requirement	Adobe Connect	BigBlue Button	Cisco Webex	Google Meet	GotTo Meeting	Jitsi Meet	Microsoft Teams	Skype	Zoom
Announcement of focused elements	Partly	Yes	Yes	Yes	No	Partly	Yes	Yes	Yes
Announcement of status messages	No	Yes	No	Yes	No	No	Yes	Yes	Yes
Touchscreen control	No	Yes	Yes	Yes	No	Partly	Yes	Yes	Yes
Screenreader compatibility for screen sharing	Partly	No	No	No	No	No	Partly	No	No

Table 2: User interface

Requirement	Adobe Connect	BigBlue Button	Cisco Webex	Google Meet	GotTo Meeting	Jitsi Meet	Microsoft Teams	Skype	Zoom
High contrast design	Partly	Yes	Party	Yes	No	Partly	Yes	Yes	Yes
Separate scalability of window / text size	Yes	Party	Yes	No	Partly	No	Yes	No	Yes
Deactivating the speech function and spotlight function	No	Party	Yes	Yes	No	No	Yes	No	Yes
Controllable via keyboard / key combination	Partly	Yes		Yes	Yes	Partly	Yes	Yes	Yes



However, there are no digital tools that are 100% inclusive because the situations of people with disabilities are too complex respectively different.

In some cases, accessibility functionalities can also be mutually exclusive. An example: In the video conferencing systems, it is possible to set the sign language interpretation to be pinned for all participants, i.e., in a large window and always visible. For people with ADHD or ADD, however, this pinning is disturbing and restrictive because signing involves too many movements that make them restless and nervous. This group of people rather needs a quiet, low-movement atmosphere during a video conference.

For the workshop-leader it is always important to know in advance: Which tools are to be used together with whom. The following information should be obtained in advance:

- What should be considered in the cooperation?
- Different tools such as xxx are to be used: Is there already experience in using them? And if so, can the tools be used? And should anything be considered?

Only by asking the participants about the use of digital tools will the person in charge know if there are any barriers. For example, it is useless to translate everything into sign language if the participants do not speak sign language - just like any other adaptation.

In summary, digital tools can be incredibly helpful in promoting inclusion. However, it is important to use them correctly and in conjunction with face-to-face interaction to create a truly inclusive environment.

A graphic consisting of a horizontal bar with a black background. On the left, there is a vertical light blue bar. To the right of the black bar, there is a light blue square containing a white sunburst icon, a pink square containing a black arrow pointing right, and an orange square.

ARTcoWORKers

Methodology

**3. ARTS AND CULTURE BUSINESS DURING AND
AFTER THE PANDEMIC**



3. Arts and Culture Business during and after Pandemic

3.1 How to Adapt the FairShares Principles of Cooperative Business

The FairShares Model:

The FairShares Model offers a unique multi-stakeholder approach through its integration of entrepreneurs (founders), producers (labour), consumers (users) and financial supporters (investors) using Creative Commons Licenses to manage members' intellectual property and govern the realization of an idea. It enables you to (re)design companies, cooperatives, associations and partnerships to fully recognise and reward enterprise founders, workforce members and users/customers as well as the investors. By doing so, you recognise that wealth is generated by those who invest into your idea utilizing their own natural, human, social, intellectual, manufactured and financial wealth, and through stewardship. Coordinating wealth creates important opportunities to enhance human skills and capabilities that build relationships within which people can generate and share ideas to catalyse the creation of goods and services that meet human, societal and environmental needs.

By following the FairShares Model, the people best able to answer each of the 'Six Key Questions' implement the values and principles of the FairShares Model in a way that develops a design philosophy and governance model. Social auditing and diagnostic tools can help develop the architecture for ongoing development of ownership, governance and management systems that serve the enterprise and ecosystem.

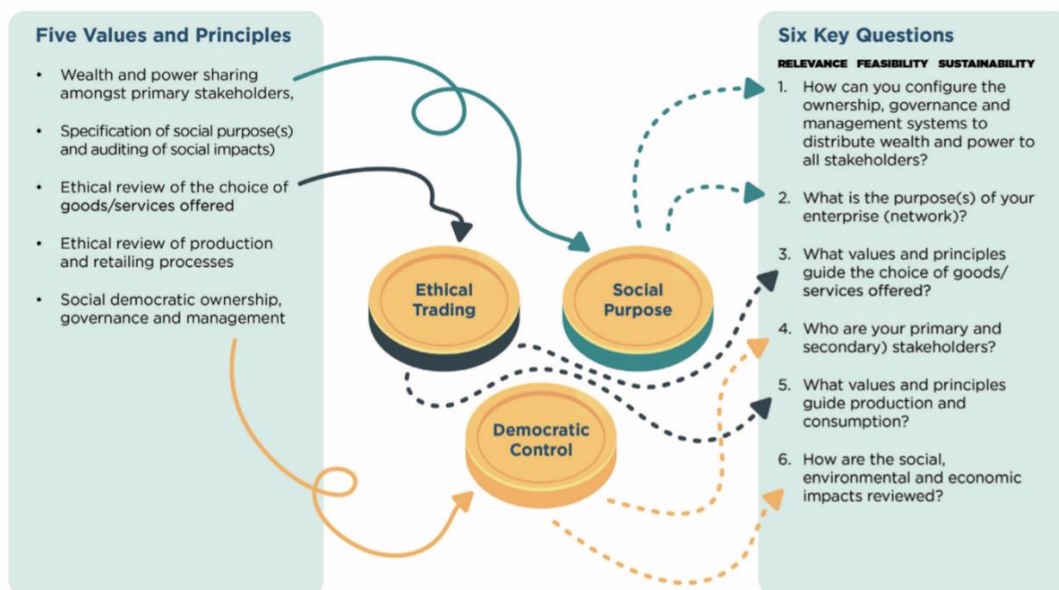
Lastly, to encourage the social systems to endure, the design principles are applied to model constitutions for companies, co-operatives, associations and partnerships. The model constitutions provide a kind of social DNA that replicates each of the five principles in the FairShares Model by instituting new approaches to ownership, governance and management. Ideally, this process is undertaken with your stakeholders in workshops using collaborative work methods.

What are the FairShares Values and Principles?



FairShares wants to incubate hotspots applying the principles of equal cooperation between Founder, Labour, User and Investor members. Thereby, customer-oriented initiatives are linked to sustainable development goals on the one hand and social inclusion on the other. Citizens can work together with experts to initiate and organize social innovations and social/blue enterprises which aim to tackle problems in their working and living environments.

Key to this process within the FSM are five values and principles (wealth sharing, social purpose, social democratic ownership, ethical review of production and services offered, and ethical review of retailing and consumption). Complementary to these values and principles are the ‘Six Key Questions’, as can be seen in the graphic below.



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Users who want to use FairShares in their projects will have to answer these questions and “wrestle” with the values and principles with all the stakeholders who are important for the project. This process can be guided by FairShares learning and development methods and the FairShares Planner. Ideally, the local discussions and deliberations, as well as the final answers and/or procedures that result from them,



can be documented. In its entirety, this is where the FairShares Platform comes into play, together with the FairShares method of **building your own FairShares “Canvass”** to work out how to govern the enterprise with your stakeholders.

Adaptations of the FairShares model for artistic and cultural organizations

The goal of FSP, which is giving an equal and somewhat democratic voice to all stakeholders and shifting them towards becoming shareholders, is not something that by definition is distant from art and its core principles. While in FSP the stake of each shareholder is quite precise and definite, in art that might be challenging but not impossible. If you take into account all preconditions for art to take place, be present in any form, then yes, we can definitely apply the FSP with some adjustments and modifications.

What is the interest of doing this is also very important. Giving somewhat equal voice and enabling intentional participation of all stakeholders in art, could mean revolutionizing the way some cultural organizations work. They would become more generally aware of their hosting artists and audience’s needs.

How do core art principles fall under the FairShares model

Time

Every artwork, painting, sculpture, symphony, theatre play, movie follows a specific timeframe during its creation. While most of the time artists cannot easily pinpoint when back in the past an idea was born but can easily state where the inspiration came from. So, the official start of creation can sometimes be undefined when it comes to individual artists, composers, painters, writers, dancers. But for art that requires a massive team of co-workers, an art project almost always has a definite start and end date. The finish line is when the artwork is fully created and ready to be presented to the audience. A book goes into printing, a song gets recorded. For some artforms, at that point, the creation stops forever, unlike theatre, dance, singing where the basic essence of the art piece is repetitively re-interpreted following the director's directions. There is also visual art and installations where the audience is expected to interact with work, which results also in becoming part of the art piece as a whole. So, the concept of a timeframe is very concrete in art projects and often follows a certain



continuity, first there are script rehearsals, then private rehearsals, then costume fittings and make up, also dance rehearsals, camera rehearsals before the actual shooting of the film. We are stressing the importance of time because it defines the specific roles each practitioner (or labourer in FSP wording) takes in the process. They all work together, but there is unified guidance, coming from the director, producer, curator, author, visual artist. In order to adapt FSP to art, these roles would need to become less directive and more bridging. The project duration would need to be structured in a way where processes could be taking place simultaneously in order to give space to all shareholders. A definite end point in the artwork creation would not be necessary, imagine if you were to watch a theatre performance that has some scenes added over time. As a matter of fact, some of these processes are already happening but they all fall under one name of art variations, but in order to fully benefit from FSP they need to be recognized as standalone actions and become a centre of further explorations.

Purpose

Art truly changes the world. One artwork at a time. And that is undoubtedly one of the greatest purposes. In its essence art is a tool for communication, each artwork no matter how short or long, big or small, delivers a message and intends to communicate with the audience. The audience resonates with that, feels sublimed and catharsis to some extent. What comes afterwards is important when speaking of FSP. The ball has been passed to the consumers and now it is their turn to respond, applause, views online or donations are not systematic ways of responding. How does art facilitate the feedback of its consumers and how does it implement the findings into its future work? All of this can be answered through the ethical trading principle in FS.

Context

The narrative changes when a certain art project is put in a different setting.

Though not all artworks are site-specific (meaning they cannot be exhibited or performed somewhere else, otherwise its essence would change). The majority of art projects are created having in mind specific contexts, and of course putting the



consumers in that context as well. The setting in which an art project takes place, whether it is social, economic, political, educational, can really change the narrative and have such an impact, or in other words reach its goals easier. Therefore, art and cultural organizations, by thinking of the context, already answer the need of democratic control in FSP.

3.2 Description of the requirements for the implementation, ecosystem for the project, framework, social environment, stakeholder groups, the learning environment, resources: human and tools- working environment, cooperation, preparing guidelines.

An accommodation approach would require a two-way collaboration. Having the art and culture organization undergo a series of internal changes requires time, patience and devoted work. But it is also good to have the awareness that it is a never-ending process. Additionally, to what is outlined below, having a FSP mentor or consultant, researching best practices from other organizations that have successfully carried out the new work concept, is highly recommended.

The six Key Questions - reformulated

1. How can you configure the ownership, governance and management systems to distribute wealth and power to all stakeholders? What does it take for you to reorganize your structure without losing your current quality of work, values and audience? Can it be carried out throughout the whole organization or only some departments, how long will it take and who will facilitate the process? Do you document your work processes in a transparent and engaging way?

2. What are the purposes of your enterprise and network? Why do you identify with the FSP? To what extent does your work represent your values, and should that change over time? Why do you have a returning audience, repetitive collaborations and regranting projects, and if not, why not? Does your network share your organization's values?

3. What values and principles guide the choice of goods and services offered? Based on what do you decide next year's repertoire? Will disabled people be



proportionally represented among the artists-in-residence in your gallery? Have you ever approached this decision-making process from a statistical point of view?

4. Who are your primary and secondary stakeholders? Do you wish to have a returning audience, or always reach a new group of people? Do you prepare projects that resonate with the whole venue or just with one person?

5. What values and principles guide production and consumption? Do you extend the open call due to low quality applications for new projects coming from fresh artists, or maybe you grant all projects and invest into labs where they further develop their ideas? Do you value process over results, or vice versa?

6. How are the social, economic, environmental impacts reviewed? Does your work leave any imprint 2 years after it is done? Do you facilitate feedback from your audience? Do you stimulate constructive criticism and discussion after your projects? Have your projects initiated any follow up social activities? How do you take into consideration the social, economic, environmental context for your work?

Adjust wording and identify key stakeholders of art through the prism of FSP

- Entrepreneurs (founders) in art are managers and directors of cultural organizations, decision-makers, policy creators, funding organization representatives or any other form that has the capacity to organize and lead a group of producers.
- Producers (labour) can be artists themselves or members of creative teams, craftsmen, designers, stage workers, sound and light masters. The larger and more complex the art project the more laborers are included.
- Consumers (users) are the general public and/or specific target audiences, based on their demographic social status, education, beliefs, values etc. Users in art and culture can vary from specific target audiences to the general public. And these groups can transform from one group to another, depending on the project and timeframe.
- Financial supporters (investors) in the case of art should be considered the majority state and private funds, international organizations, private



investors and supporters, and last but not the least the general public audience and here is where it gets interesting. Art is not free, though depending on its quality, brand and cost of production, can come in all sorts of sizes and formats, with different durations and of course pricing. In art and culture, usually, the auditor pays for consuming the final result – watches the movie, a performance, listens to a concert

Often in art and cultural industries these roles are interchangeable and can also be carried out simultaneously by the same person. This is a very common case in smaller and independent organizations where lack of funds pushes artists towards being in other roles, which can sometimes be totally counterintuitive. For example, a producer worries about logistics, organization and the funds, trying to reach further for a certain period of time. While an artist cares only about the depth of their work, trying to dive in deeper in the same period of time.

Benefits of using FSP in art and cultural industries:

1. Reaching self-sustainability

If art and cultural organizations are able to give voice to individuals and entities that until now have been treating them as passive consumers of their products (their audience) it would most definitely result in curating tailor made programs and curriculums that would resonate with a much wider audience. If a theatre company in order to strengthen their social purpose in one segment of their program would collaborate with a disability organization they would create a performance that would target an inclusive audience of consumers, resulting in enhanced accessibility and more tickets sold. The ethical review of production and services offered here is crucial, as theatre directors and scriptwriters are not very keen on being orchestrated outside of commercial projects. But as this would increase the incomes of the organization and potentially enable future projects, it is a win-win situation.

2. De-institutionalize art

Independent art and cultural organizations, which do not receive state funds (no matter of the actual ticket sold, there is always a salary to pay at the end of the



month) and struggle from one project to another mainly engage highly motivated artists and practitioners who are in it with great passion and devotion, despite the lack of social and financial stability. Working two jobs is not uncommon among these people. It has to be that way as their organizations (the way the majority are currently set up) cannot fully support their creative drive and cannot pay their rent. These organizations do not have steady repertoires, massive festivals do not take place season over season, their art books are not printed in thousands of copies and their galleries are not working year round. As if public art takes place periodically. But FSP can help here as well. Looking through the prisms of these core values and principles, the key shareholders can be identified on a very local and macro level, and with joint forces much greater results can be achieved. They would not need a producer, a role that carries out the majority of money-related activities in art and culture, if those tasks are split among the shareholders. The ownership of the art work is shared (maybe even the authorship as well) hence the management of the project is not a one-direction street, but it is a boulevard which has several exits, turns and stop lights. And what is more important, art is no longer distant from the audience, it is among them, the consumers who do not need to go to a state institution to start being creative and productive.

3. Enable equal access to art and education opportunities

By opening up the creative processes, and “normalizing” being an artist without having prior education, inventing intersectoral roles and working in a greater cohesion between founders, laborers, users and supporters of cultural industries will inevitably sharpen their senses in terms of accessibility and inclusion. As more versatile these new professions become, there will be a greater need for coming up with an educational curriculum open for inclusive audiences, as one’s abilities do not predefine their role and potential success in the industry. Currently acting auditions mostly require performing a monologue with physical movement and vocal investment by the actor. Casting auditions discriminate when they specifically outline that a role of a wheelchair user is to be played by an able-bodied actor. The FSP would ensure that an actual wheelchair user gets that part.



4. Learn, develop and explore new opportunities from within the sector

Art requires a great amount of personal investment and tries to initiate a deep and meaningful connection with your team of producers and your audience. By broadening the spectrum of professional profiles who are to become shareholders, the industry would become so much richer in terms of its pool of knowledge, skills and experiences. So many more connections, vivid brainstorming, stronger networking and potential collaborations could happen if only each of the stakeholders is considered as an insider, as part of the team, as someone aligned with the general goal. The more different people share a common vision, the more nuances of the mission come to light.

5. Create a more resilient art and cultural industries

Following FSP, when diversifying the streams of funds, decomposing the sources for potential threats and risks, and developing a stronger safety net of proficient stakeholders art and cultural industries will become a safer place to be. A more trusted and reliable professional career path, more aware of its weak spots and threats. Because the principles of FS work exactly with those commonly accepted areas as challenges. Each challenge would be transformed into an opportunity if only the right shareholders are being involved and the right questions are being asked.

3.3 Inclusion and the Involvement of Segregated Groups

Inclusion should be one of the main elements of the project and main message to society.

The aim is not to create a segregated cultural segment for people with disabilities.

On the one hand, people with disabilities want to participate in the GENERAL cultural life in the same way. On the other hand, the able-bodied society understands better the needs of people with disabilities when they participate together in social life, including cultural life.



It is important to point out that people with disabilities are the experts in their own interests. Thus, their equal involvement is essential.

Thus, all events of the project must be inclusive, where people with disabilities AND able-bodied people participate

- together
- at the same time,
- included as equals.

There are three factors that indicate inclusivity of a project:

1. Joint participation of disabled and able-bodied target groups in all areas
2. Accessibility
3. Thinking of a wide range of target groups (everyone who may be affected by accessibility or culture)

How to make the project inclusive and accessible?

Most of all, by asking the target groups what their needs are.

The project can be inclusive primarily if it is accessible. Let us not forget that we must not only make the project physically accessible and inclusive, but also in minds and mindsets!

What do we need to achieve accessibility?

The most important preconditions are:

- Compliance with the accessibility legislation of the country - so, let us collect all domestic laws and regulations on accessibility
- Compliance with the law is important, but more important is their practical applicability - ask for the opinion and experience of the target group/stakeholders/affected people
- Physical accessibility - there's a lot to think about here, but universal accessibility is the most important!



- Accessibility of information (posters, website, Facebook page, captions, signs, annotation/captions of photos, movies, videos...)
- Furniture
- Construction
- Transport and movement for blind people, person with obstruction of movement (hard-to-walk people, wheelchair users), with stroller, for the elderly
- Accessible toilets (!)
- Accessible communication with customers
- Sensory accessibility - particularly important in the cultural field (narration, subtitling, touch, possibility to participate...)

When organizing events, it is best to create a checklist of all the details of inclusivity.

Get the help of external experts (e.g., rehabilitation engineers), they can provide reliable and thorough support on rules, accessible solutions and the purchase of equipment.

In all cases, consult the affected target group and ask them to try out suggestions and solutions!

The joint evaluation with participants of each event and the improvement and development based on it cannot be missed.

Questionnaire sample for the organization of inclusive events:

<https://docs.google.com/forms/d/e/1FAIpQLSc5SLeC2MI1ZIrB2vTfJBUsCmwgcBuKqGjgYvHYHMxFWw6ffw/viewform>

3.4 Learning diary monitoring

By using the learning diary we reached our goals, which are:

Goals related to the tasks of the trainers



1. supporting information and knowledge sharing, and community building through the platform
 2. giving effective feedback to support planning and revision
 3. supporting the identification of weaknesses and strengths related to training materials
- + 1 using the conception of public learning diaries (i.e., commenting and discussion)

Goals that the learners should achieve

1. supporting information and knowledge sharing, and community building
2. critical reflection, which is an ability to discuss and evaluate an issue from different perspectives
3. productive and creative thinking

More information about the results

- It is written in a chronological order (with dates).
- The blended learning approach supports the feasibility and effectiveness of the learning diary. It is a good possibility for trainers and participants to assess and comment on particular tasks, thus, guiding the learners through the educational curriculum.
- It mirrors that the learning steps in the ARTcoWORKers project are mainly based on experiential learning.
- The evaluating questions in the end of the submodules are useful in relation to the learning experience. It made the sum up part of the workshop easier and provided feedback on time.
- The trainer guided and facilitated learning. This experiential learning supported learners in applying their knowledge and conceptual understanding to real problems or situations in the creative sector on inclusivity.
- The monitoring and recording results can be visible in notes and photos.
- Mutually beneficial partnerships with participants were established.



- The diary plan considered the tailoring to individual needs. Each trainer could choose subchapters of the methodology and modules of the training course, and tasks which interested them.
- Trainers were able to uniquely design the workshops using storytelling, personal thoughts, and best practices.
- Shadow plays resulted out of the meetings in the end of the workshops.
- It proved how enjoyable it is to have a training session held in a closed online space. The online space is excellent for moderating and activating the participants. They enjoyed it themselves. That is great, there are always active members among the participants in the online and face-to-face group.

Best practices

The Dutch team used the padlet as a public wall of information, displaying viewpoints and discussion. We made presentations and pdf documents about topics according to a personal and online workshop. For the future, we suggest using it for brainstorming, collecting and sharing more ideas. It is a great tool for organizing and conducting group work. There is a disadvantage, which is that it is not inclusive. Examples of learning diaries created with Padlet: ARTcoWORKers NL (padlet.com)

The Hungarian group used moderated work in the Facebook group. They chose this platform for sharing materials, creating discussions, and collecting feedback considering the training. They had specified which chapters should be reviewed by what deadline. Then they asked questions about it. They started debates and conversations and launched games. This platform is more inclusive than the padlet.

Advantages

- summary of the most relevant contents
- possibility for commentary and stimulation of further asynchronous exchange, for example about certain issues of the course or problems
- the participants were free to discuss everything they find interesting, important and worth being retained



- extended entries could be produced in order to promote a deeper processing of and reflection on the learning material
- learners could demonstrate their awareness relating to various issues (the picture represented the experience or feelings)
- easy to share (easy to add Google sheets, hangouts, quizlet, slides, youtube video etc.)

Sum-up

Overall, the learners achieved critical reflection, so they discussed and evaluated issues from different perspectives. The final product (shadow-play) was created in all four countries. The process ensured productive and creative thinking. The learning diaries supported individual and collaborative knowledge acquisition and community building through the exchange of ideas and the commenting on peers' entries. It supported to focus the attention on those areas that are especially relevant for learners, mainly the best practices and networking were useful for them.

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4. MARKETING PLAN



4. Marketing Plan

4.1 Definition and Creation of Marketing Products/Services

Identification of project target groups

direct:

- disabled people
- disabled artists (peer)
- artists
- co-partners

indirect

- local population
- international audience
- press
- decision makers
- multiplier stakeholders
- supporters

The possibilities and needs of each target group in relation to the project

For people with disabilities, this is an opportunity to carry out useful activities and to get involved in social processes. Visibility in the first place. Therefore, marketing should also work in this direction, involving them in communication as much as possible, giving them as much scope to participate as possible.

For disabled artists, in addition to visibility, they get a huge opportunity to work. The task of marketing is, therefore, also to establish a link between employers and employees in the art market.

For artists, marketing needs to open up a new world. So far, people with disabilities have not been thought of as a target group to be involved. They should be made aware of a disablist society, both as an audience and as workers.



Co-partners are other disability organizations, NGOs, and public organizations. Everyone who can be connected to the topic of arts and disability. Here the task of marketing is to raise awareness and provide information on as many channels as possible.

Indirectly, we must inform the whole society. Our main task here is to show something that people have not thought of before. Novelty is the keyword! Something that exists, but they have not thought about before. That is the relationship between disability and art.

Art as a great expression, novelty in art, job opportunities in the art industry. The online media, the press and multiplier events play a very important role in marketing here. They are useful to reach supporters and decision-makers.

Motto/slogan

“Art needs you just as you are!”

General message

The Covid-19 pandemic has been the most shocking affair worldwide of recent times for everyone. In addition to its many negative results, we have learned a lot from it, which is worth exploring in the future. The most important thing is that cooperation and joint forces are needed. Another lesson is that there are certain groups of society who are affected much more severely by a crisis. They need help in the first place.

The ARTcoWORKers project has already put it in its name: four countries WORK together to help people with disabilities in similar difficult situations, using one of the most commonly understood and usable languages, the ART.

In the meantime, we are sensitizing for social inclusion and showing a new way for artists, who have also been strongly affected during the Covid-19 pandemic.



Message for disabled persons

The Covid-19 pandemic has been the most shocking affair worldwide of recent times for everyone. In addition to its many negative results, we have learned a lot from it, which is worth exploring in the future. We want to equip people with disabilities with the necessary instruments and skills to find simple but creative solutions to the challenges of social exclusion and situations of crisis.

In this project, you can exchange experiences with people with disabilities in other countries. By participating in cooperative trainings on the theme of arts and culture, you will learn how you can work together with others to promote equal rights and self-determination, self-representation - especially in situations of crisis and other situations of discrimination. And you can get a chance to work as an artist and in the cultural sector!

Message for the art sector

The Covid-19 pandemic has been the most shocking affair worldwide of recent times for everyone. In addition to its many negative results, we have learned a lot from it, which is worth exploring in the future. The cultural and creative industries were also affected by significant restrictions, unemployment and no incomes. Similarly, severe difficulties had to be overcome by people with disabilities who often lived locked away from the rest of society for months causing serious psychological damage.

This international project connects these two groups and organizes an exchange of experiences of people with disabilities and the arts and cultural industry from different countries. We organize cooperative trainings where people with disabilities are given the opportunity to express their self-determination through art, and the involved arts, culture and creative industry will find new business and job opportunities together with people with disabilities. Join us on this innovative, exciting journey!

Message for decision makers

The Covid-19 pandemic has been the most shocking affair worldwide of recent times for everyone. In addition to its many negative results, we have learned a lot from it, which is worth exploring in the future. The ARTcoWORKers project has already put



it in its name: four countries WORK together to help people with disabilities in similar difficult situations, using one of the most commonly understood and usable languages, the ART.

In the meantime, we are sensitizing for social inclusion and showing a new way for artists who are also strongly affected during the Covid-19 pandemic. The broader local, regional and national public and the political decision makers can be better informed by this project about the UN CRPD, the rights of people with disabilities in general and during a pandemic. They have started to reduce discrimination and segregation of people with disabilities in institutions and at home. We will support doing this by working together and training the disabled people and artists involved.

Message for the press

The Covid-19 pandemic has been the most shocking affair worldwide of recent times for everyone. In addition to its many negative results, we have learned a lot from it, which is worth exploring in the future. The most important thing is that cooperation and joint forces are needed. Another lesson is that there are certain groups of society who are affected much more severely by a crisis. They need help first of all.

The ARTcoWORKers project has already put it in its name: four countries WORK together to help people with disabilities in similar difficult situations, using one of the most commonly understood and usable languages, the ART.

In the meantime, we are sensitizing for social inclusion and showing a new way for artists who are also strongly affected during the Covid-19 pandemic.

On the one hand, the ARTcoWORKers project wants to equip people with disabilities with the necessary instruments and skills to find simple but creative solutions to the challenges of social exclusion and situations of crisis . By participating in cooperative trainings on the theme of arts and culture they will learn how they can work together with others to promote equal rights, and self-determination, self-representation - especially in situations of crisis and other situations of discrimination. And they can get a chance to work as an artist and in the cultural sector.



On the other hand, the ARTcoWORKers project organizes cooperative trainings where people with disabilities are given the opportunity to express their self-determination through art, and the involved arts, culture and creative industry will find new business and job opportunities together with people with disabilities.

By this project, the broader local, regional and national public and the political decision makers can be better informed about the UN CRPD, the rights of people with disabilities in general and during a pandemic. They have started to reduce the discrimination and segregation of people with disabilities in institutions and at home.

More information: website, name and email address of the local ARTcoWORKers Partner

4.2 Marketing Strategy of how to Achieve Inclusion and the Rights of People with Disabilities especially during the Pandemic in Culture Activities

The central element of our marketing strategy should be to show a novelty.

Something the two sectors - the artists and people with disabilities - have not thought of before. In other words, the interconnection of these two sectors, which offers simple but great opportunities in many respects, especially in special situations such as a pandemic.

The fundamental directions of the marketing strategy are the socially sensitive people working in the arts, so they can be involved, and disabled people interested in art, or so far unable to find any self-expressive path.

The marketing strategy should be designed to show the way of the ARTcoWORKers project that

- people with a wide variety of disabilities should be involved
- it should be understandable in any country
- whether without words, speech, or language (language accessibility)
- it is a simple but clear expressionist way for disabled people, and a method of joining society (art)



- shows the art industry new activities, new target groups, new employees, new revenue opportunities

In addition, the potential of the online space must be exploited.

All this is unified by the shadow theatre, which this project continues to develop in its own way.

Marketing strategy:

The target group identified in point 4.1 shall be reached by the messages also described in point 4.1.

Determining the distribution types:

Message channels

Different channels have different advantages, different roles.

Website	necessary	responsible: <i>KHuF</i>
Facebook page	necessary	responsible: <i>People First</i>
Youtube	not necessary but recommended: sensitivity 2-minute mini video flashmobs.	responsible: <i>KHuF</i> , <i>People First</i>
Blog	not necessary but recommended as a website menu item.	responsible: <i>KHuF</i> , content: <i>People First and all partners</i>
face-to-face conversations, meetings	necessary	responsible: <i>all partners</i>



workshops, conferences, multiplier events	necessary	responsible: <i>all partners</i>
leaflets, brochures	necessary	responsible: <i>Shadows Theater and People First</i>
Newsletter	necessary	responsible: <i>Vitalped, and People First</i>
press releases, press conference	necessary	responsible: <i>all partners</i>
Publications, Methodology	necessary	responsible: <i>VSBI</i>

Table 3: Message channels

The website is a central issue as from here the access to several channels is provided (newsletter, blog, news, Facebook, basic information about the project.) This underlines the seriousness of the project. That's what everyone's going to look at first if they want to be informed about the project.

If a website is “dead”, namely lacks the right information, is boring, not updated regularly = the project is not serious.

Creating a website is not enough, it needs to draw attention to it! The project's website must also be accessible from the partners' website, the link must be posted in an easy-to-find location.

Do not forget to include mandatory image elements on all the documents distributed.

- Erasmus+ logo



- Erasmus+ required text (“The project is supported by the European Commission...”)
- Project logo
- GDPR

The ARTcoWORKers Dissemination Plan can be used to further detail your marketing strategy.

4.3 Acquisition: how to Attract People with Disabilities and Arts and Cultural Workers to Take Part in the Training

Having a well-established educational curriculum would mean nothing if it does not reach the proper target audience. Properly attracting people with disabilities is one of the key preparatory elements, as doing it rightly could lead to a win-win scenario.

In general, these unofficial recruitment activities should be flexible, inclusive and engaging. You could consider inviting participants to discuss the curriculum topics beforehand, get a sense of their feelings and experiences prior to the event itself. Having an info pack in various inclusive formats can always be handy from a dissemination standpoint. A custom designed postcard of the project for example. You could also consider organizing a session discussing what are the 10 tips for an inclusive workshop and crowdsource your actual guidelines for the event.

However, biases and stereotypes always need to be taken into consideration. Approached with caution and transferred into opportunities for growth of the mindset of the group. What do people with different disabilities need, which tools do they use for what purpose, have they been exposed to inclusive environments before and how comfortable are they with participating in plenary discussions or public sessions?

The networking and collaborative environment is expected to be taking place during the training, so the same should be taken into consideration when reaching out to the target audience. Having people join through a referral of a friend or a colleague is welcoming. If the resources allow, it is highly recommended that you consider some form of interviews with the participants in order to later create a tailor-made agenda, or at least use practical examples from within the group during sessions.



Of course, you could reach out to your audience through organizations and have them, other individuals or entities, spread the message about the training opportunity. In that case, bear in mind to keep the addressing unique and the messaging clear, as the way the training will be spoken off is out of your direct control. Have in mind the tone of the textual content, as overusing keywords (such as “inclusion” for example) can actually reject your potential audience. Instead, bear in mind how to appear unique to them, catching and amusing, yet informative and understandable.

Profiling your target audience is one of the key preparatory steps. How inclusive do you want to get with the content, having all of the variety of needs that may occur during the activities. As always, demographic attributes play a significant role. What are their age, gender nationality, religion, food preferences, social status, professional background and interests. How are their days going, will they be tired during sessions or super excited asking for more. What’s your stand in all of these scenarios and how do you prepare for them? Do you create a risk mitigation plan and stress test it or do you rely on your gut feelings and trust your intuition that all will go well?

Funnelling the marketing towards different audiences is another very specific action that requires skills and experience. The plethora of digital tools and social media allows you to vary the marketing strategy, addressing different and/or complementary target groups at the same time, while old school billboards or flyers are only designed and printed once. However, you always need to be clear what is there to be offered with your activity and what are the expectations from the participants.

And when it comes to joint trainings, such as ours, that aims to bring representatives from different stakeholder groups together these marketing alterations can be appealing and help you utilize your full outreach potential - get access to a wide audience and be able to both select for your current project but also create a community which you could nurture later on. There is always going to be a next event organized by your organization, and the best you can hope for is having a recurring



audience, or a “returning customer” in marketing terms. Thinking a few steps ahead is highly recommended!

The design used in the promotional materials should be compelling and tell a story that becomes a silver lining of the project. But also, it should be raising some questions, in order to emphasize that the training to some extent is a work in progress and would become a whole once participants join in. It should be welcoming and comforting but also disturbing. It should be nevertheless inclusive and include the call-to-action element.

The training program, along with methods included and trainers involved should be presented in detail to the potential users. It is of crucial importance to address the different learning styles planned to be practiced, as well as all the layers of in-depth theoretical approaches.

Incorporate the multiplier element whenever and however possible. Consider as if each of your training attendees is becoming a trainer and disseminating the knowledge gained to others. How robust is the mass of information they are acquiring and how tangible are the outcomes they’re taking away. Even use that in the wording when speaking of the training. If possible, plan and announce the possibility of follow up activities, mentoring sessions or availability for further questions and consulting after the training. Finding one rough diamond among the group and keeping that person motivated is what should be driving you and your team forward!

Carry out an Audience Analysis before pivoting any segment of the project.

- A Analyze who is/are the recipient/s.
- U Understand what their knowledge of the key messages is.
- D Demographics, what is their age, gender, education level, social position.
- I Interest, what are their interests or investment in the message.
- E Environment, what is your relationship with the audience, their likely attitude towards the message. Are there any cultural differences that need to be considered.
- N Needs, what information does your audience need.



- C Customize, how do you adjust the key message based on all the findings so far.
- E Expectations, what does your audience expect out of it.

This method offers space for further exploration, depending on whether you are reaching out to a wide network of consumers or a very specific group of people. For instance, addressing all disabled people living in a certain city or only children with autism visiting a certain day centre.

Never underestimate the power of play. The gamification element has a very strong connection with the sense of belonging. It dates back to early childhood memories and boosts the playful spirit that vanishes over time as one becomes an adult individual. Finding the balance between offering just enough fun to motivate participation and keep the user aligned with your project goals from start to end, and being spectacular is what makes this method so challenging. Ensuring you make space for the so-called “wow effects” to take place, as in announcing surprise activities (such as a secret session), or including purely sensory experiences in your project’s agenda is what attracts the audience and makes them feel appreciated and valued.

Promoting up front that you will be allowing space for audience sourced feedback, being transparent about it and allowing the users to contribute towards implementing that feedback in a constructive manner, is a demanding but very much recommended action to be carried out. That results in increased sense of collective ownership among the target users as well as opens up space for further recognition in case of good follow up results.

A graphic consisting of a horizontal bar divided into three sections. The left section is black with the text 'ARTcoWORKers' and 'Methodology' in white. The middle section is split into a yellow top half with a white sunburst icon and a pink bottom half with a black arrow pointing right. The right section is orange.

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5. LESSONS LEARNT AND PRACTICE REPORT



5. Lessons-Learnt and Practice Report

5.1 Organization and Structure

Layout of the training program

A training program is usually designed with a specific dynamic and space in mind. Its duration, content and tasks create a set of expected results, which can be monitored and measured. However, when creating an inclusive training that has creative outputs, being more fluid in the planning process may come handy. There is this misconception that exactly due to the fact that people with disabilities have various needs, a training program for them should offer a stable structure. Yes, but only to the point where they feel safe to explore, each at their own pace. Therefore, a training program of 7 consecutive days may not be the default choice by definition. The ARTcoWORKers Training Course consists of 7 modules which can be accommodated to different timeframes. For example, a curriculum that plans weekly 3-4 hours meetings allows space for the program to breathe, the learning to sink in and some homework to be done in the meantime. It also gives space for further research to be carried out by the participants at their own pace and time, as some unfacilitated self-dependent work will most likely increase the level of interest and active participation in some specific modules. And lastly, it enables the need for networking and teambuilding outside of “program” hours, creating a group of connected and motivated participants, willing to walk the extra mile.

Team formation

Who will be the team of trainers is one of the key questions to be answered. Their communication and leadership styles, their knowledge and experience in the domain, their reputation and last but not least, their motivation to step into the facilitator’s shoes. One of the most common mistakes organizations make is sourcing the trainers from their inhouse employees. Yes, they can really help you with the context on a project level, they may already know your participants and can offer a consistent approach (at least one you’ve already witnessed) But, taking a different direction and inviting guest trainers can open new doors - both for the training and for your organization. This will multiply the learning curve as a whole, will ensure more



alertness among the team of facilitators and naturally create a cohesive atmosphere. After all, growth is recommended at all levels, and leading by example is the best you can do, even better if you include a disabled artist or a facilitator who is a person with disability.

Selection of participants

Choosing your target audience wisely requires attention from the very start of the project creation. Well-defined points on a project level often end up not so easily reachable in practice. Their availability changes, their jobs make them critical team members, their interest and motivation to participate varies, or they simply do not identify themselves with your training goals. Including your target audience in the creation of the project, such as establishing a focus group or having a spokesperson, can be smart moves to make, but bear in mind that this builds high trust and with trust comes higher responsibility.

The key question is how do you know if a person will be a fit participant, or not? Your approach may vary from creating an application form and selecting based on a gut experience, all the way to conducting individual interviews. No matter the approach you take, have in mind the following advice when mobilizing an inclusive audience for a creative training:

- You do not need a room full of A-players. Your group should feel naturally selected, versatile in terms of prior knowledge and experience on all levels. Make sure you select potential leaders but also followers!
- Depending on the type of disabilities you want to be working with, make sure you create a group that would organically complement each other's strengths and weaknesses. At least the ones you are aware of.
- Do not ensure majorities in your group, you either include many existent small teams, or you include individuals, where no one knows each other. This dictates the energizing games you play, the examples you will address through the training and lastly the multiplier effect you can have.



- When selecting them, think of the options for group work, based on which criteria you would divide the group. Accessibility, culture and language.

Selection of a training venue

When selecting a venue for your training, it is essential to consider several key factors related to inclusion, having in mind all of your participants' needs. Ensuring the bare minimum environment is not enough, you need to work towards creating a comfortable yet provoking space, where you'd facilitate the creative synergy and nurture talent. You need to have in mind that each step you take when working with disabled people may be a life-changing experience for them. Firstly, the physical accessibility of the venue should be assessed, ensuring that it is easy to reach and navigate for all participants, including those with mobility impairments or invisible disabilities. Wide open rooms with enough light and space in between working areas, but also a cozy and quiet space so when some of the participants feel tired, they have the space and freedom to withdraw from the group and rest, rather than get anxious and decide to leave. Additionally, the venue's policies and practices should be examined to ensure that they align with the values of inclusivity and diversity, otherwise you should think twice before supporting them with your collaboration. Inclusion should be systematic and thought through, not sporadic and present only when disabled participants are present, this aligns with the sensibilization we've mentioned earlier.

Now add the layer of technical requirements for playing with shadows. Limited darkness in the room, space with blinds and curtains so the daylight is not fully on your way. Spaces that allow you to modify the furniture set up, by creating several islands - comfortable for group work but also for plenary presentations. The room should be easily interchangeable from a rehearsal to a performance space within minutes. Tables and chairs for crafting and preparations, as well as enough space for trying out movements, especially if participants are playing with their bodies. The working space should not be too noisy too, yes music is recommended during crafting processes, but outside cars or the coffee bar nearby can be quite distracting, as shadow play can be over-stimulating for some participants.



Technical equipment in terms of the show

Mobile projection screen or accessible white wall on which you could be projecting the shadows are the basics. Think of access to electricity, that is safe to operate, as well as sources of light that can be easily manipulated by the participants, simple handlamps or stand reflectors, even their mobile phones would work perfectly fine. Shadow theatre is one of the rare visual artforms where imperfection makes it look perfect, so feel free to explore options in your space when rehearsing. Cast shadows on the ceiling, over the bodies of the participants, or simply on a blank page of paper.

Accessibility of the trainings' content

Accessibility can never be fully achieved and that is one of the hidden gems when working with creative tools, as one should always try to optimize and find new ways of presenting their work in an accessible manner. Hence, plan accordingly the types of translation needed to deliver the curriculum. Are the translators present all the time or only during specific moments in the agenda. Make sure they are well informed about the context and aware of the project's goals, as straightforward translation would not be able to achieve the nuances when brainstorming for the script for example. Test your translation protocols with the team. For example, how will you have a blind participant be guided through the creation of a shadow's scene? Think of all the sensory possibilities and do not rely only on the spoken translation which usually means clear and directive guidelines.

5.2 Evaluation/Quality Management

We followed up the project management plan in which the roles and responsibilities in the project were defined.

Our quality control ensured the project is on budget and on schedule. We monitored project outputs through reviews and testing. Through this way if we observe any results or feedback failing, we approved change requests (extended deadline, shorter writing parts in documents, inviting co-writers). We identified ways to prevent and eliminate unsatisfactory performance.



Inputs are:

- Project management plan
- Project documents
- Approved change requests
- Deliverables
- Work performance data (supported by framework and standard template, deadlines, brainstorming sessions)
- Enterprise environmental factors (with project partners and their stakeholders, their networking)
- Organizational process assets (There were tangible resources, it included templates, contracts, processes, reports, and financial statements.)

We measured specific project outputs:

- with a checklist
 - IO1 Methodology
 - IO2 Curriculum and course for people with disabilities in the field of active citizenship and creative work
 - IO3 Performing arts 6 shadow theatre plays
 - IO4 The digital ARTcoWORKers Platform/Tool Box

Tools and techniques to manage quality:

- data gathering
- data analysis
- data representation
- audits
- design
- decision making
- problem solving
- quality improvement methods
- controlling with



- data gathering
- testing/evaluations
- data analysis inspection
- data representation
- meetings

We made a decision based on the kind of data, we took corrective actions accordingly. The plan considered the tailoring to partners' areas of expertise, each partner could choose subchapters of the methodology and modules of the training course, and tasks of dissemination, marketing.

Outputs of the quality management:

- quality reports
- test and evaluation documents
- change request project documents updates
- project management plan updates

Outputs of quality control:

- quality control measurements
- verified deliverables
- work performance information
- change requests
- project management updates
- project document updates

We produced the outcome of the project in the form of the product/result/the service by the end of the project. It is fit for the project partners, fit for purpose, it meets the participants requirements. It means all participants in the field of the creative sector.

We had quality reports, test-evaluation, change requests, project document updates. These verifying steps indicated the project deliverables. Therefore, the outputs are complete, correct and meet participants expectations. Our resources were



strong, it derived from four countries and their staff. We got enough resources to build the outcomes, we helped in removing the impediments.

Project constraints did not occur too much, because we handled them during the repeatedly personal and/or online meetings on time. The partners ensured precision and policy compliance. We strived to respect the schedules. The partners got enough resources to build the intellectual outputs, they helped in removing the impediments.

The project execution was a dynamic process, we shared findings with all project stakeholders to facilitate continuous improvement. The performance accomplished quality objectives and verified the sufficiency of the plan.

5.3 Lessons Learnt

The ARTcoWORKers Training, which focused on involving people with disabilities and artists through Shadow theatre, provided unique lessons and insights in the context of the COVID-19 pandemic. Here are some of the key lessons learned from the training during this challenging time:

Adaptability in the Face of Crisis: The pandemic presented unforeseen challenges, such as social distancing measures and limitations on physical gatherings. The training demonstrated the importance of adaptability and creativity in finding alternative ways to engage with shadow theatre. Virtual platforms and digital tools were utilized to continue the training remotely, allowing participants to collaborate and create despite the physical limitations imposed by the pandemic.

Technology as an Enabler: The training highlighted the power of technology in facilitating artistic collaboration and inclusivity. Virtual platforms and online tools enabled participants to connect, share ideas, and work together despite being physically separated. Through video conferencing, participants could observe and provide feedback on shadow theatre performances, fostering a sense of community and connection during a time of isolation.

Resilience and Resourcefulness: The training underscored the resilience and resourcefulness of individuals with disabilities and artists. Participants adapted to the



limitations of the pandemic by finding innovative solutions and leveraging available resources. They explored new techniques, experimented with different materials, and creatively adapted their performances to suit the virtual medium, showcasing their ability to overcome challenges and continue pursuing their artistic passions.

Emotional Support and Well-being: The training emphasized the importance of providing emotional support and promoting well-being during a time of heightened stress and uncertainty. Participants with disabilities and artists found solace and comfort in the creative process and collaborative environment. Engaging in shadow theatre offered an outlet for self-expression, emotional release, and a sense of purpose, contributing to overall mental well-being during the pandemic.

Expanding Access and Reach: While the pandemic brought physical restrictions, it also opened up new opportunities for accessibility and expanded reach. Virtual platforms eliminated geographical barriers, allowing individuals from diverse locations to participate in the training. This inclusivity and expanded reach broadened the perspectives and experiences shared within the project, fostering a more diverse and interconnected artistic community.

Importance of Community and Connection: The training highlighted the vital role of community and connection in times of crisis. Participants with disabilities and artists formed a supportive and understanding community, offering encouragement, feedback, and a sense of belonging. The training fostered a collaborative environment where participants could lean on each other for emotional support and inspiration, reinforcing the significance of human connection during challenging times.

In conclusion, the ARTcoWORKers Training demonstrated the resilience, adaptability, and resourcefulness of the participants. It showcased the transformative power of technology in facilitating artistic collaboration and expanding accessibility. The training highlighted the importance of emotional support, community, and connection in promoting well-being during times of crisis. Ultimately, it underscored the unwavering spirit and creativity of individuals with disabilities and artists, proving that art needs you just as you are.

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6. EXPLOITATION AND MAINSTREAMING



6. Exploitation and Mainstreaming

6.1 The Transnational Exchange and Approach - Benefits; Intercultural Cooperation; Examination of Intercultural Differences and Similarities

Benefits:

- The great applicability of the project is that ART is present and available in all countries.
- ART is an easy way to express yourself to people of all types.
- Through ART it is possible to get involved on the one hand, and to present problems in an easily acceptable way.
- The Art industry is exploring a new area for itself: people with disabilities. These extremely sensitive people bring new colour to Art, opening up new kinds of collaborations.

Intercultural cooperation:

- The problems are similar in all countries: treating people with disabilities as a segregated group, and their difficult involvement in society. The vulnerability of the art industry, as it is very sensitive to any changes that will result in a loss of audiences. The discovery of new ways to connect these two areas can therefore bring significant progress in all countries.
- There is no need for language in many areas of art, so it is equally understandable everywhere, its meaning can be used.
- Art can reach a very wide range of audiences and participants.
- A very important advantage of the project is, that it prepares us for social situations that we have not faced before. The prolonged situation of the pandemic, the alienation, and the locking away of people meant to open up new ways, discover new internal values. It turns out that art is what can be used to reach already segregated groups, not just in the situation of a pandemic.



Examination of intercultural differences and similarities:

- Differences can be used to develop local special needs (local arts, local language).
- Similarities bring different countries even closer, so the project can continue to develop in a direction that we cannot judge at this time.
- It is also easy to work with project partners, precisely because of these similarities in all countries.
- Therefore, we could implement a wide range of partnerships and creative work in a good atmosphere in the project. This foreshadows the survival and even further development of the project.

6.2 Blended Transnational Learning, Sharing Experiences Transnationally

The aim of blended mobility is to bring together different target groups who are familiar with or interested in the topic, develop networks and generate collaborations.

The blended mobility program of ARTcoWORKers consists of distance-learning aspects and a virtual Forum (Facebook) to prepare a 5-day blended training in Hungary/Pécs.

The main objectives are:

- Collaboration between the 2 target groups (people with disabilities, art workers: not only artists, but also those who work in the field of art, and we also welcome artists with disabilities).
- Strengthening self-interest of disabled artists. Opportunities, experiences.
- Developing the sustainability of the ARTcoWORKers project: create joint businesses between the two target groups and create an international cooperative network.
- Sharing experiences of the pilot training and shadow theatre play and using the ARTcoWORKers platform.



In practice four online meetings with round about 2 till 4 participants from each partner took place preparing also the 5-days training in Pécs. The more interested people joined the meetings the more exciting the forum became. We discussed the topics, while posts went back and forth in the Facebook group, examples, ideas, curiosities from all countries.

How did it end? It's not over, in fact, it's just beginning!

During the five-day training and closing conference in Hungary/Pécs at the end of March, the Facebook group became a kind of community space. Since then, everyone has been sharing their experiences, photos, links...

From the initial few participants, the group now has grown to 27 international members. Virtual cooperation has become a real community, which will continue, hopefully also to realizing future collaborations.

The forum will be open even after the end of the project, everyone can join if they are interested in the possibilities of connecting art and disability, unexplored areas, new business ideas! Link to the group: [ARTcoWORKers virtual forum | Facebook](#)

6.3 Gender and Accessibility Strategy

Art and disability? In the ArtCoWorkers project, artists and people with disabilities are to act together. But what do inclusion and accessibility mean? The infographic below shows four different ways of living together, and the differences between exclusion, separation, integration and inclusion.

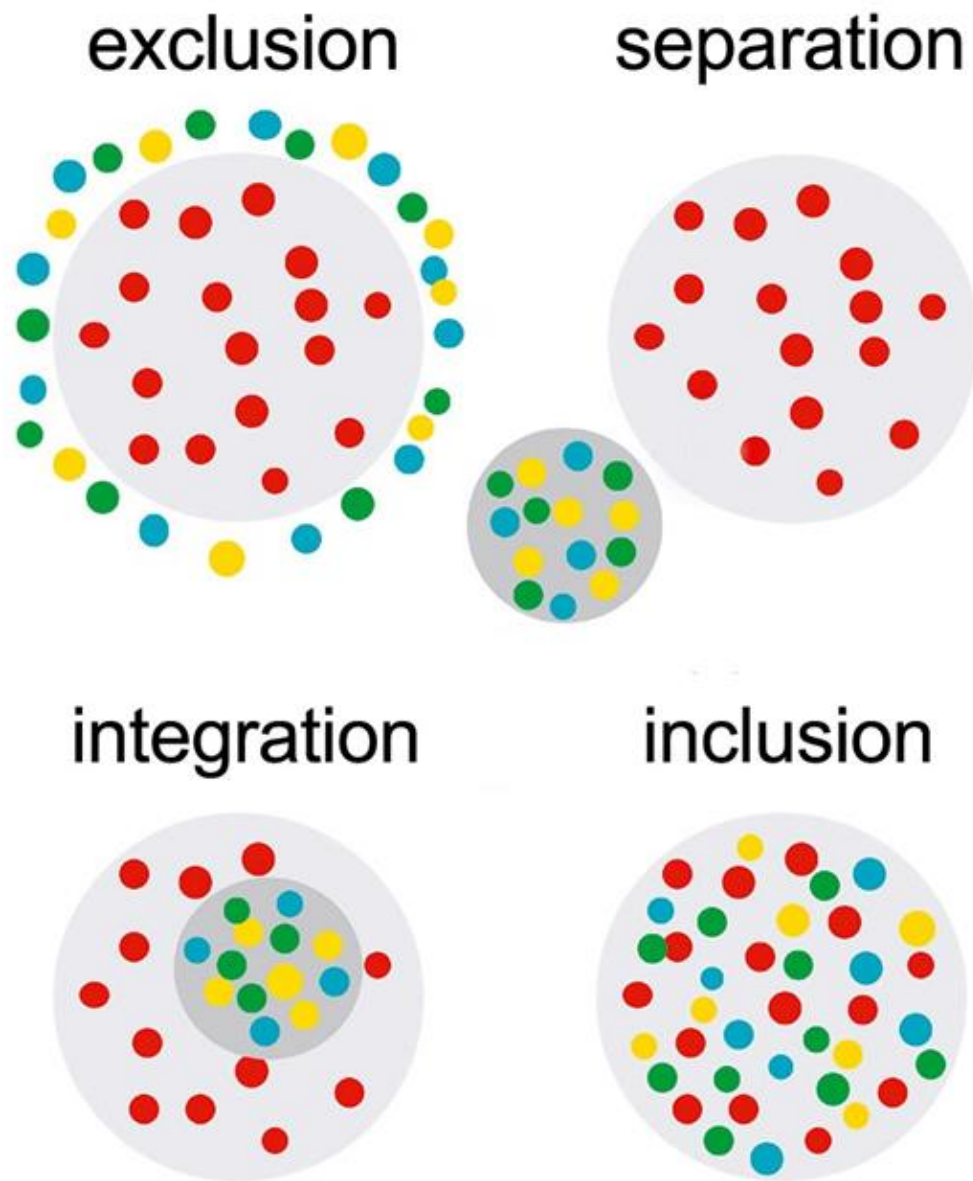


Figure - Differentiating exclusion, separation, integration and inclusion

When it comes to people with so-called special needs or different ways of living, like people with different sexual identities (LGBTQIA+), most societies act in an integrative way. They accept the existence of these people but often do not really let them participate in everyday activities.



There are, for example, special schools or workplaces for people with disabilities but they are rarely employed in regular companies. Also, on vacation there are special hotels but regular hotels are rarely barrier-free.

There are special activities that can be done and sights that can be visited but it is very often a great challenge for a person with a disability to participate in a dance or painting workshop. It is often paired with high costs and several obstacles. For people with disabilities, there are therefore often special workshops especially for blind people or wheelchair users. However, inclusion means that as many people as possible - regardless of their starting position - can participate in the workshop. This is an issue we need to address and accessibility is the key word here.

LGBTQIA+ people are far more accepted in most European societies today but still face problems when it comes to inclusion in everyday situations.

ARTcoWORKers aims to bring artists together with people with disabilities. So that they can participate in workshops., regardless of their origin, abilities, sexuality, d and age but how can this goal be achieved in the project? In the ARTcoWORKers project, we consider the following specifics during both online and on-site trainings:

Limitation	Need
Mobility impairments	<p>On Site Training:</p> <ul style="list-style-type: none"> ● access without stairs/with elevator ● even floor (e.g. no thresholds or carpets) ● automatic and wide doors ● adjustable furniture (e.g. height-adjustable desks) ● accessible toilets ● enough space for moving with wheelchair, crutches etc.



<p>Visual impairments</p>	<p>On Site Training:</p> <ul style="list-style-type: none">● high contrast environment● orientation systems● freeways (nothing standing in the way)● braille and braille printers, screen reading software, large screens.● acoustic signals● echo free rooms for better acoustic orientation● information material available in braille● all teaching materials must be available digitally and screen reader compatible <p>Toolbox:</p> <ul style="list-style-type: none">● online offers must be screen reader compatible● high contrast in design● if necessary, an audio description for the digital training materials
<p>Hearing impairments</p>	<p>On Site Training:</p> <ul style="list-style-type: none">● induction loops● sign language interpreters● visual signals● transparent doors or doors with windows● echo free rooms for less hearing problems● all teaching materials must be available in sign language <p>Toolbox:</p> <ul style="list-style-type: none">● online videos must be subtitled● online videos should be available in sign language



<p>Learning difficulties</p>	<p>On Site Training:</p> <ul style="list-style-type: none"> ● easy orientation (e.g. colour or symbol-based orientation system) ● all teaching materials must be available in easy language ● easy language interpreter <p>Toolbox:</p> <ul style="list-style-type: none"> ● using pictures and pictograms ● content should be available in easy language ● online videos should be subtitled in easy language
------------------------------	--

Table 4: Supporting people with mobility, visual, hearing and learning issues

There are many ways to provide assistance for people with the most different needs and not all of them are easy to combine. The most important issue is to keep an open mind and look for solutions together with the affected persons. They are experts for their own situation and every one of them knows exactly what they need to improve their environment or getting access to something.

Gender aspects:

The European Commission is committed to promoting gender equality in research and innovation (R&I). It is part of the Commission's Strategic engagement for gender equality in all EU policies for the period 2016-2019. In addition, the EU has a well-established regulatory framework on gender equality, including binding directives, which apply widely across the labour market including the research sector.

Though gender inequalities in R&I persist, the latest “She Figures” publication shows that some progress has been made, although attrition continues to exist at higher levels of a scientific career. The most recent data indicate that women made up 47% of PhD graduates in the EU (EU-28), but made up only 33% of researchers and 21% of top-level researchers (grade A). It is even lower at the level of heads of



institutions with a mere 20 %. These figures show that only limited progress has been made since 2011.

The EU pursues three objectives, namely:

- gender equality in scientific careers,
- gender balance in decision making, and
- integration of the gender dimension into the content of research and innovation.

But it is not only the EU Commission that is working against the gender gap.

The World Economic Forum examined four areas in their annual report in 153 countries: economy (e.g. salaries and opportunities for leadership), access to education, opportunities for political participation and health (e.g. life expectancy).

Iceland defended its top position in the world in terms of equality. The islandic state has now closed the gap between men and women by almost 88 percent, the WEF judged. In Germany, the figure is 78.7 percent. Norway and Finland came second and third in the ranking.

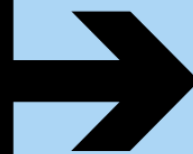
Among the states that have improved the most are the eighth-placed Spain, Ethiopia, Mexico and Georgia. They each improved by more than 20 places, mainly due to improvements in political participation.

The Middle East and North Africa region have the lowest score in the WEF survey at 61.1 percent, although there has also been progress there (0.5 points). The top two countries in the region are Israel (64th place), which has closed its gender gap at 71.8 percent, and the United Arab Emirates (120th place) at 65.5 percent. Fifteen of the 19 countries in the region are ranked 130th or lower.

So, a lot has been done to achieve gender equality, but there is still a long way to go.

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ANNEXES



Questionnaire "ArtcoWORKers" People with Disabilities

ArtcoWORKers - Arts needs you, just as you are!

The Covid-19 pandemic caused worldwide negative effects for everybody ranging from social isolation to unemployment. On the one hand, especially highly vulnerable groups like people with disabilities were effected. On the other hand, the arts and culture business was highly affected by the restrictions. Nevertheless, to deal with this crisis it is recognized that there is a great need for cooperation and joint forces.

The ArtcoWORKers project has already put it in its name: four countries WORK together to help people with disabilities in similar difficult situations, using one of the most commonly understood and usable languages, the ART.

With this project, we want to promote cooperation between people with and without disabilities in this area. We also want to support the perception of people with disabilities as artists.

To improve the cooperation and to empower people with disabilities we would like to create a training programme. For this purpose we are interested in your experiences in the areas of arts & culture.

It takes 10 minutes to answer our questionnaire. Please take a short time! This will help us a lot!

By inclusive projects we mean projects within the arts & culture scene with the participation of people with and without disabilities on an equal footing.

Experiences

Please share something about your own experiences.

Do you have experiences with inclusive projects in the arts & culture sector? *



Yes

No

If so, what experiences do you have with inclusive projects?

Have you ever been involved in inclusive projects in the arts & culture sector?

Yes

No

If so, in what form?

Artist

Spectator/Visitor

Organiser

Sponsor

Else:

Challenges & Opportunities for Support

Please rate the general participation (e.g. as visitors of events in everyday-life; as free-time activity) of people with disabilities in arts & culture BEFORE the pandemic on a scale from 1 very poor to 5 very good.

Please rate: How did the following aspects affect the general participation (e.g.as visitors of events in everyday life; as free-time activity) of people with disabilities in arts & culture BEFORE the pandemic?



	not at all	rather weak	partly	rather strong	very strong
Lack of cultural offer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of accessibility of events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of information on events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of address as target group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of self-confidence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High cost	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rate the general participation (e.g. as visitors of events in everyday-life; as free-time activity) of people with disabilities in arts & culture DURING the pandemic on a scale from 1 very poor to 5 very good.



very poor



very good



Please rate: How did the following aspects affect the general participation (e.g., as visitors of events in everyday life; as free-time activity) of people with disabilities in arts & culture DURING the pandemic?



	not at all	Rather weak	partly	Rather strong	very strong
Lack of cultural offers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of accessibility of events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of information on events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of address as target group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of self-confidence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High cost	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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Please rate the participation of people with disabilities in arts & culture as cultural workers (e.g. as painters, actors, artists) BEFORE the pandemic on a scale from 1 very bad to 5 very good.

very bad

very good



Please rate: How did the following aspects affect the participation of people with disabilities in arts & culture as cultural workers (e.g. as painters, actors, artists) BEFORE the pandemic?

	not at all	Rather weak	partly	rather strong	very strong
Lack of financial support	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of support for projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of perception as artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of experience as artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of work opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Few training and development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



opportunities in this area

Lack of accessibility of venues

Five empty radio buttons for rating lack of accessibility of venues

Lack of contact

opportunities between people with and without disabilities

Five empty radio buttons for rating lack of contact opportunities

Please rate the participation of people with disabilities in arts & culture as cultural workers (e.g., as painters, actors, artists) DURING the pandemic on a scale from 1 very bad to 5 very good.

very bad

Radio button 1

Radio button 2

Radio button 3

Radio button 4

Radio button 5

very good



Please rate: How did the following aspects affect the participation of people with disabilities in arts & culture as cultural workers (e.g., as painters, actors, artists) DURING the pandemic?

	not at all	rather	partly	rather strong	very strong
Lack of financial support	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of support for projects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of perception as artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of experience as artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of work opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Few training and development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



opportunities
in this area

Lack of
accessibility
of venues

Lack of contact
opportunities
between people
with and without
disabilities

On which areas do you need information for a comprehensive participation in
arts & culture?

Please select all that apply.

- Own rights to participation
 - Implementation of own projects
 - UN Convention on the Rights of People with Disabilities
 - Peer-Counselling
 - Arts and culture scene in (country)
 - Barrier-free information options
 - No information wanted
-



In which of the following areas do you already have knowledge/information? *

Please select all that apply.

- Own rights to participation
 - Implementation of own projects
 - UN Convention on the Rights of People with Disabilities
 - Peer-Counselling
 - Arts and culture scene in (country)
 - Barrier-free information options
 - None of the above
-

In what form would you like to see support for comprehensive participation in arts & culture?

Please select all that apply.

- Personal assistance
 - Accessible events
 - Accessible information
 - Inclusive events
 - Counselling and support services
 - Further and advanced training
 - No support wanted
-



What do you wish for your participation (as a cultural worker) in the field of art & culture?

More information

Have we aroused your interest in our project?

Are you interested in joining our project? *

Yes

No

If you are interested in participating in our project, please share your email address with us here!

Would you like to receive further information about our project in the form of a * newsletter in the future?

Yes

No

If you are interested in our newsletter, please let us know your e-mail address here!



Needs assessment on accessibility: Make our program truly inclusive!

Dear Participants!

The essence of our ARTcoWORKers project is inclusiveness, that is, everyone can participate equally in our events.

An event can be inclusive primarily if it is accessible. Please therefore help make our events as accessible as possible by telling us what your needs are, in which we can help.

We have tried to make the questionnaire short and simple. It takes up to 10 minutes to complete.

Thank you for your help, and we look forward to welcoming you to our event!

1. E-Mail-Adress

NEEDS ASSESSMENT ON ACCESSIBILITY

2. Name

3. Are you a person with a disability?

Yes

No



4. As a person with a disability, what are your needs to participate in the event?

- Transport
- Accessible environment with wheelchair, stroller
- Sign interpreter
- Assistance person locally
- Accessible toilet
- Subtitling
- Narration
- Internet access to use special applications
- Easy-to-understand communication and publications, leaflets
- Other

5. Please describe in your own words what other needs you have

6. Both as a disabled person or an able-bodied person, what are your needs of the following?

- Transport or venue design/furnishing needs
- Dietary needs
- Child-related needs
- Other requests for participation



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7. Please describe in detail exactly what your personal needs are from the above

8. Other questions and requests to the organizers

Thank you for filling out our questionnaire and helping us ALL have a good time at the event!

Please follow us on our website: <https://artcoworkers.eu/>



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<https://vsbi.eu/>
info@vsbi-online.de
<https://www.facebook.com/vsbi.merseburg/>




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info@peoplefirst.hu
<https://www.facebook.com/PeopleFirstHun/>



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<https://www.facebook.com/vitalped2018/>



<http://www.shadowsandclouds.org/>
shadowsandclouds.theater@gmail.com
<https://www.facebook.com/senkioblaci/>

The main applicant and project coordinator is the Verein zur sozialen und beruflichen Integration e.V., VSBI (Germany). VSBI was founded in 2005 to support people with disabilities in ensuring their self-determined life, inclusion, and participation in working life and society. To this end, VSBI offers counselling and support in accessing the personal budget and personal assistance. The VSBI is active at various locations in the federal states of Thuringia and Saxony-Anhalt. VSBI is also involved in various European Erasmus+ strategic partnerships in the field of inclusion, aiming to promote networking and cooperation in the field of inclusion at the European level.

People First HU, Hungarian Central Association for Social Acceptance - shortly People First Association Pécs - helps and supports the independent living and self-advocacy of disabled people in every level, like living alone, qualification, job, free time, lobby, tourism. Accessibility is the origination of all our activities, both physically and in minds. It is essential for us to promote social inclusion through various sensitizer activities. The association's membership consists of disabled people as well as their helpers and professionals. We don't make a difference between man and man, for us is the People First! Our association operates as a first and currently single Hungarian member of an international network in Pécs.

IKOPF, HAND + FUSS (KHuF) actively campaigns for everyone who is different to be accepted in and valued by society, as well as to enable to them to actively contribute – inclusion. In other words, for people both with or without a disability or handicap to understand, respect and support one another. Education is a key success-factor for the concept of inclusion. This is why KHuF focuses their efforts on the development and implementation of integration and further education projects in their pursuit of inclusion, specifically targeting disabled and handicapped people. KHuF sees great potential to enable equal participation for everyone through the use of new media. Various apps, learning platforms and software have been developed as a result of our projects.

Vitalped is a Netherlands based educational organization established by Ivett Mityók-Pálfalvi. The aim of the organization is to provide and support joyful learning for all age groups. It offers services in the field of education and pedagogy for children as well as adults, especially parents and teachers. It is built on a complex approach and provides offline and online consultations, individual and group sessions, conferences. These activities cover teaching of learning and teaching methods, competencies development, curriculum development and parenting tips. The therapeutic movement session Vitalped gives assist children with learning difficulties, but also supports the child development with cognitive tasks.

Shadows and Clouds is a shadow theater based in Skopje, North Macedonia, pioneering with shadows for more than 15 years. Our work is mainly focused on local and international shadow theater productions, as well as using shadow theater as a non-conventional and creative educational tool on social topics, such as inclusion! We run an independent cultural center at the heart of Debar Maalo, for audience of only 30 people. We've had the pleasure to host book promotions, jam sessions, monodramas, pantomime, puppeteer shows, workshops, dance, photo exhibitions, pop up stores, and have offered our space to independent cultural workers through residency programs.



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**Program: Erasmus+ KA2 Cooperation
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Creativity**

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Coordinator: Verein zur sozialen und
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