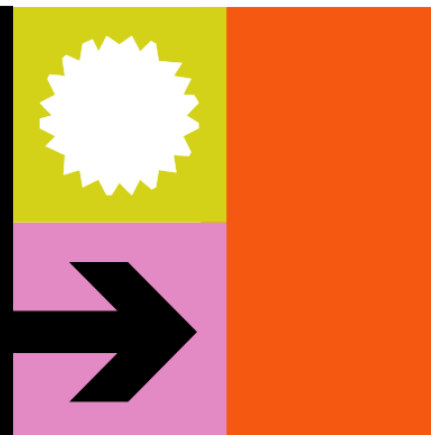




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ARTcoWORKers Methodology



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 in 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 theaters, the audience could not. This in particular threatened independent artists and smaller theaters 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 wishes 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 theater in 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 gives 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 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 theater, to a concert or to the cinema after social distancing measures took place? Who's the one to blame, the theater who had to let all artists go and close the repertoire or the audience who never dared to ask when the theater 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 justified the fact 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? Who gets to pay for artists' rents while cultural institutions remain close 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. Self-employment rates 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

The position of artists and culture professionals has always needed 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 state that the situation before and during the epidemic for cultural workers with disability is not significantly different proves 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 thou 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's important for both 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 would bring socio-economic stability and compensate 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 decide 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

<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 theater 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 Covid19 it was organized online, with live performances, but also program parts that visitors could see or hear outside of 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 functioning for artists in terms of financial aid and restrictions. In the Netherlands the independent self-employed artists have received financial support, but the eligibility rules were quite strict in comparison to the ones for working in state organizations, which proves that systematic approach is possible only where the state has instruments in place. That was not the case in North Macedonia, where state theater 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 theaters have received support for survival, while smaller private organizations haven't.

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 gray 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.



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The near future is hybrid, online and offline, to say the least. And that is very evident through 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

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-Counseling and the Cooperation and Training of 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 brought three 'best practices' from their own countries with analysis of 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-counseling, 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 give new motivation for people to overcome the 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 appears during the projects, where participants can find new strength and possible ways to overcome their struggle. 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 depends 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-counseling' 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. 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 obtaining 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 advice if 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 the 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 dialog, 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 interpret herself or himself well and to integrate into society. Peer counseling 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 theater.

There is a lesson to be learned from the examples: emotional intelligence development, 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-Counseling and Mentoring

Peer counseling 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 counselor combines professionalism with being personally affected. Central characteristics of peer counseling are that

- the peer counselor acts as a role model,
- the peer counselor can serve as a link between the person seeking help and the service provider,
- the peer counselor 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 counseling 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 consultancy, such as

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

Peer-Counseling concept as a Counseling Method

What is peer counseling?

Peer counseling is often referred to as the pedagogical method of self-determined 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 counsel centers with different orientations, e.g., for the unemployed, women or dialysis patients. All hope that because of the same or similar experience with others they will find more understanding, be able to support each other and receive suggestions. The counselors 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 in peer counseling:

- to support disabled people seeking counseling, to develop their own problem solutions



- to strengthen them in their self-esteem

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

This can be very motivating for those with disabilities seeking counseling to tackle their own problems. Through contact with disabled counselors who have had a similar experience to 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 political level.

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

- history and basic idea of peer counseling and the self-determined life movement
- deal with your own disability - self-awareness
- consultation methods of communication and client-related interviewing
- advisory methods of systemic advice and conflict strategies
- consulting methods for personal future planning
- personal assistance in various forms with structures and networking

Principles of peer counseling:

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

What is the goal of peer counseling?

- show people choices regarding their individual lifestyle and to encourage and support them in making their own decisions in their lives (sometimes means offering alternatives to living and / or working in an institution and accompanying them in their implementation)
- support in raising awareness and expressing one's own wishes and needs, emancipating traditional role assignments for disabled women and men, and



strengthening the person seeking counseling in the implementation of their personal goals

- support and encouragement of people with disabilities from 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-chosen 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 many very talented artists with disabilities working in partner countries.

During the project, it is important to choose an art form that can be connected to with the most kinds of disabilities and in the most ways. It was a joint decision of the disabled people involved in 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, who contribute to the success of the project with their ideas or later as 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 theater have strong therapeutic value for people with disabilities, improving motor and cognitive function, as well as quality of life. Contributes toward overall wellbeing and boosts self-confidence. All of these aspects are even more important pandemic times when social distancing and lack of physical contacts resulted in isolation and depression.

Disabled 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 for wide audiences. Being an artist understands 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 to claim for equal rights and self-determination in general but will also help them 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



business will lead to reinforcement of creativity in non-formal and formal education. New skills and competences are created in both sectors.

MAIN OBJECTIVES

Such 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 space 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
4. To create tailor-made curriculum for the training, monitor the implementation and optimize based on evaluation findings and outcomes.
5. To offer 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 training 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 a great scale, the future is left to decide. But what happens here and now, in during and soon-to-be post pandemic 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 quieter 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 audience needs and offers 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 bridge 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 coming from different countries, always having the networking element on the 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 arts and culture industry to gain new employment and jobs especially for artists and stakeholder with disabilities.

The Covid pandemic strongly 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 agenda 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’ve 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 his 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 center 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 space 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 this resonates with a person



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 (skills). 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 strongly 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. 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 theaters have accessible websites and booking processes is what we need to be asking even prior thinking of venue accessibility. 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.

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 the hearing impaired and deaf.

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.

However, 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 a concrete overview of the accessibility of various video conferencing systems:

Tabelle 1: Screenreader-Kompatibilität

Anforderung	Adobe Connect	BigBlue Button	Cisco Webex	Google Meet	GoTo Meeting	Jitsi Meet	Microsoft Teams	Skype	Zoom
Ansage von fokussierten Elementen	Teilweise ¹	Ja	Ja	Ja	Nein	Teilweise ²	Ja	Ja	Ja
Ansage von Statusmeldungen	Nein	Ja	Nein	Ja	Nein	Nein	Ja	Ja	Ja
Touchscreen-Steuerung	Nein	Ja	Ja	Ja	Nein	Teilweise ³	Ja	Ja	Ja
Screenreader-Kompatibilität bei Bildschirmfreigabe	Teilweise ⁴	Nein	Nein	Nein	Nein	Nein	Teilweise ⁵	Nein	Nein



Tabelle 2: Bedienoberfläche

Anforderung	Adobe Connect	BigBlue Button	Cisco Webex	Google Meet	GoTo Meeting	Jitsi Meet	Microsoft Teams	Skype	Zoom
Kontrastreiches Design	Teilweise ⁶	Ja	Teilweise ⁷	Ja	Nein	Teilweise ⁸	Ja	Ja	Ja
Separate Skalierbarkeit der Fenster/Textgröße	Ja	Teilweise ⁹	Ja	Nein	Teilweise ¹⁰	Nein	Ja	Nein	Ja
Deaktivierung der Sprecherfunktion & Spotlightfunktion	Nein	Teilweise ¹¹	Ja	Ja	Nein	Nein	Ja	Nein	Ja
Über Tastatur/ Tastenkombinationen steuerbar	Teilweise ¹²	Ja	¹³	Ja	Ja	Teilweise ¹⁴	Ja	Ja	Ja

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

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 experienced 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.



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A graphic consisting of a horizontal bar with a black background. On the left, there is a light blue vertical 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. The text 'ARTcoWORKers' is written in white on the black background.

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.

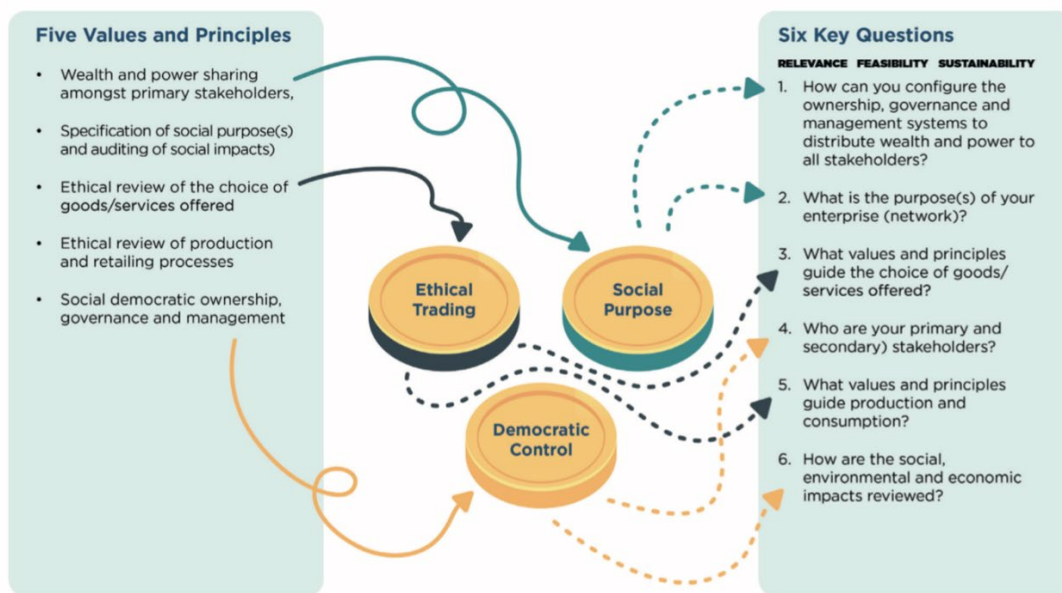
Lastly, to encourage the social systems to endure, the design principles are applied to model constitutions for companies, co-operatives, associations and partnerships. The model constitutions provide a kind of social DNA that replicates each of the five principles in the FairShares Model by instituting 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.



Copyright Rory Ridley-Duff and FairShares Association, 2017, Creative Commons 4.0

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 FairShares model

Time

Every artwork, painting, sculpture, symphony, theater 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 printing, a song gets recorded. In some artforms at that point the creation stops forever, unlike theater, 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 become 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 theater 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 center 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) 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, economical, 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 are already answering 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? How much your work represents your values, and should that change over time? Why do you have a returning audience, repetitive collaborations and regranted 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 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 to 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 his work, trying to dive in deeper for the same period of time.

Benefits of using FSP in art and cultural industries:

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 with curating tailor made programs and curriculums that would resonate with a much wider audience. If a theater company in order to strengthen their social purpose in one segment of their program, they would collaborate with a disability organization and through ethical trading they 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 theater 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.

De-institutionalize art



Independent art and cultural organizations, the ones not receiving state funds (no matter the ticket sales, there is always salary at the end of the month) and struggling 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) can not fully support their creative drive and can not pay their rent. These organizations do not have steady repertoires, massive festivals taking 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.

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 supporter’s cultural industries will inevitably need to 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 his 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 care that an actual wheelchair user gets that part.



Learn, develop and explore new opportunities from within the sector

Art understands a great amount of personal investment and trying to set up 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 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.

Create a more resilient art and cultural industries

When diversifying the streams of funds, decomposing the sources for potential threats and risks and developing a stronger safety net of proficient stakeholders, all of this following the FSP, art and cultural industries will become a safer place to be. A more trusted and reliable professional and 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 Segregated Groups Involvement

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 the needs of the disabled when they participate together in social life, including in cultural life.



It is important to point out that people with disabilities are the best knowers of 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 are inclusivity of the project:

1. Joint participation of the disabled and able-bodied target group in all areas
2. Accessibility
3. Thinking in 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 physically make the project accessible and inclusive, but also in minds and mindsets!

What do we need to achieve accessibility?

The most important ones 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 the 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 organization of inclusive events:

<https://docs.google.com/forms/d/e/1FAIpQLSc5SLeC2MI1ZIrB2vTfJBUscmwgcBuKqGjgvHYHMxFWw6ffw/viewform>

3.4 Learning diary monitoring

By 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 identifying 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 chronological order (with dates).
- The blended learning approach supports the feasibility and effectiveness of the learning diary. It is a good point that trainers and participants may assess and comment on particular tasks, thus, guiding the learners through the educational curriculum.
- Good to see the learning steps in the ARTcoWORKers project are mainly based on experience 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 came on time the feedback.
- 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 for inclusivity.
- The monitoring and recording results can be visible on the notes and by photos.
- Mutually beneficial partnerships were with participants.
- The diary plan considered the tailoring considerations, each trainer could choose subchapters of methodology and modules of training course, and tasks which interest them.
- Trainer was in order to make the workshops unique with storytelling, personal thoughts, best practices.



- Shadow plays resulted out of the meetings end of the workshops.
- Good to know 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 belonging to participants in the online and face-to-face group.

Best practices

The Dutch team used the padlet as a public wall of information, viewpoints and discussion. We made presentations and pdf documents about topics according to a personal and online workshop. In 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 had moderated work in the Facebook group. They chose this platform for sharing materials, creating discussions, and collecting feedback considering IO2. 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

- summarized of the most relevant contents
- gave chance for commentary and stimulated 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.)



Co-funded by the
Erasmus+ Programme
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Sum-up

Overall, it is good to remark that the learners achieved critical reflection, so they discussed and evaluated issues from different perspectives. The final product (shadow-play) was made by 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 helped 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 publicum
- 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 act 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 have a huge opportunity to work. The task of marketing is therefore also to be a link between employers and employees in the art market.

For artists marketing needs to show 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 disabled 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. The novelty is the keyword! Something that exists, but they didn't think about it. 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 used to reach supporters and decision-makers.

Motto/slogan

“Art needs you just as you are!”

Message general

The Covid epidemic has been the most shocking affair worldwide of recent times for all. In addition to its many negative results, we have learned a lot from it, which are worth exploiting 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 WORKs 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 to social inclusion and showing a new way for artists, who are also strongly affected in Covid.

Message for disabled persons

The Covid epidemic has been the most shocking affair worldwide of recent times for all. In addition to its many negative results, we have learned a lot from it, which are worth exploiting 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 crisis situations.



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

Message for artist sector

The Covid epidemic has been the most shocking affair worldwide of recent times for all. In addition to its many negative results, we have learned a lot from it, which are worth exploiting 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 for months locked away from the rest of society, 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 epidemic has been the most shocking affair worldwide of recent times for all. In addition to its many negative results, we have learned a lot from it, which are worth exploiting in the future. The ARTcoWORKers project has already put it in its name: four countries WORKs 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 to social inclusion and showing a new way for artists who are also strongly affected in Covid. The broader local, regional and national public and the political decision maker can be better informed by this project about the UN CRPD, the rights of people with disabilities in general and during pandemic, and they have started to reduce the discrimination and segregation of people with



disabilities in institutions and at home. We will give help to do this by working together and training the disabled people and artists involved.

Message for the press

The Covid epidemic has been the most shocking affair worldwide of recent times for all. In addition to its many negative results, we have learned a lot from it, which are worth exploiting 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 WORKs 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 to social inclusion and showing a new way for artists who are also strongly affected in Covid.

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 crisis situations. By participating in cooperative trainings in theme arts and culture they will learn how they can work together with others for equal rights, and self-determination, self-representation - especially in 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.

The broader local, regional and national public and the political decision maker can be better informed by this project about the UN CRPD, the rights of people with disabilities in general and during pandemic, and 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 an epidemic situation.

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 with the ARTcoWORKers project that

- people with a wide variety of disabilities should be involved
- understandable in any country
- whether without words, speech, language (language accessibility)
- simple but clear expression way for the disabled, and method of joining society (Art)
- show 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 theater, 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, People First</i>
Blog	not necessary but recommended as a website menu item.	responsible: <i>KHuF, content: 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>VSB!</i>

The website is a central issue as from here is the access to several channels (newsletter, blog, news, Facebook, basic information about the project.) This gives the seriousness of the project. That's what everyone's going to look for 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 on 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 be reaching 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 clean, 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 their days are 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 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 participant.

And when it comes to joint trainings, such as ours, that aims to bring representatives from different stakeholder groups 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.
- U Understand what their knowledge to the key messages is.
- D Demographics, what is their age, gender, education level, social position.
- I Interest, what are their interests or investment to the message.
- E Environment, what is your relationship with the audience, their likely attitude toward 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 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 center.



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 with increased sense of collective ownership among the target users as well as brings space for further recognition in case of good follow up results.

A graphic consisting of a horizontal bar with three main sections. The left section is black with the text 'ARTcoWORKers' and 'Methodology' in white. The middle section is divided 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, 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 in 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 home assignments 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 project creation, 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 come higher responsibilities.

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 be making the group divisions. Accessibility, cultural and language

Selection of 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 room with enough light and space in between working areas, but also a cozy and quiet space so when some of the participants feel tired, has 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 theater 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 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. The project roles and responsibilities were defined.

More framework templates which one helped to find out the roles and responsibilities of the project between the partners. 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 (longer deadline, shorter part of document, invite co-writer). We identified ways to prevent and eliminate unsatisfactory performance.



Inputs are:

- Project management plan
- Project documents
- Approved change requests
- Deliverables
- Work performance data (supported with 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 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 theater plays
 - IO4 The digital ARTcoWORKers Platform/Tool Box

Tools and techniques of 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 have taken corrective actions accordingly. The plan considered the tailoring considerations, each partner could choose subchapters of methodology and modules of training course, and tasks of dissemination, marketing, which interest them.

Outputs of manage quality:

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

Outputs of control quality:

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

We were producing the outcome of the project in the form of the product/result/the service that we are producing 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 got quality reports, test-evaluation, change requests, project document updates. These verifying steps indicated that project deliverables. Therefore, the outputs are complete, correct and meet participants expectations. Our resources were strong, it

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

Part of project constraints were not 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 had 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 will accomplish quality objectives and to verify sufficiency of the plan.

5.3 Lessons Learnt

The ARTcoWORKers Training, which focused on involving people with disabilities and artists through Shadow theater, 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 theater. 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 theater 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 theater 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.

ARTcoWORKers

Methodology



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 lose 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 epidemic situation, the alienation and closure of people had to open up new ways, discovered new internal values. It turns out that Art is what can be used to reach already segregated groups, not just in an epidemic situation.



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 can 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.
- Develop the sustainability of the ARTcoWORKers project: create joint business between the two target groups and create an international cooperative network.
- Sharing experiences from the pilot training and shadow theatre play and using the ARTcoWORKers platform.

In practice happened four online meetings with round about 2 till 4 participants from each partner in preparing also the 5-days training in Pécs. As much as interested



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people joined the meetings as 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 27 international members. Virtual cooperation has become a real community, which will continue, hopefully also with realized collaborations.

The forum will be open even after the end of the project, everyone can join if you 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 shows four different ways of living together, and the differences between exclusion, separation, integration and inclusion.

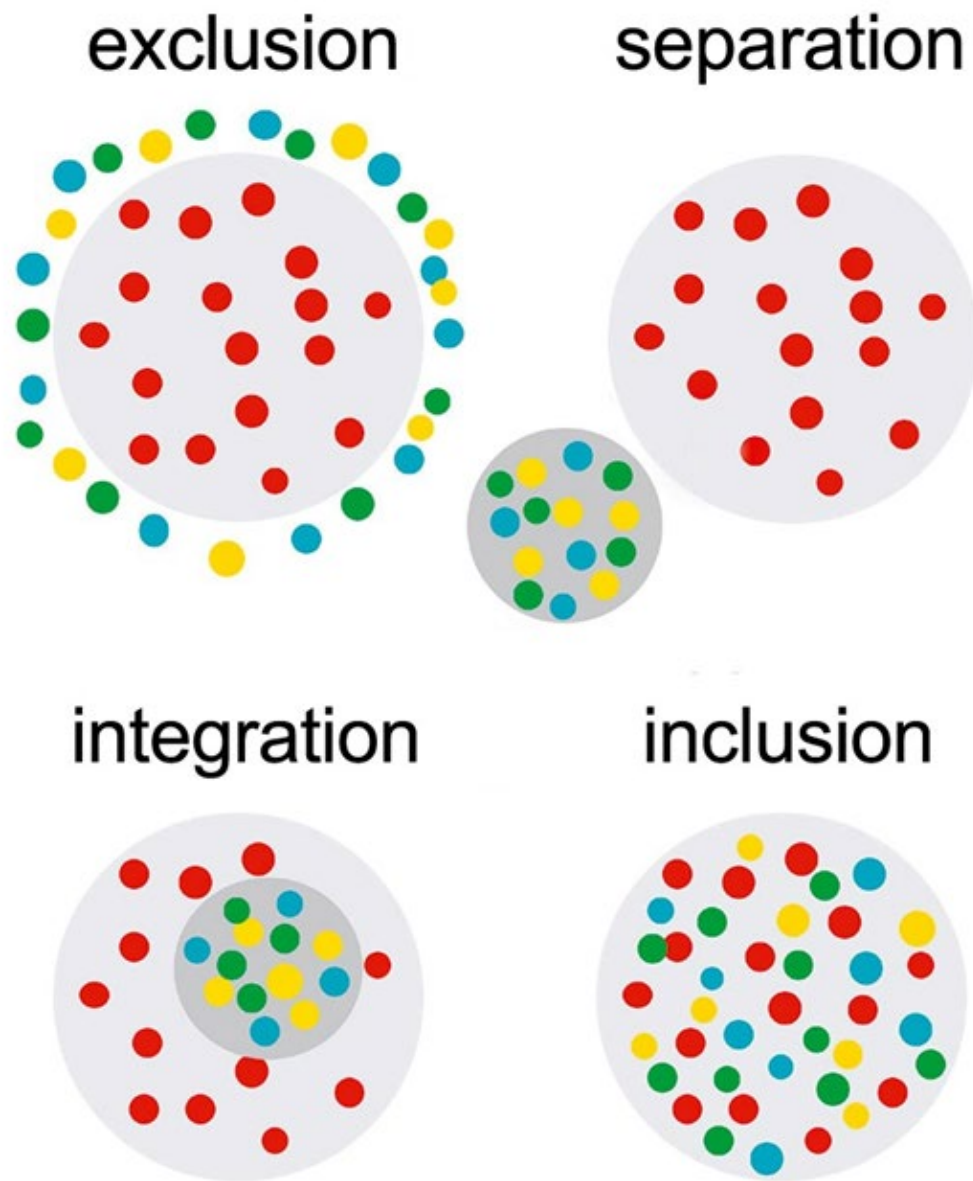


Figure - Differentiating exclusion, separation, integration and inclusion

When it comes to people with special needs or different ways of living, like people with different sexual identities (LGBTIQA+), 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 the blind 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.

LGBTIQA 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 origin, abilities, sexuality, age but how can this goal be achieved in the project? In the ARTcoWORKers project, we will consider the following specifics both during the trainings:

Limitation	Need
Mobility problems	On Site Training: <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)● brailers 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
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Table 2 - Helping 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 in their own situation and every one of them knows exactly what he or she needs 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 for the 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 island 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.

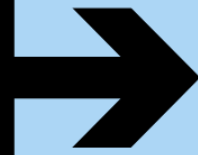
Among the states that have improved the most this year are the eighth-placed Spain, Ethiopia, Mexico and Georgia. They each improved by more than 20 places, mainly due to improvements in political participation.

The Middle East and North Africa region has 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 is being done to achieve gender equality, but there is still a long way to go.

ARTcoWORKers

Methodology



ANNEXES



Questionnaire "ARTcoWORKers" People with Disabilities

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 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

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



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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/>

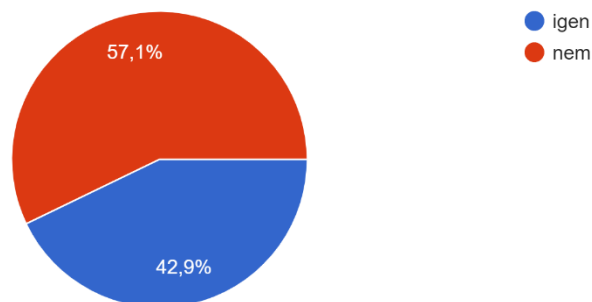


Results

Hungary

Rendelkezik tapasztalatokkal inkluzív projektekben a művészeti és kulturális szektorban?

14 Antworten



Amennyiben igen, milyen tapasztalatai vannak inkluzív projektekben?

5 Antworten

Kerekesszékes tánc

színdarab, blog

Több inkluzív programot szerveztem.

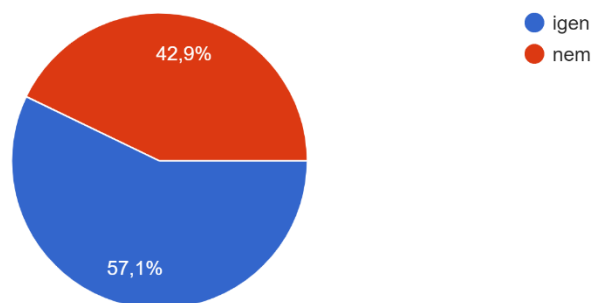
Rendkívül jó tapasztalataim vannak, egy kiváló rendező keze alatt, bármilyen csoport munkát végre lehet hajtani.

Jók a tapasztalataim, befogadóak a közösségek.



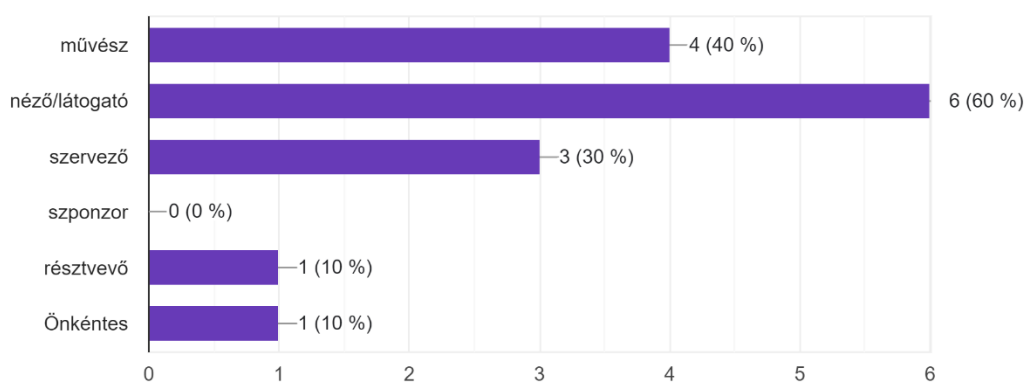
Részt vett már művészeti, kulturális művészeti projektekben?

14 Antworten



Amennyiben igen, milyen formában?

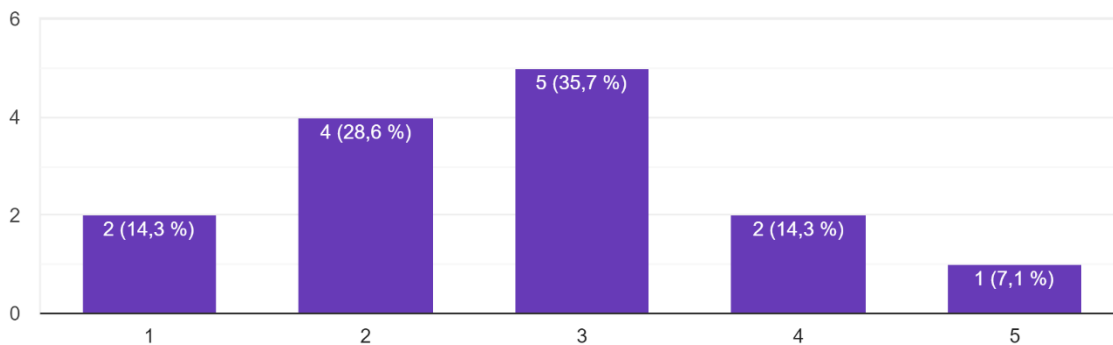
10 Antworten



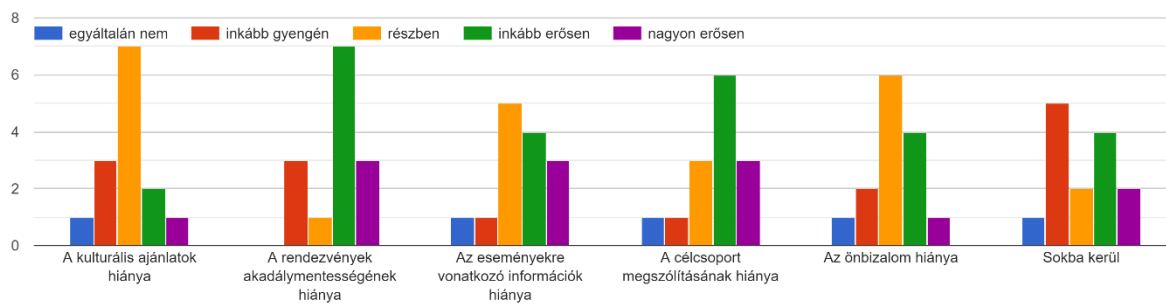


Kérjük, értékelje az alábbi skálán a fogyatékossgal élő emberek általános részvételét (pl. események látogatóiként bármilyen eseményen, szab... 1-es a nagyon kedvezőtlen, az 5-ös a nagyon jó.

14 Antworten



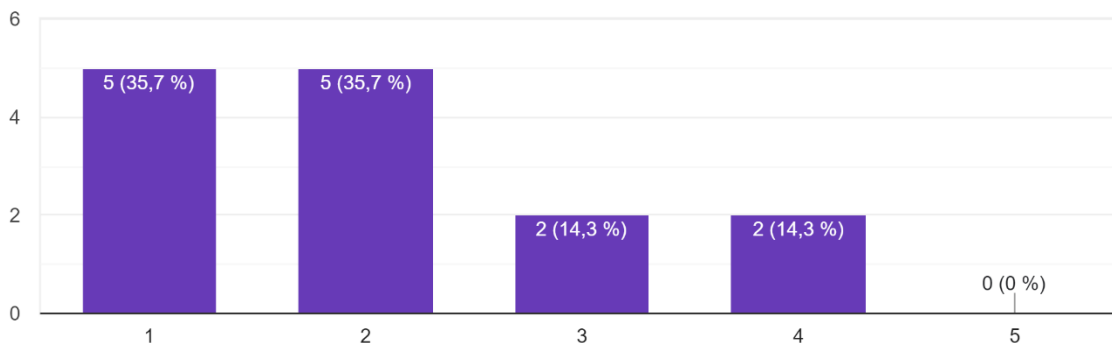
Kérjük, értékelje, hogyan befolyásolták a következő szempontok a fogyatékossgal élő emberek általános részvételét (pl. események látogatóiként bármilyen eseményen, szabadidős tevékenységekben) a művészetekben és a kultúrában a világvárány ELŐTT?



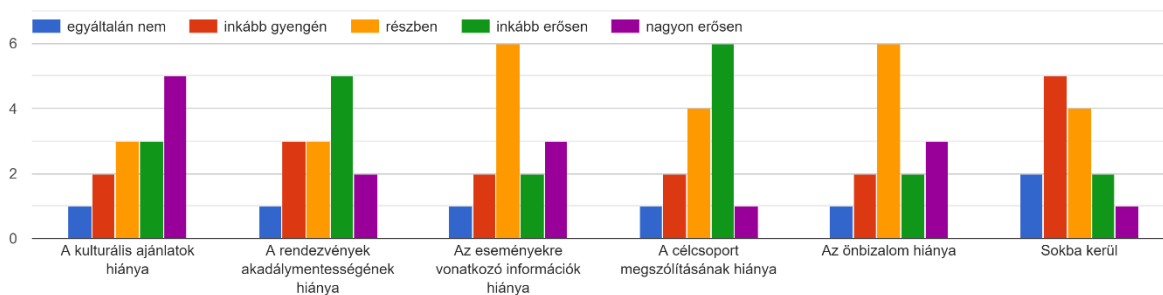


Kérjük, értékelje az alábbi skálán a fogyatékossgal élő emberek általános részvételét (pl. események látogatóiként bármilyen eseményen, szab... 1-es a nagyon kedvezőtlen, az 5-ös a nagyon jó.

14 Antworten



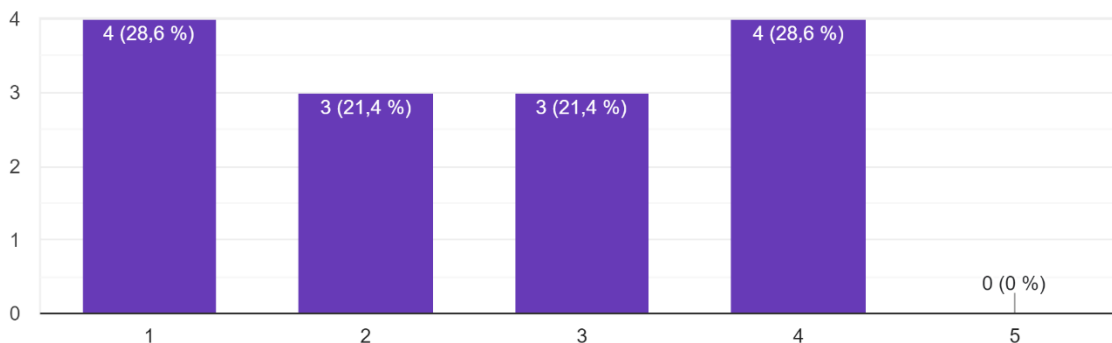
Kérjük, értékelje, hogyan befolyásolták a következő szempontok a fogyatékossgal élő emberek általános részvételét (pl. események látogatóiként bármilyen eseményen, szabadidős tevékenységekben) a művészetekben és a kultúrában a világvárvány ALATT?



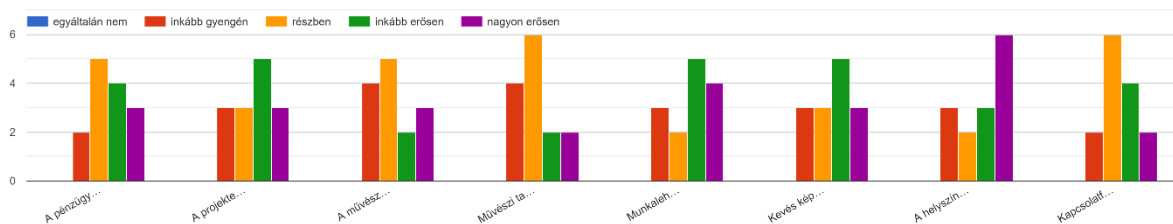


Kérjük, értékelje az alábbi skálán a fogyatékossgal élők részvételét a művészetekben és a kultúrában kulturális dolgozóként (pl. festőként, s...ELŐTT. Az 1-es a nagyon rossz, az 5-ös a nagyon jó.

14 Antworten

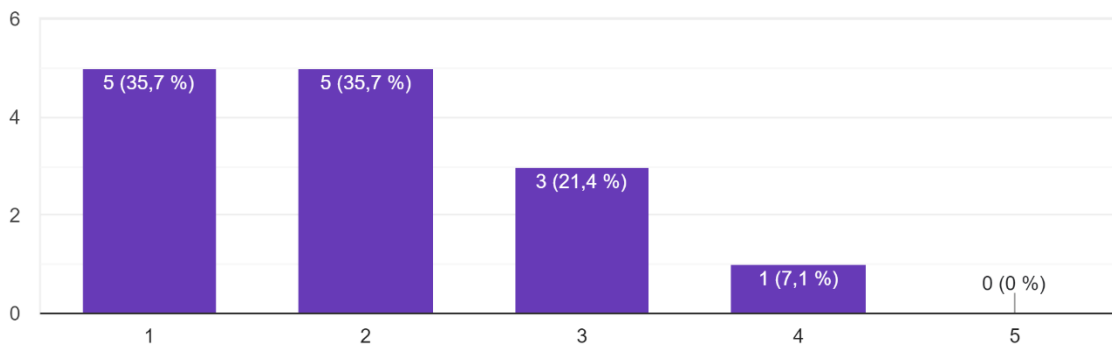


Kérjük, értékelje, hogyan befolyásolták az alábbi tényezők a fogyatékossgal élő emberek részvételét a művészetekben és a kultúrában kulturális dolgozóként (pl. festőként, színészként, művészként) a világiárvány ELŐTT?



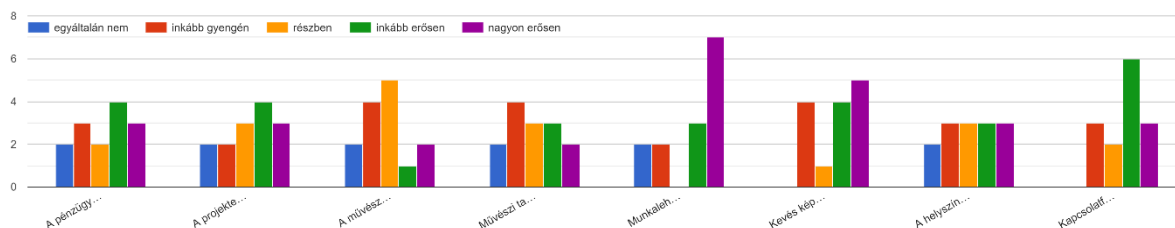
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14 Antworten



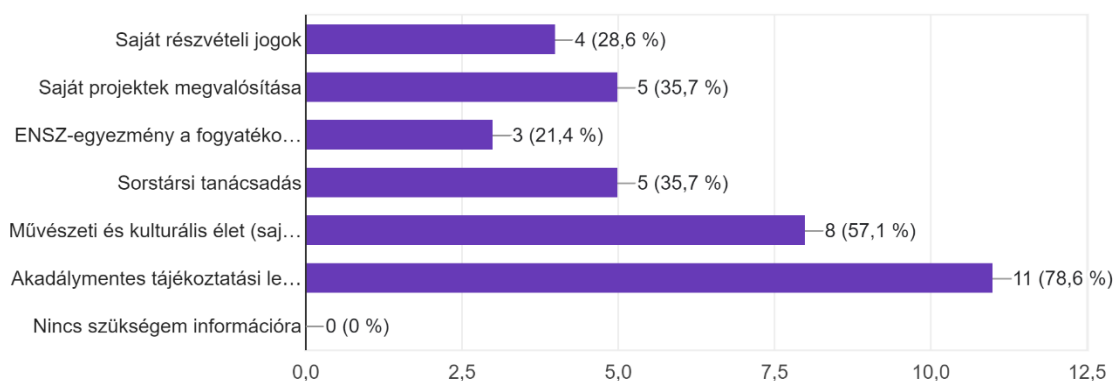


Kérjük, értékelje, hogyan befolyásolták az alábbi tényezők a fogyatékossgal élő emberek részvételét a művészetekben és a kultúrában kulturális dolgozóként (pl. festőként, színészként, művészként) a világhírvány ALATT?



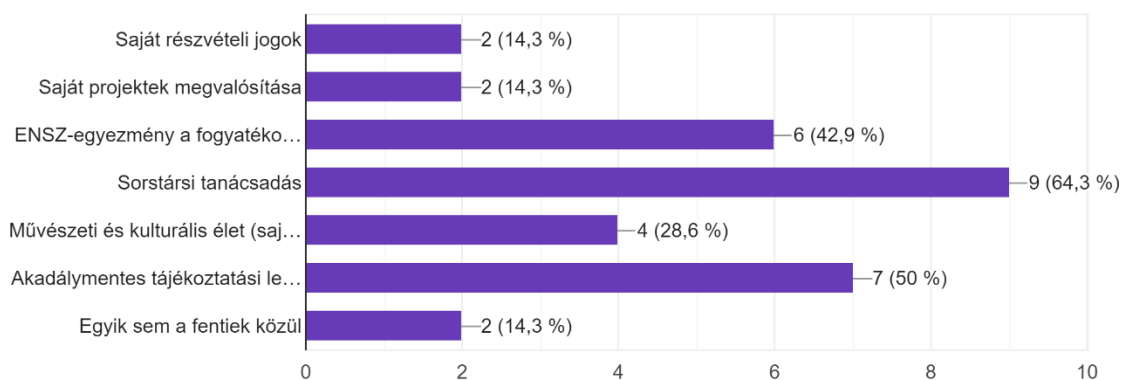
Mely területeken van szüksége információra a művészetekben és a kultúrában való széleskörű részvételhez?

14 Antworten



Az alábbi területek közül melyikben van már ismerete/információja?

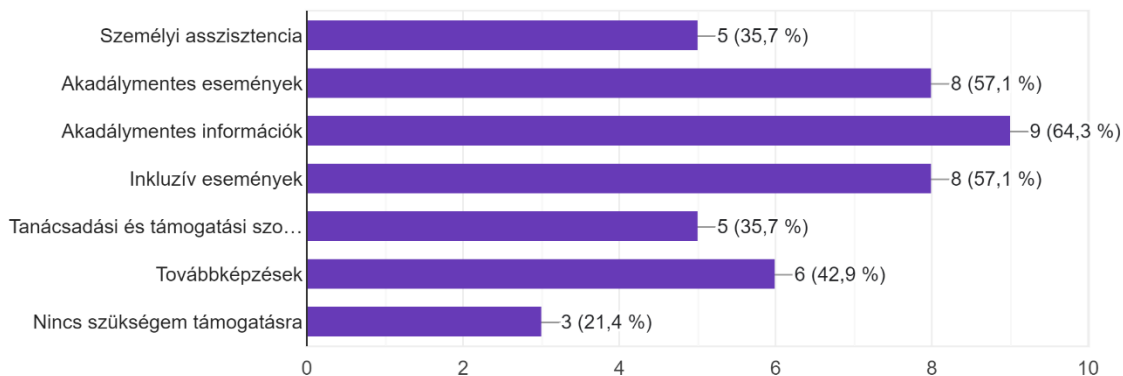
14 Antworten





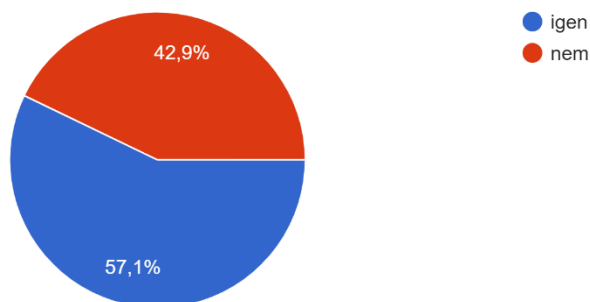
Milyen formában szeretne támogatást kapni a művészetek és kultúrában való széleskörű részvételhez?

14 Antworten



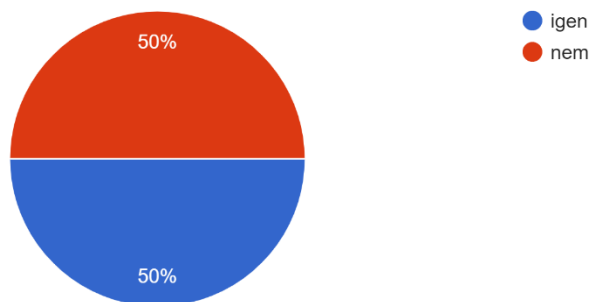
Szeretne csatlakozni a projektünkhöz?

14 Antworten



Szeretne a jövőben hírlevél formájában további tájékoztatást kapni projektünkről?

14 Antworten





Summary questionnaire disabled HU

The questionnaire was sent via online media and email to members of our association and partner NGOs.

We have been doing a very intensive media work and have even repeatedly drawn attention to the importance of the questionnaire, giving its exact purpose each time. We did not take too much time because we believe that after a maximum of two weeks we will achieve the opposite result by forcing the completion of a questionnaire.

It was a little more difficult to get results (answers) here, as many disabled people found the questionnaire complicated and did not understand what we wanted to achieve. We did not want to explain and we could not, as we did not want to influence the answers in any way.

We received a total of 14 responses from disabled people.

A little more than half of respondents had experience in inclusive art projects in quite different areas: play, blog writing, wheelchair dancing, organizing.

Eight people have participated in art projects, mostly as spectators, but there is also a significant response as an artist and as an organizer.

The participation of the disabled in artistic and cultural life was considered moderate BEFORE the epidemic.

DURING the epidemic, the very poor adjective was clearly used.

The influencing aspects BEFORE the epidemic are mainly:

Lack of accessibility of events

Lack of address as target group

DURING the epidemic:

Lack of cultural offers

Lack of address as target group

and partly the Lack of information on events

The participation of the disabled as a cultural worker BEFORE the pandemic was very divisive, equally much good and bad judgments have been received.

The following were highlighted as reasons for this:

Mostly the Lack of accessibility of venues

Lack of contact opportunities between people with and without disabilities

Lack of support for projects



Lack of work opportunities

Few training and development opportunities in this area

DURING the pandemic there was clearly a very poor perception of participation.

Reasons:

highest the Lack of work opportunities

than the Few training and development opportunities in this area

and Lack of contact opportunities between people with and without disabilities

They would need information to participate in the arts and culture:

very highest the Barrier-free information options

than the Arts and culture scene in (country)

Peer-Counselling

Implementation of own projects

They already have relatively much information:

mostly in peer counselling (this is the result of our Peer-AcT project),

Barrier-free information options (this is the result of the People First Association's unique Accessible Database in the country),

UN Convention on the Rights of People with Disabilities (also Peer-AcT project result),

Arts and culture scene in the country.

To participate in art and culture, they need

Accessible information

Accessible events

Inclusive events

Further and advanced training and Personal assistance mostly.

There were two answers to wishes as a worker in the art world:

“More job opportunities, more recognition, more obstacle course, a good manager”

“Money, money, money”

More than half of the respondents would like to join our project, seven of them have also provided their email address.



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And just half of them would like to receive newsletters from us, here we have collected 6 email addresses.

Veronika Pataki

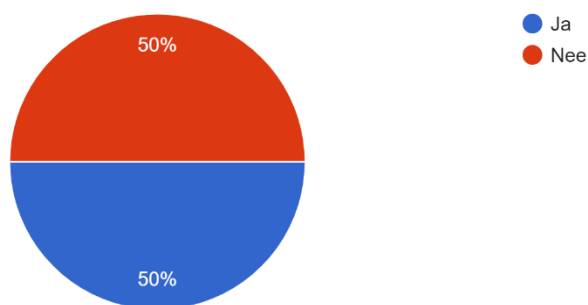
People First



Netherlands

Heeft u ervaring met inclusieve projecten in de kunst- en cultuursector?

6 Antwoorden



Welke ervaring heeft u met inclusieve projecten?

3 Antwoorden

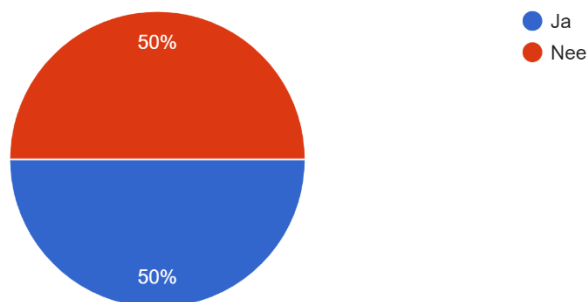
Ik zit in het cluster Cultuur, zorg & welzijn bij het LKCA en houd me daarbinnen ondermeer bezig met kunst & cultuur door en voor mensen met een beperking

Kunstkampen en outsider art prijs georganiseerd al sinds 2010.

www.handtheater.nl Theatervoorstellingen met dove mensen.

Bent u ooit betrokken geweest bij inclusieve projecten in de kunst- en cultuursector?

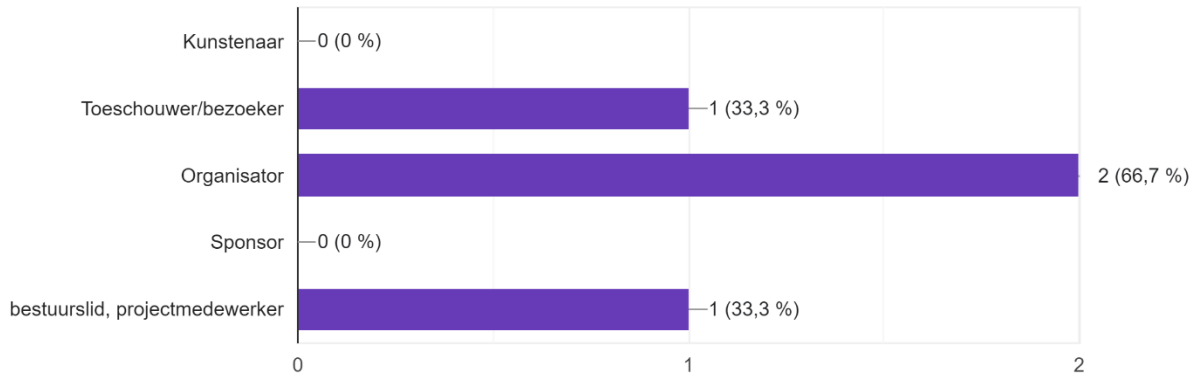
6 Antwoorden





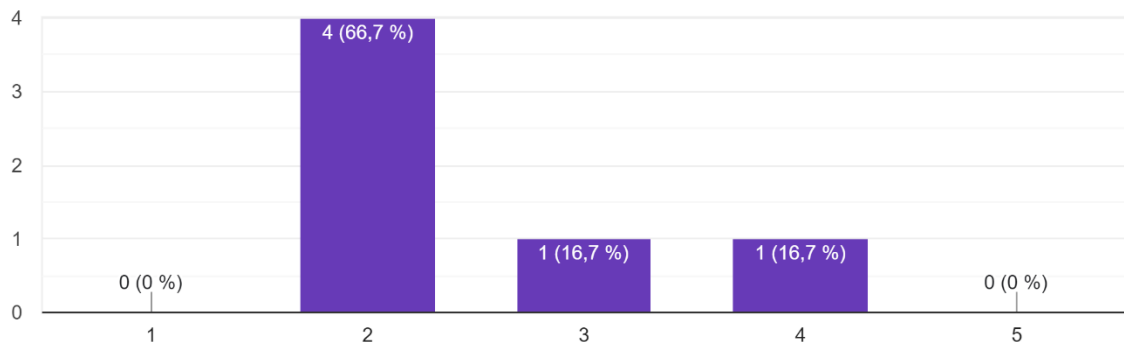
Zo ja, in welke vorm? Selecteer alles wat van toepassing is.

3 Antwoorden

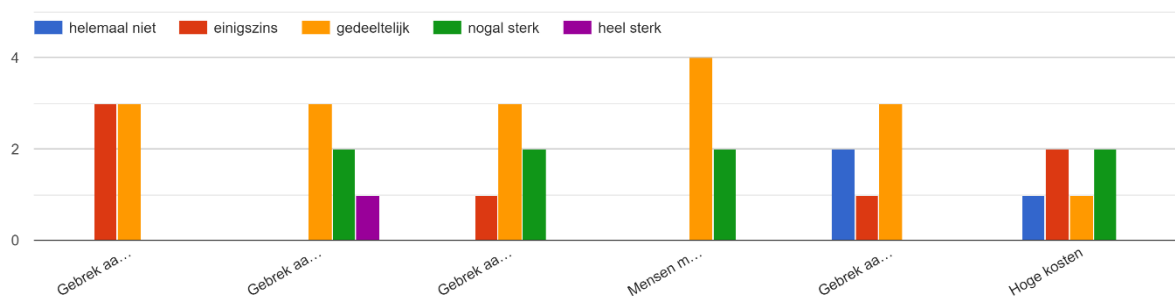


Hoe beoordeelt u de algemene deelname van mensen met een handicap aan kunst en cultuur (bv. als bezoeker van evenementen; als vrijetijdsbestedin... 1 tot 5, waarbij 1 = zeer slecht en 5 = zeer goed.

6 Antwoorden



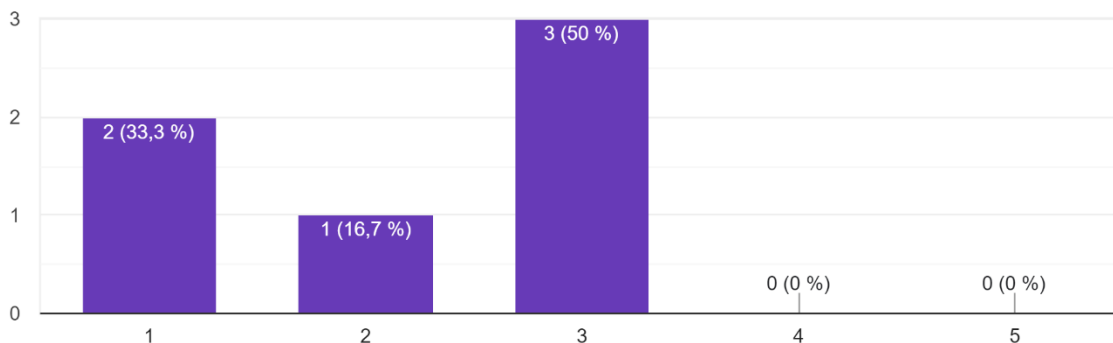
Hoeverd deelname van mensen met een handicap aan kunst en cultuur (bv. als bezoeker van evenementen; als vrijetijdsbesteding) in het algemeen beïnvloed door de volgende aspecten VÓÓR de pandemie?



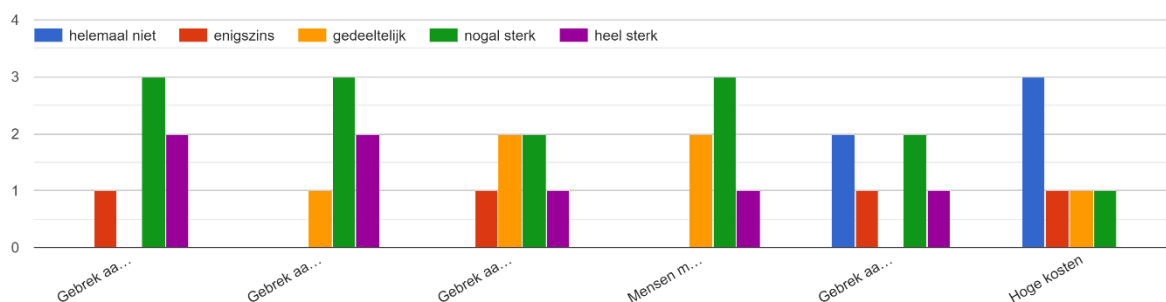


Hoe beoordeelt u de algemene deelname van mensen met een handicap aan kunst en cultuur (bv. als bezoeker van evenementen; als vrijetijdsbestedin... 1 tot 5, waarbij 1 = zeer slecht en 5 = zeer goed.

6 Antwoorden

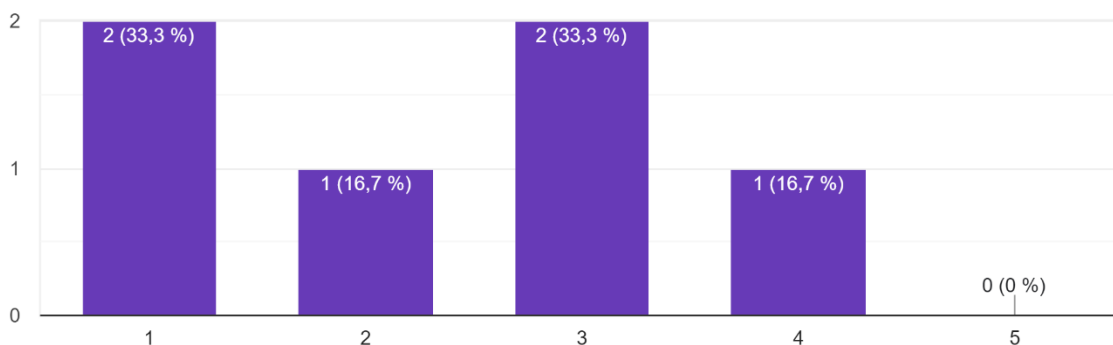


Hoe werd deelname van mensen met een handicap aan kunst en cultuur (bv. als bezoeker van evenementen; als vrijetijdsbesteding) in het algemeen beïnvloed door de volgende aspecten TIJDENS de pandemie?



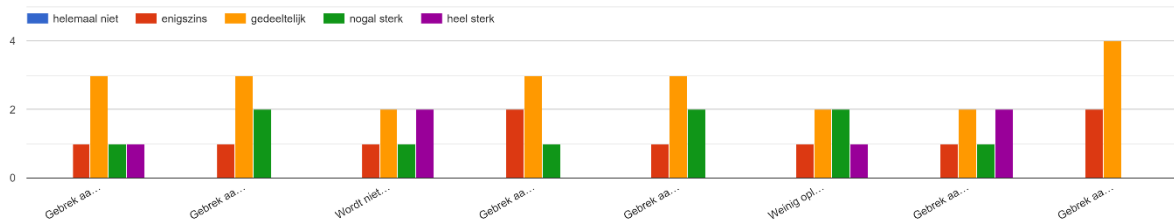
Hoe beoordeelt u de algemene deelname van mensen met een handicap aan kunst en cultuur als cultuurwerkers (bv. als schilders, acteurs, kunstena... n 1 tot 5, waarbij 1 = zeer slecht en 5 = zeer goed.

6 Antwoorden



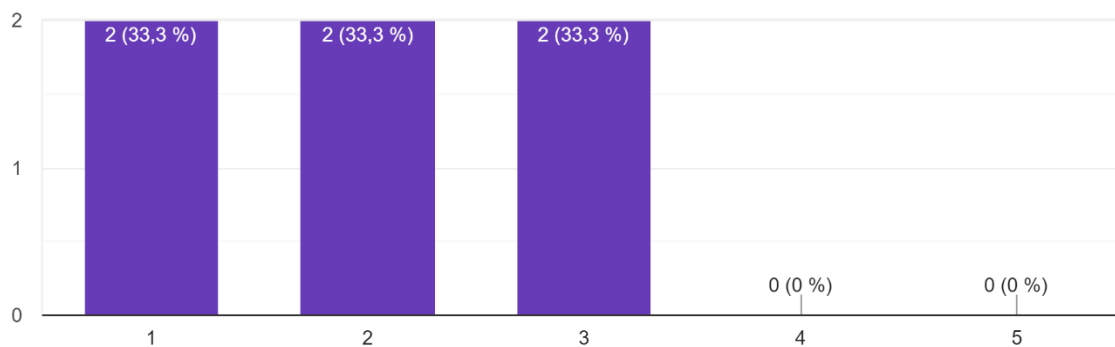


Hoe werd deelname van mensen met een handicap als cultuurwerkers (bv. als schilders, acteurs, kunstenaars) aan kunst en cultuur beïnvloed door de volgende aspecten VÓÓR de pandemie?

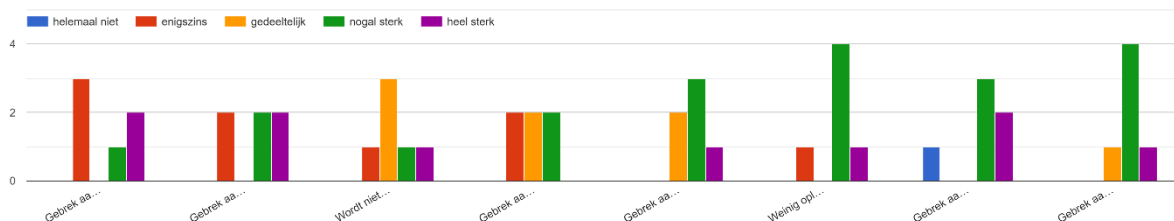


Hoe beoordeelt u de algemene deelname van mensen met een beperking aan kunst en cultuur (bv. als schilders, acteurs, kunstenaars) als cultuurwerke...n 1 tot 5, waarbij 1 = zeer slecht en 5 = zeer goed.

6 Antwoorden



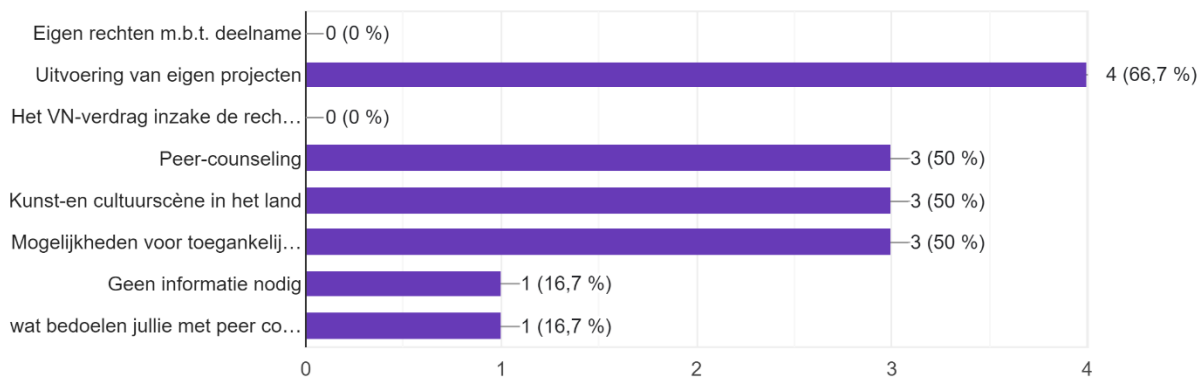
Hoe werd de algemene deelname van mensen met een beperking als cultuurwerkers (bv. als schilders, acteurs, kunstenaars) aan kunst en cultuur beïnvloed door de volgende aspecten TIJDENS de pandemie?





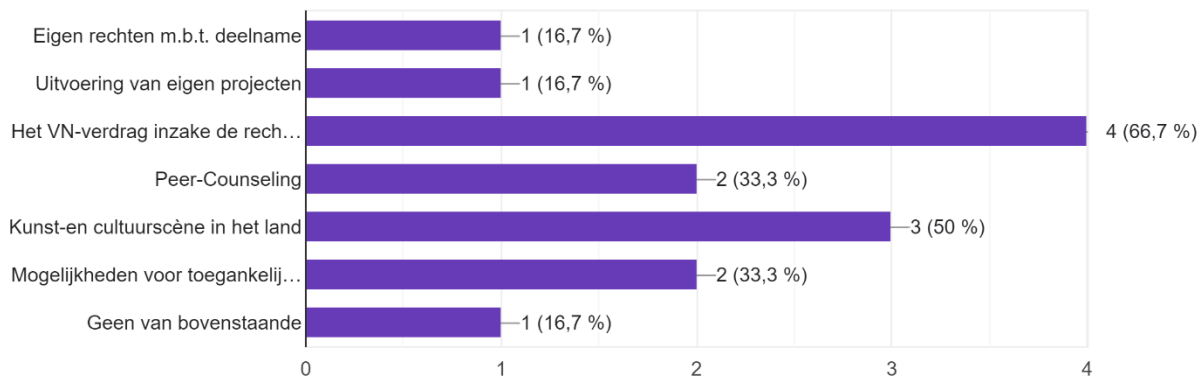
Over welke onderwerpen heeft u informatie nodig voor volledige deelname aan kunst en cultuur?

6 Antwoorden



Op welke van de volgende gebieden heeft u al kennis/informatie?

6 Antwoorden





Wat wenst u voor uw deelname (als cultuurwerker) op het gebied van kunst en cultuur?

4 Antwoorden

Kunst en cultuur voor en door iedereen

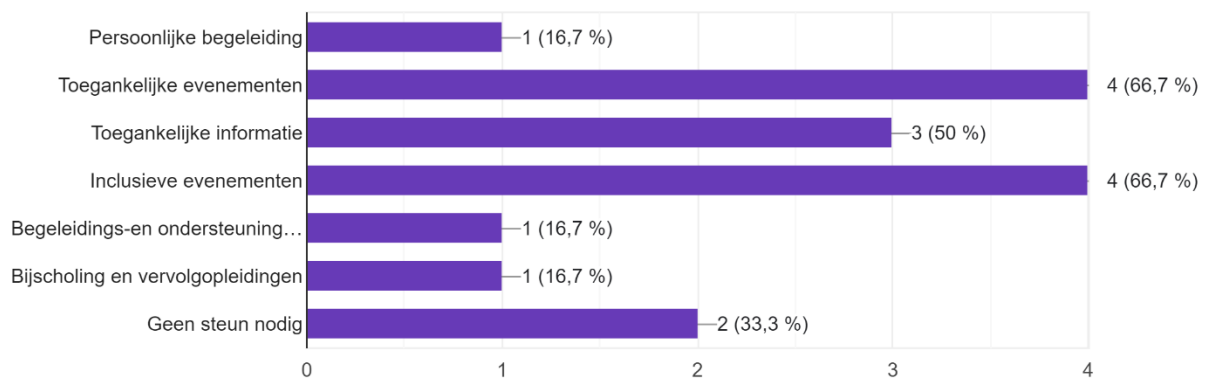
Meer empathie, meer bewustzijn bij het publiek.

Toegankelijke informatie en locatie. Daarnaast inclusief programmeren: mensen met een beperking op het podium!

Toegankelijk en betaalbaar evenementen voor mensen met en zonder beperking

In welke vorm zou u steun willen zien/hebben voor volledige deelname aan kunst en cultuur?

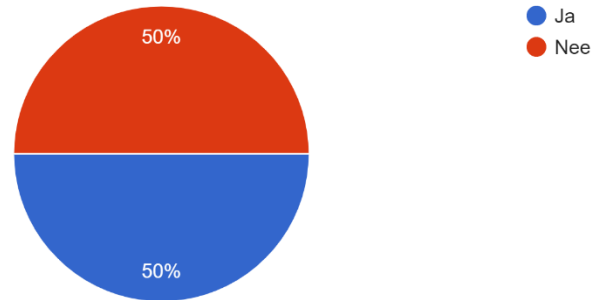
6 Antwoorden





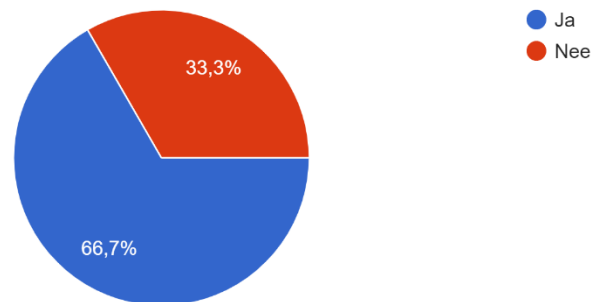
Heeft u interesse om deel te nemen aan ons project?

6 Antwoorden



Zou u in de toekomst meer informatie over ons project willen ontvangen via e-mail?

6 Antwoorden





Summary questionnaire disabled NL

The questionnaire was sent more times via direct messaging, online media and email to members of dutch organizations, associations and NGOs. The questionnaires were offered in Dutch and English. We received 6 responses from disabled people.

50% of respondents had experience in inclusive art projects like: artcamp, theater performances with deaf people, organizing. They have participated in art projects mainly as organizer, spectator and member of projects.

The participation of the disabled in artistic and cultural life was considered poor BEFORE the epidemic.

DURING the epidemic, the very poor and moderate answers were chosen.

The influencing aspects BEFORE the epidemic are mainly:

Lack of address as target group

Lack of accessibility of events

Lack of information on events

DURING the epidemic:

Lack of accessibility of events

Lack of address as target group

Lack of information on events

The participation of the disabled as a cultural worker BEFORE the pandemic was bad.

The reasons were due to lack of perception as artists, lack of accessibility of venues. Furthermore the responders have chosen the next answers: lack of work opportunities and few training and development opportunities in this area, lack of support for projects and lack of financial support.

DURING the pandemic there was poor perception of participation.

Reasons are:

Lack of accessibility of venues

Lack of contact opportunities between people with and without disabilities

Few training and development opportunities in this area

But also was strong: lack of support for projects.

They would need information to participate in the arts and culture:



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Implementation of own projects

Barrier-free information options

Than Peer-Counselling and Arts and culture scene in (country)

They have much information: mostly UN Convention on the Rights of People with Disabilities and Arts and culture scene in (country).

To participate in art and culture, they need mostly accessible events, inclusive events and accessible information.

Three answers can be found to wishes as cultural worker in the field of art & culture:

„Arts and culture for and by everyone.”

„More empathy, more general awareness among the audience.”

„Accessible information and location. Besides creating inclusive projects: people with disabilities on stage!”

„Accessible and affordable events for people with and without disabilities.”

From the respondents 3 would like to join our project, 60% of them have also provided their email address.

Ivett Mityók-Pálfalvi

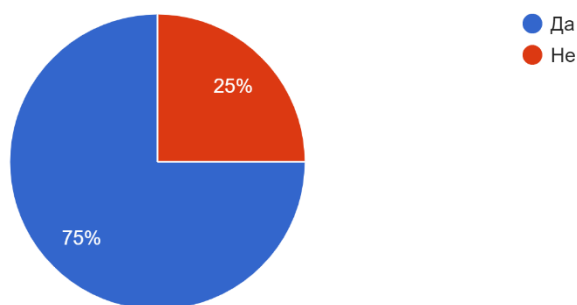
Vitalped



North-Macedonia

Дали имате искуство со инклузивни проекти во доменот на уметност и култура?

4 Antworten



Доколку имате искуство, Ве молиме накратко опишете го.

3 Antworten

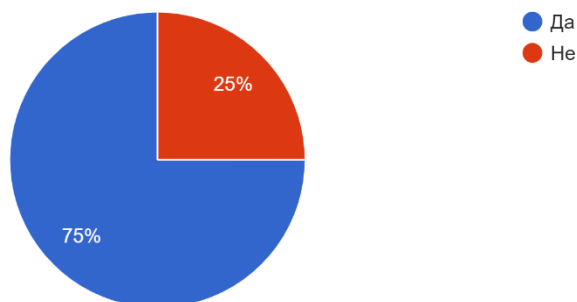
Театарска претстава

7god iskustvo...vo inkluzivni proekti na nacionalno i megjunarodno nivo Iгри bez maska - teatar bez diskriminacija

Ова е само еден дел од моето творештво .што во книжевноста и глумата .Пред пандемијава имаше промоција на мојата книга . Под наслов Јас сум Цако во соработка со Арс ламина .И книжарницата literatura .mk

Дали некогаш сте биле вклучени во инклузивни проекти во доменот на уметност и култура?

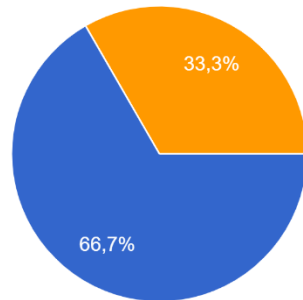
4 Antworten





Доколку сте биле, Ве молиме одберете во која улога?

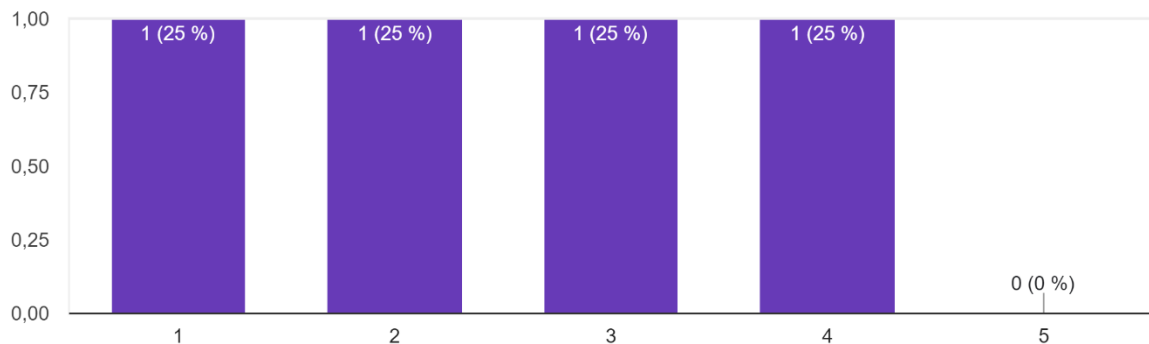
3 Antworten



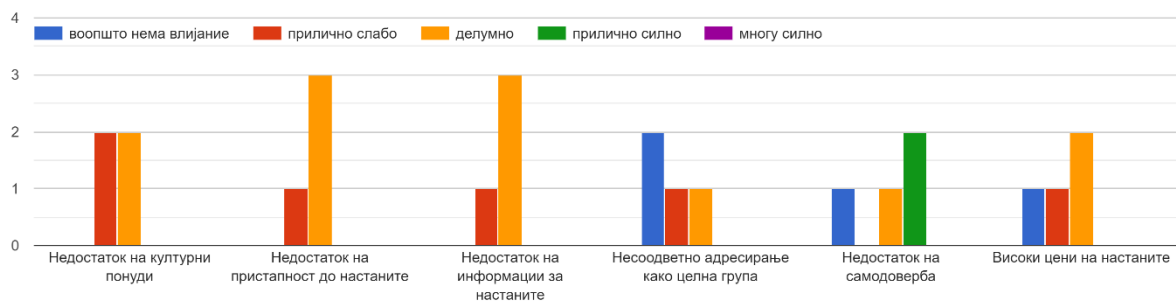
- Уметник
- Гледач/Посетител
- Организатор
- Спонзор

Ве молиме оценете го генералното учество на лицата со попреченост во уметноста и културата ПРЕД пандемијата во размер од: 1 п...ако нивни активности во слободно време и тн.)

4 Antworten



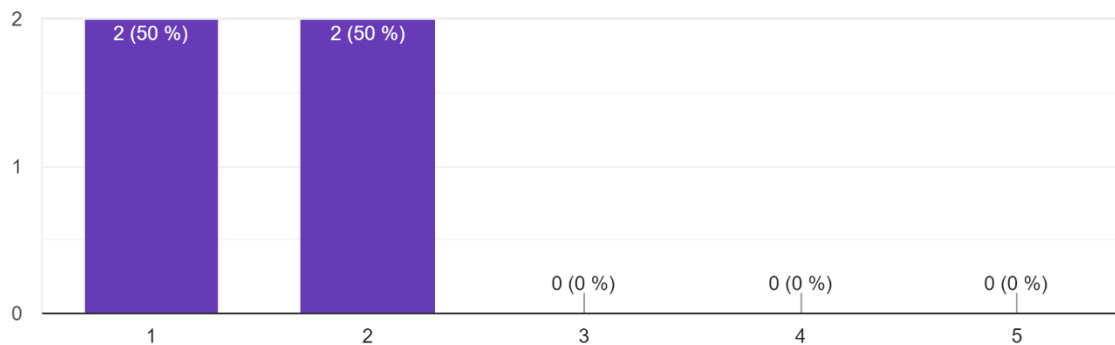
Ве молиме оценете како следните аспекти влијааа на генералното учество на лицата со попреченост во уметноста и културата ПРЕД пандемијата? (на пример, како посетители на настани во секојдневниот живот; како нивни активности во слободно време)



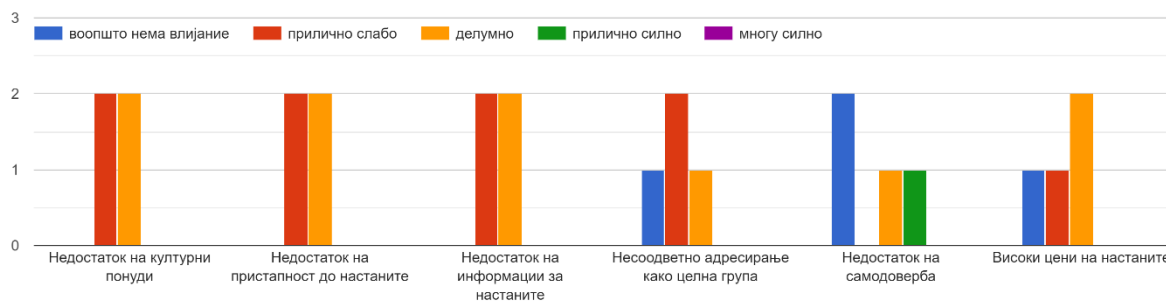


Ве молиме оценете го генералното учество на лицата со попреченост во уметноста и културата ЗА ВРЕМЕ на пандемијата во размер ...ко нивни активности во слободно време и тн.)

4 Antworten



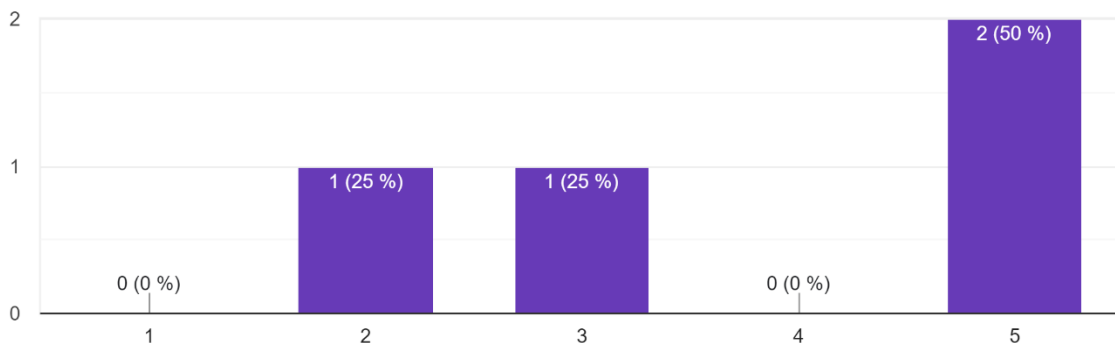
Ве молиме оценете како следните аспекти влијаат на генералното учество на лицата со попреченост во уметноста и културата ЗА ВРЕМЕ на пандемијата? (на пример, како посетители на наст...екојдневниот живот; како нивни активности во слободно време)



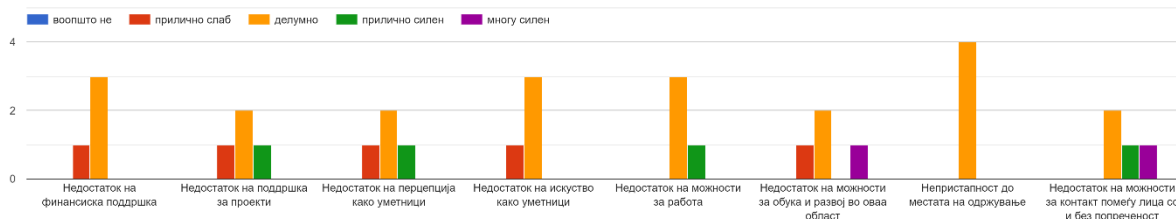


Ве молиме оценете го учеството на лицата со попреченост во уметноста и културата како културни работници (на пример како сликари, ак...о размер: од 1 многу лошо, до 5 многу добро.

4 Antworten

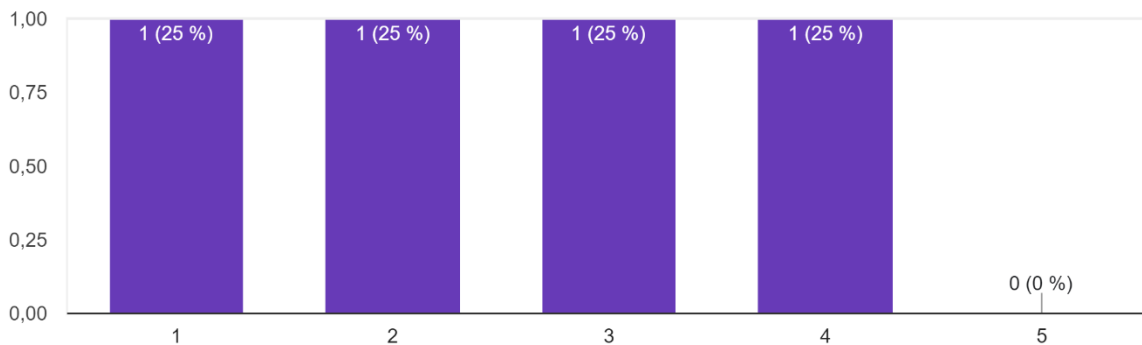


Ве молиме оценете како следните аспекти влијаа на учеството на лицата со попреченост во уметноста и културата како културни работници (на пример како сликари, актери, уметници) ПРЕД пандемијата?



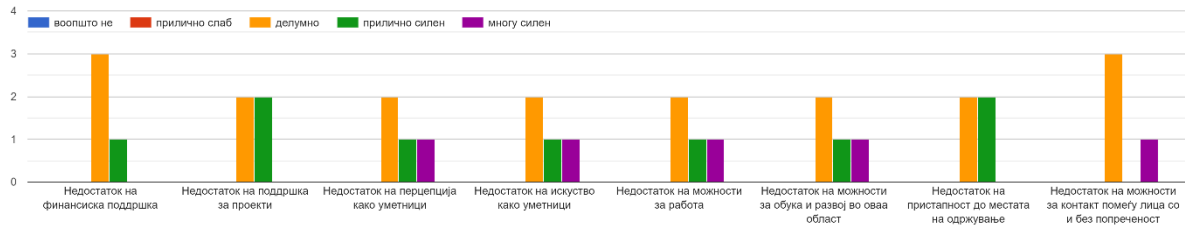
Ве молиме оценете го учеството на лицата со попреченост во уметноста и културата како културни работници (на пример како сликари, ак...о размер: од 1 многу лошо, до 5 многу добро.

4 Antworten



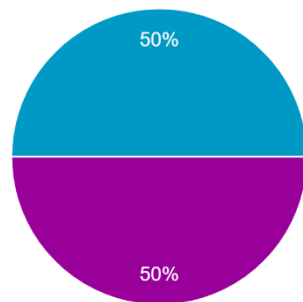


Ве молиме оценете како следните аспекти влијааа на учеството на лицата со попреченост во уметноста и културата како културни работници (на пример како сликари, актери, уметници) ЗА ВРЕМЕ на пандемијата?



Во кои области ви требаат информации и поддршка за сеопфатно учество на лицата со попреченост во уметноста и културата?

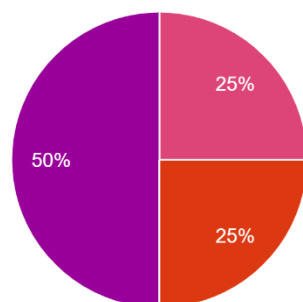
4 Antworten



- Сопствени права на учество
- Имплементација на сопствени проекти
- Конвенција на ООН за правата на лицата со попреченост
- Врсничко советување
- Уметничката и културната сцена во С. Македонија
- Лесен пристап до информации
- Нема потреба од дополнителни инф...

Во која од следниве области веќе имате знаење / информации?

4 Antworten

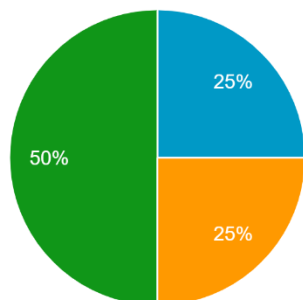


- Сопствени права на учество
- Имплементација на сопствени проекти
- Конвенција на ООН за правата на лицата со попреченост
- Врсничко советување
- Уметничката и културната сцена во С. Македонија
- Лесен пристап до информации
- Ниту едно од горе наведените



Во каква форма би сакале да добиете поддршка за сеопфатно учество на лицата со попреченост во уметноста и културата?

4 Antworten



- Лична нега
- Пристапни настани
- Пристапни информации
- Инклузивни настани
- Советувања и услуги за поддршка
- Понатамошна и напредна обука
- Не е потребна поддршка

Што посакувате да се смени во иднина и што недостасува во областа на уметноста и културата? (како културен работник)

4 Antworten

Poveke inkluzivni nastani i poveke vklychvanje na lica so poprechenost vo istite

многу работи и околности се отсутни за можноста за развој и интерпретација на културни вредности.

ne znam dal moze da se smeni no oddeluvanjeto na licata so PP od zaednickite kolektivi vo oddelni mali domovi predizvika problemi i na samite lica i na zgrizuvacite.Moznosta za sorabotka so niv e minimizirana

Да се дигитализира културата и кај лицата со посебни потреби .

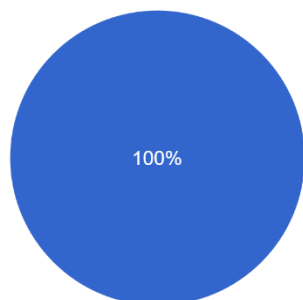


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Дали сте заинтересирани да се приклучите на нашиот проект?

4 Antworten



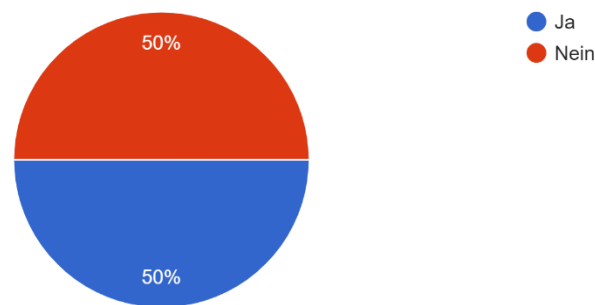
- Да
- Не



Germany

Haben Sie Erfahrungen mit inklusiven Projekten in der Kunst & Kultur Szene?

8 Antworten



Wenn ja, welche Erfahrungen haben Sie mit inklusiven Projekten?

4 Antworten

Im Bereich Tourismus

Sichtbarkeit und Verstehen der Ausgangslagen für Menschen mit Behinderungen

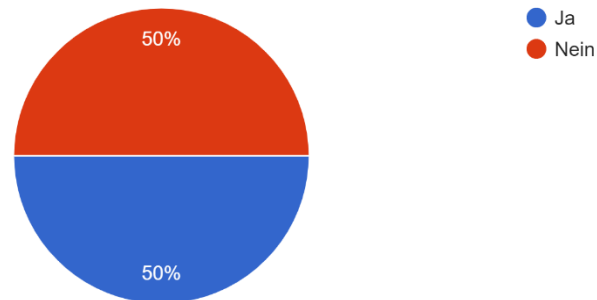
Ich habe an einem Projekt DenkMal inklusiv teilgenommen und habe selbst eine Führung zur Kostbarkeit des Sehens entwickelt, die Sehende mit Informationen, Experiment, Dialog und Austausch für Sehbeeinträchtigte sensibilisiert.

als gestaltende Person und als teilnehmende Person



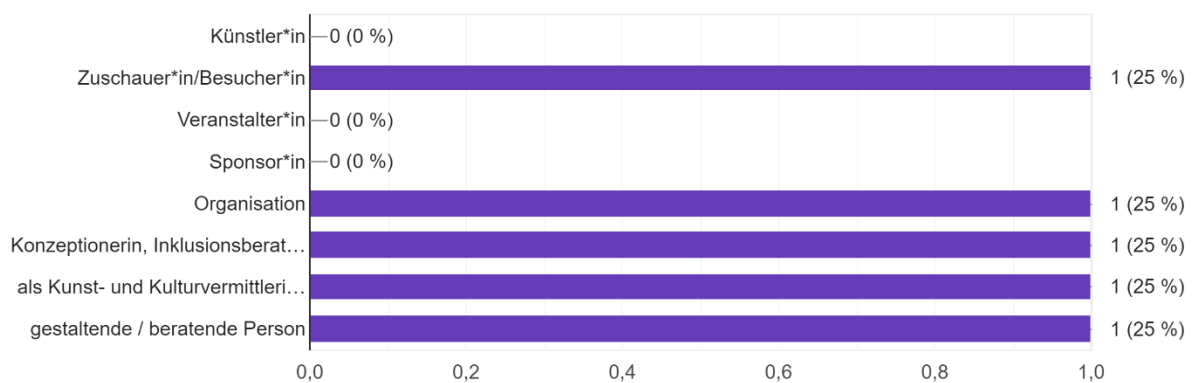
Waren Sie schon einmal selbst an inklusiven Projekten im Kunst & Kultur Bereich beteiligt?

8 Antworten



Wenn ja, in welcher Form?

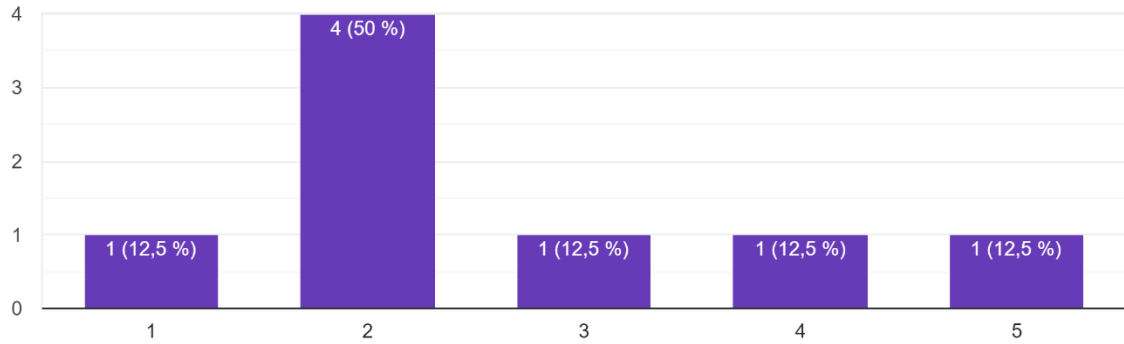
4 Antworten



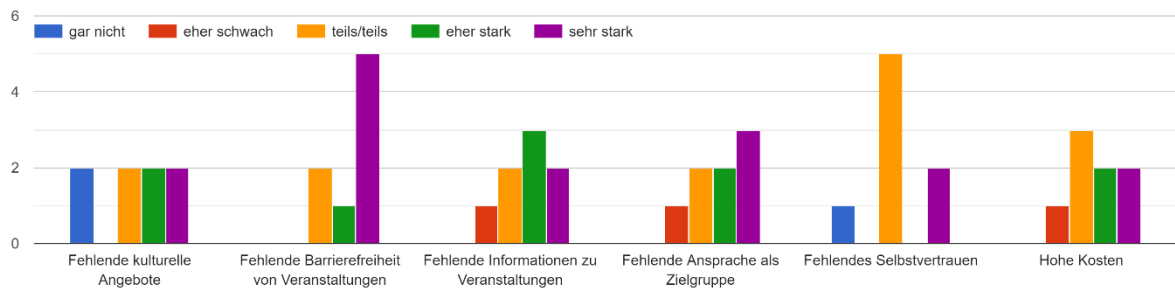


Bitte bewerten Sie die allgemeine Teilhabe (z.B. als Besucher*in einer Veranstaltung im Alltag; als Freizeitaktivität) von Menschen mit Behinderung im ...auf einer Skala von 1 sehr schlecht bis 5 sehr gut.

8 Antworten



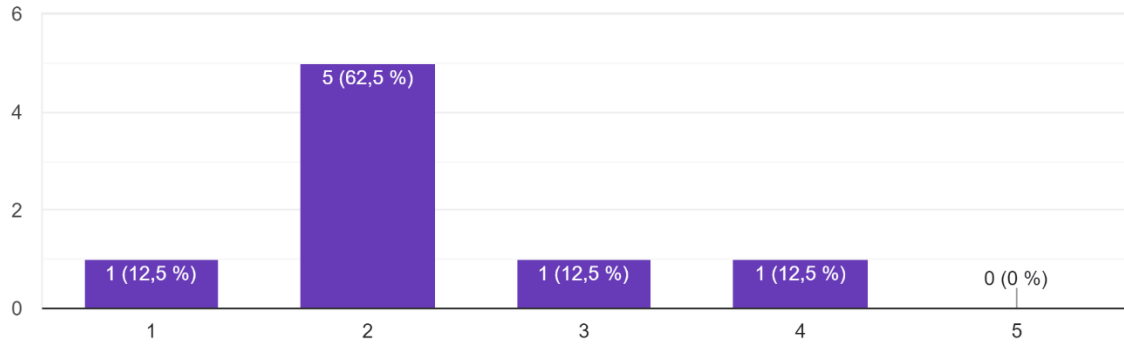
Bitte bewerten Sie: Wie haben sich die folgenden Aspekte auf die allgemeine Teilhabe (z.B. als Besucher*in einer Veranstaltung im Alltag; als Freizeitaktivität) von Menschen mit Behinderung an Kunst & Kultur VOR der Pandemie ausgewirkt?



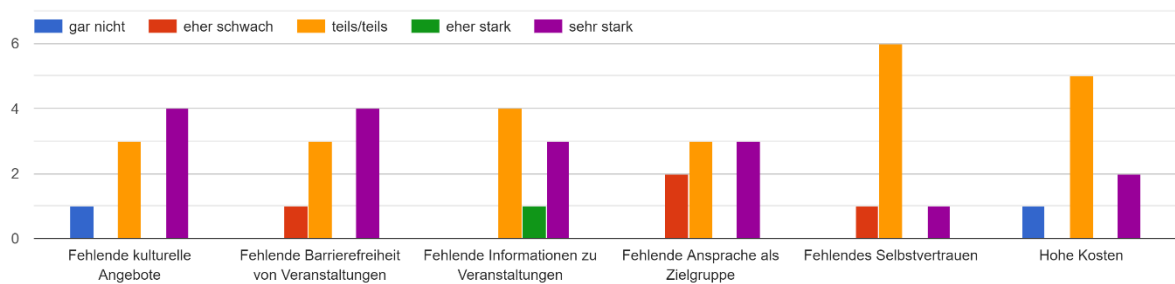


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8 Antworten



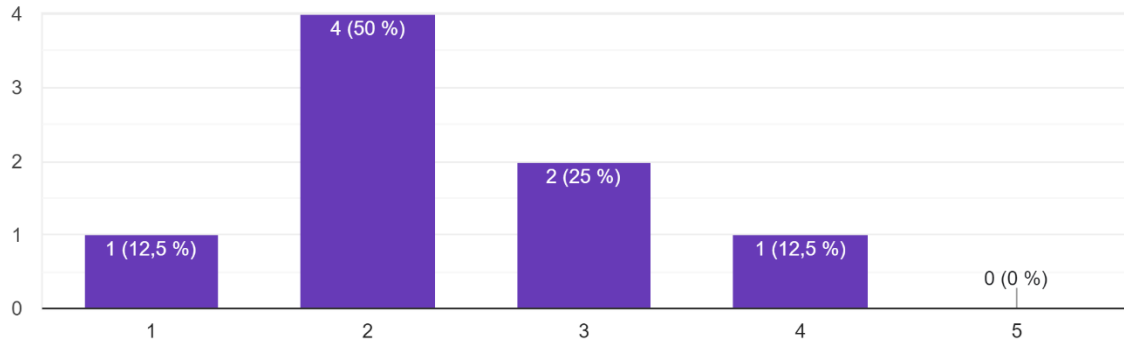
Bitte bewerten Sie: Wie haben sich die folgenden Aspekte auf die allgemeine Teilhabe (z.B. als Besucher*in einer Veranstaltung im Alltag; als Freizeitaktivität) von Menschen mit Behinderung an Kunst & Kultur WÄHREND der Pandemie ausgewirkt?



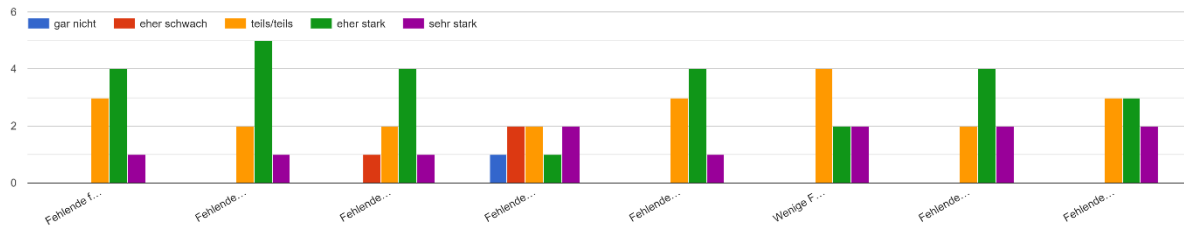


Bitte bewerten Sie die Teilhaben von Menschen mit Behinderung im Kunst & Kultur Bereich als Kulturschaffende (z.B. als Maler*in, Schauspieler*in... auf einer Skala von 1 sehr schlecht bis 5 sehr gut.

8 Antworten

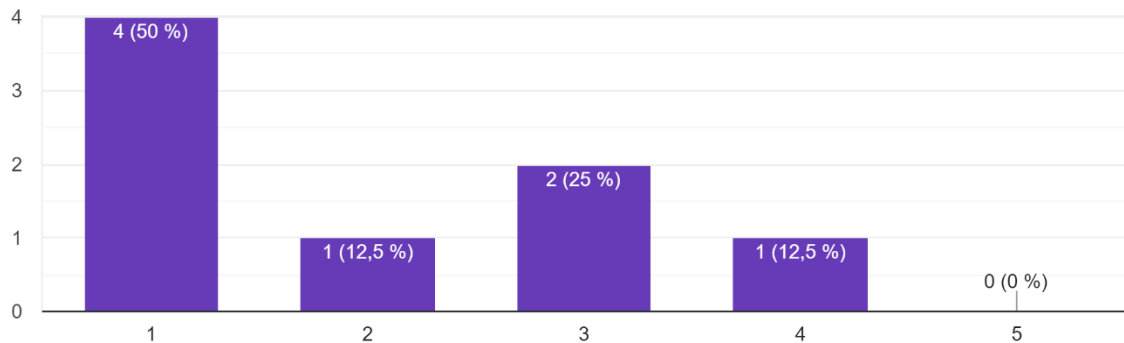


Bitte bewerten Sie: Wie haben sich die folgenden Aspekte auf die Teilhabe von Menschen mit Behinderung im Kunst & Kultur als Kulturschaffende (z.B. als Maler*in, Schauspieler*in, Künstler*in) VOR der Pandemie ausgewirkt?



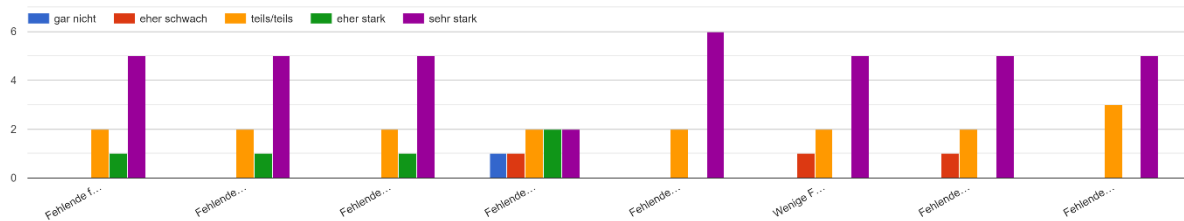
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8 Antworten



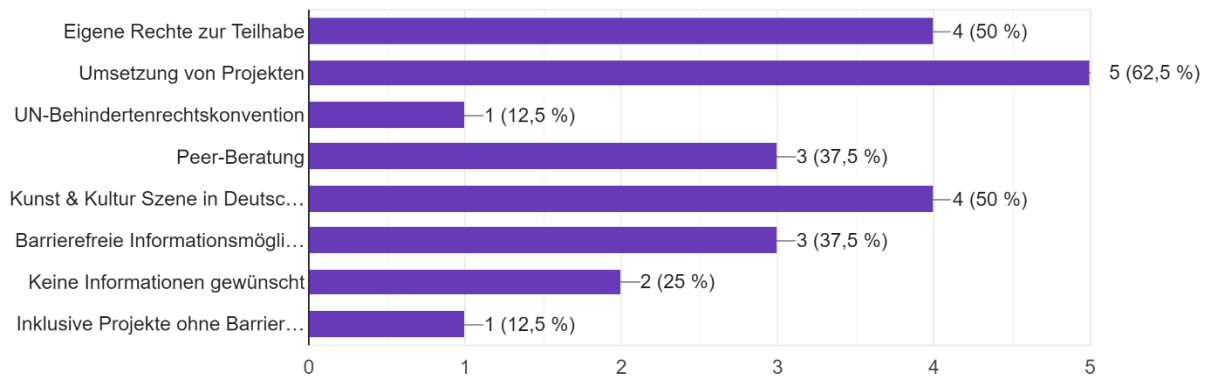


Bitte bewerten Sie: Wie haben sich die folgenden Aspekte auf die Teilhabe von Menschen mit Behinderung im Kunst & Kultur als Kulturschaffende (z.B. als Maler*in, Schauspieler*in, Künstler*in) WÄHREND der Pandemie ausgewirkt?



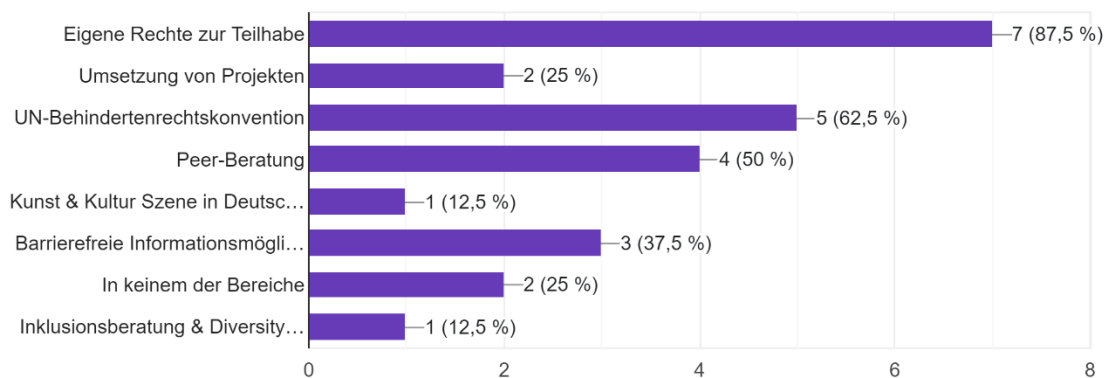
In welchen Bereichen benötigen Sie Informationen für eine umfassende Teilhabe von Menschen mit Behinderung im Kunst & Kultur Bereich?

8 Antworten



In welchen der nachfolgenden Bereiche haben Sie bereits Wissen/Informationen?

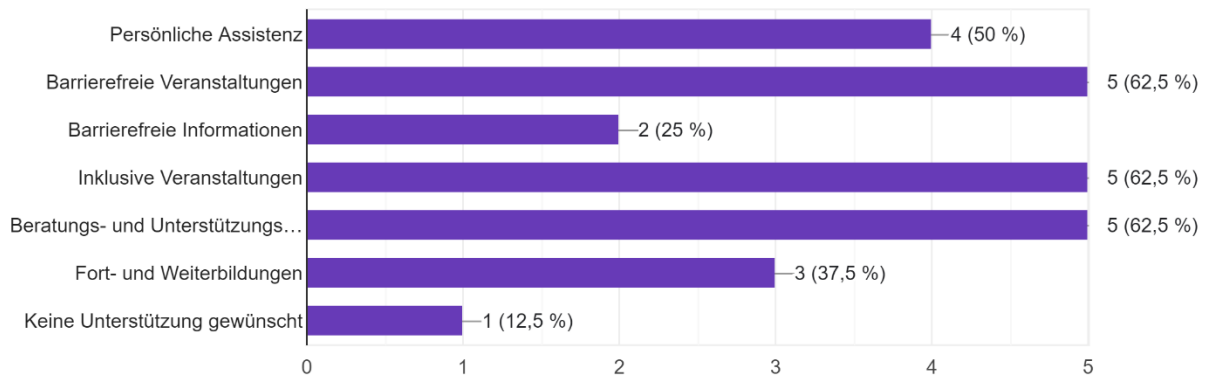
8 Antworten





In welcher Form wünschen Sie sich Unterstützung für eine umfassende Teilhabe an Kunst & Kultur?

8 Antworten



Was wünschen Sie sich für Ihre Teilhabe (als Kulturschaffende*r) im Kunst & Kultur Bereich?

3 Antworten

Mehr finanzielle (niedrigschwellige) Förderung für Kunstschafter. Mehr Kunst & Kulturveranstalter, die sich aktiv und strategisch darum kümmern (sich beraten lassen) wie sie ihre Events barriereärmer machen können um somit in erster Linie zu einer inklusiven Kultur beizutragen. RampUp, Barrierefreier Content, Sensibilitätstraining für die Angestellten usw..

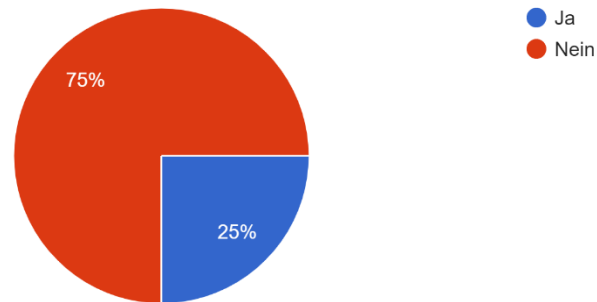
Wahrnehmung von Inklusion als Aufgabe der Gemeinschaft mit Mehrwert für alle, Offenheit neue Wege zu gehen auch bei Entscheidungsträgern

mehr Zugänglichkeit in allen bereichen



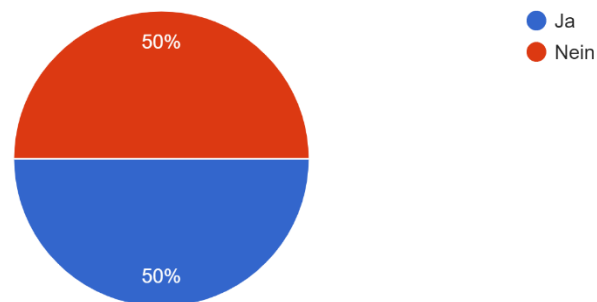
Haben Sie Interesse, sich an unserem Projekt zu beteiligen?

8 Antworten



Möchten Sie zukünftig mehr Informationen zu unserem Projekt in Form eines Newsletters erhalten?

8 Antworten





Questionnaire “ARTcoWORKers” Cultural Workers

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 bussiness was highly affected by the restrictions. Nevertheless, to deal with this crisis it is recognized that there is a great need for cooperaation 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 eld. 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 programm. For this purpose we are interested in your experiences in the elds 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 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"/>

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

1

2

3

4

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 DURING the pandemic?



	not at all all	Rather weak	Rather partly strong	very very strong
Lack of cultural offers	<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"/>
Lack of information on events	<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"/>
Lack of self-confidence	<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"/>

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.

Markieren Sie nur ein Oval.



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of the European Union



very bad

1

2

3

4

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) 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 opportunities in this area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of accessibility of venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of contact opportunities between people with and without disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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

1

2

3

4

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 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 opportunities in this area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of accessibility of venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lack of contact opportunities between people with and without disabilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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!



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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!

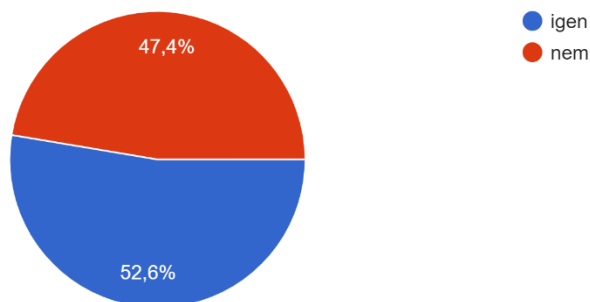


Results

Hungary

Rendelkezik tapasztalatokkal inkluzív projektekben a művészeti és kulturális szektorban?

19 Antworten



Amennyiben igen, milyen tapasztalatai vannak inkluzív projektekben?

10 Antworten

Szervezetünkkel magunk is részt veszünk inkluzív projektekben, s szervezünk foglalkozásokat különböző tematikákkal és célcsoportokkal.

színdarab, blog

Színházi előadás létrehozása, döntően pozitív. Nehézség a mozgáskorlátozottak mobilizálásának megoldása.

Selyem festést tartok mozgássérülteknek. Hatalmas fejlődés érhető el, javul a finommotorikus mozgás.

Blog írás

Színházi, tánc, mozgásos színdarabokban.

Írtam az intézményi bezártsággal kapcsolatban, s ezekből készült egy inkluzív darab.



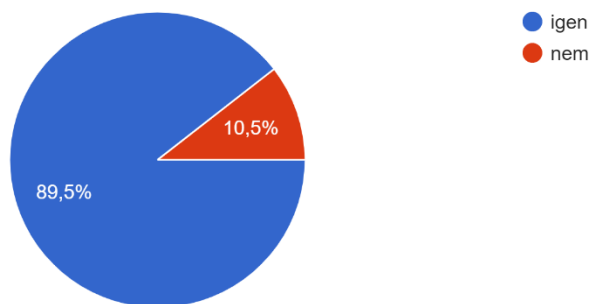
Akadálymentes Turizmus Napja programban egyre nagyobb teret kap a művészet és a kultúra. Igyekszünk kiállításokkal és akár közös alkotásokkal (workshopokkal) színesíteni a programot. Miniszínházi alkotások is színesítik a programot

Nagyon hasznos. Tolerancia, együttműködés, elfogadás

Színdarab készült az intézményi bezártsággal kapcsolatos írásaimból.

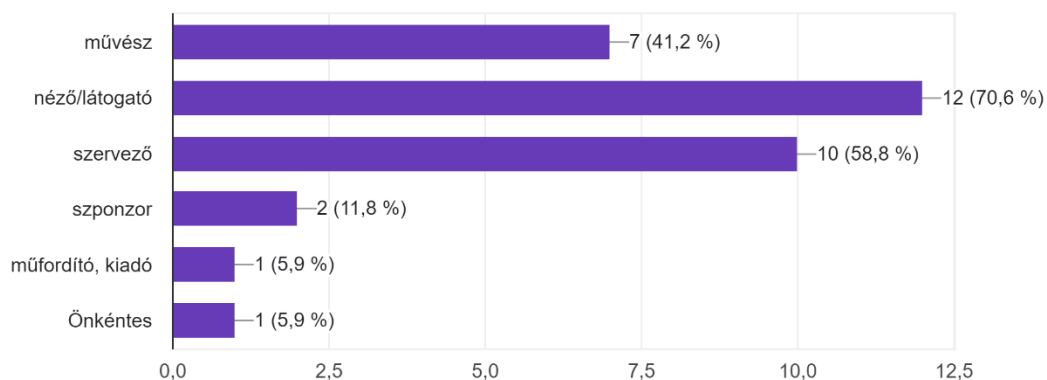
Részt vett már művészeti, kulturális művészeti projekteken?

19 Antworten



Amennyiben igen, milyen formában?

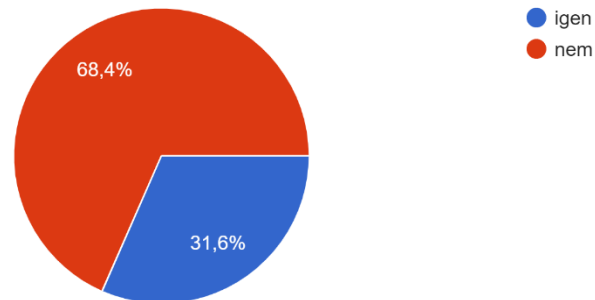
17 Antworten





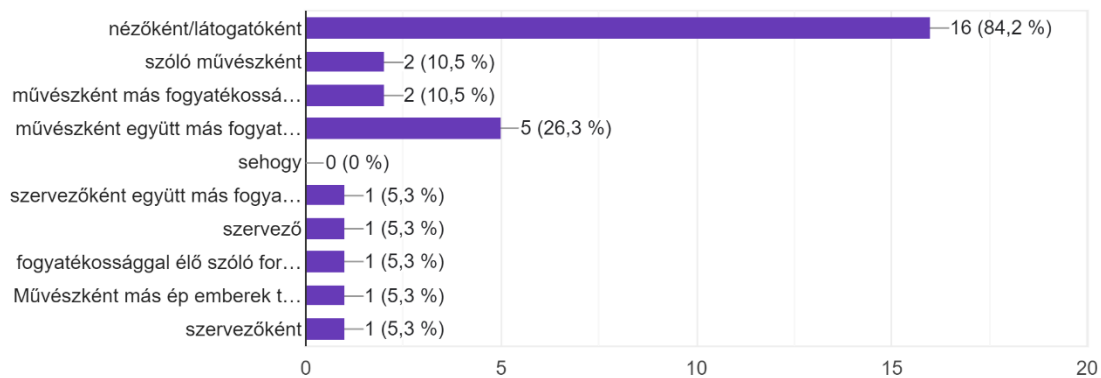
Saját maga is fogyatékossgal élő művész?

19 Antworten



Hogyan élte meg a fogyatékossgal élő emberek részvételét a művészetekben és a kultúrában a világjárvány ELŐTT?

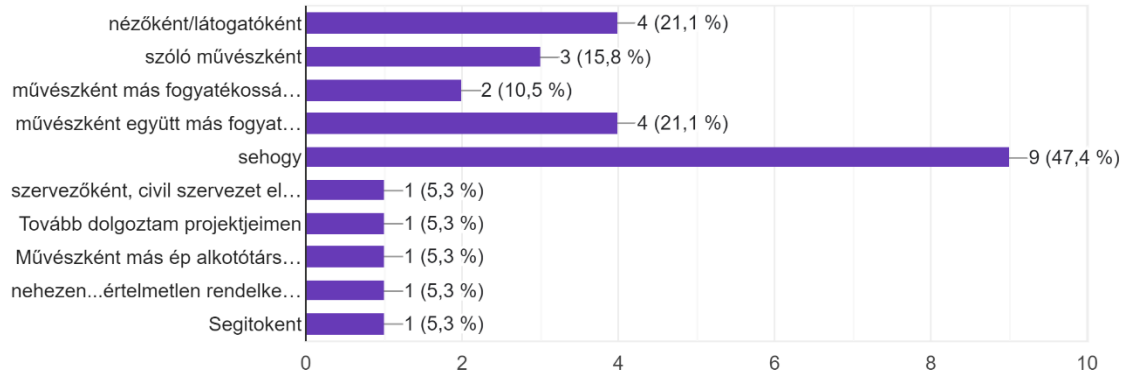
19 Antworten





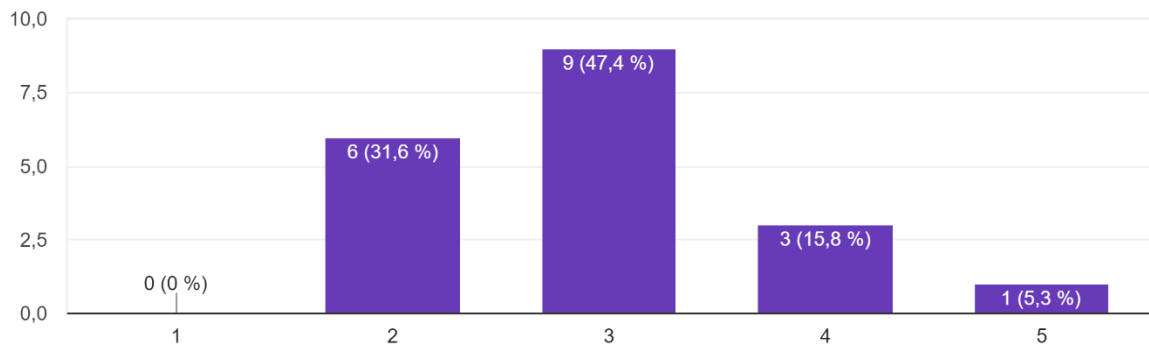
Hogyan élte meg a fogyatékossgal élő emberek részvételét a művészetekben és a kultúrában a világtárvány ALATT?

19 Antworten

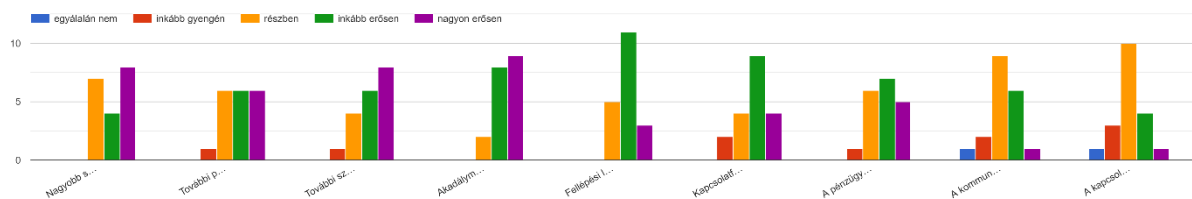


Kérjük, értékelje a fogyatékossgal élők részvételét a művészetekben és a kultúrában kulturális dolgozóként a világtárvány ELŐTT az alábbi skálán. Az 1-es a nagyon rossz, az 5-ös a nagyon jó.

19 Antworten



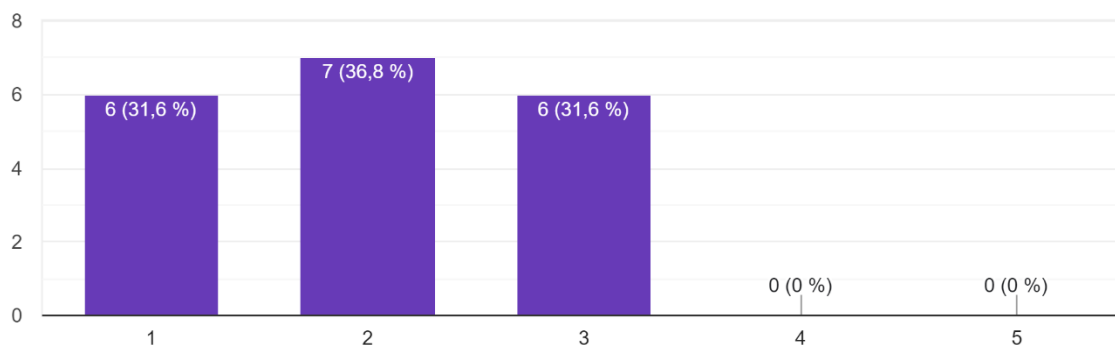
Kérjük, értékelje, hogyan befolyásolták a következő szempontok a fogyatékossgal élő emberek részvételét a művészetekben és a kultúrában kulturális dolgozóként a világtárvány ELŐTT?



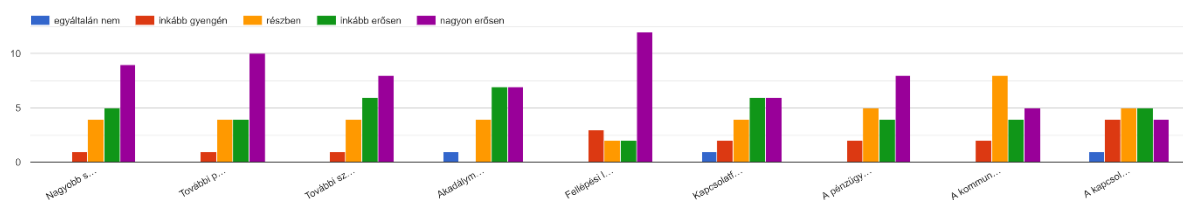


Kérjük, értékelje a fogyatékossgal élők részvételét a művészetekben és a kultúrában kulturális dolgozóként a világhírű ALATT az alábbi skálán. Az 1-es a nagyon rossz, az 5-ös a nagyon jó.

19 Antworten

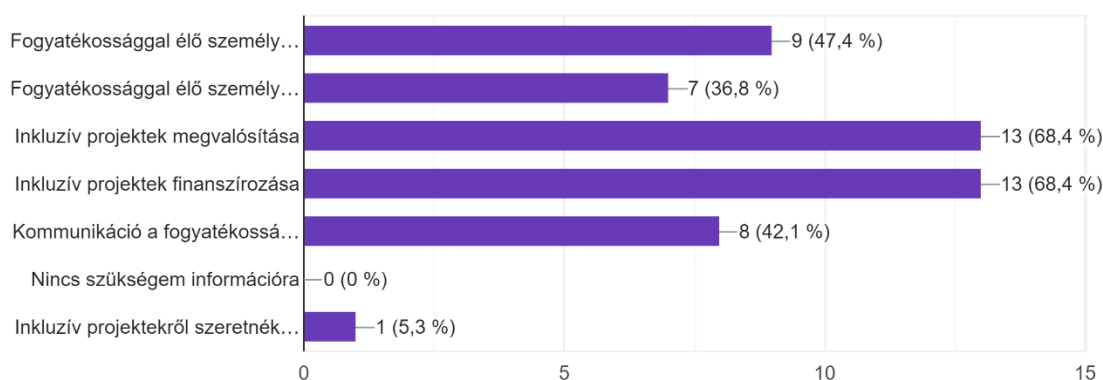


Kérjük, értékelje, hogyan befolyásolták a következő szempontok a fogyatékossgal élő emberek részvételét a művészetekben és a kultúrában kulturális dolgozóként a világhírű ALATT?



Mely területeken van szüksége információra a fogyatékossgal élő emberek kulturális dolgozóként való részvételéről?

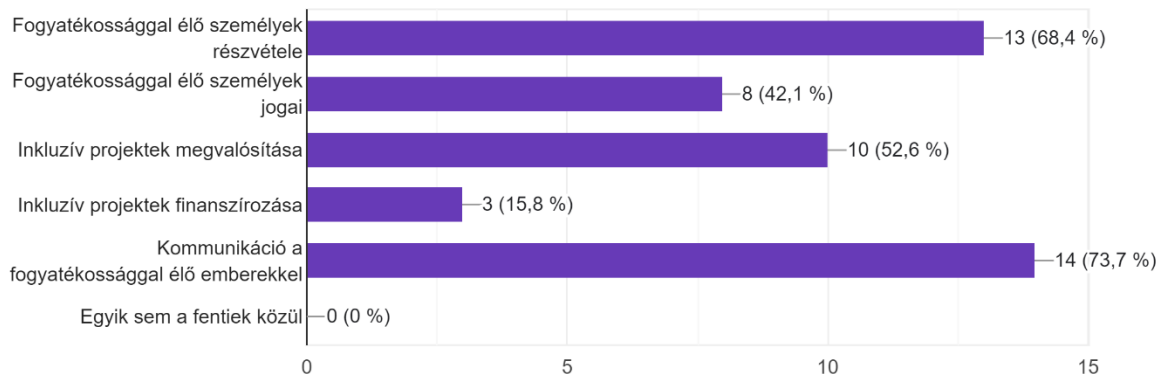
19 Antworten





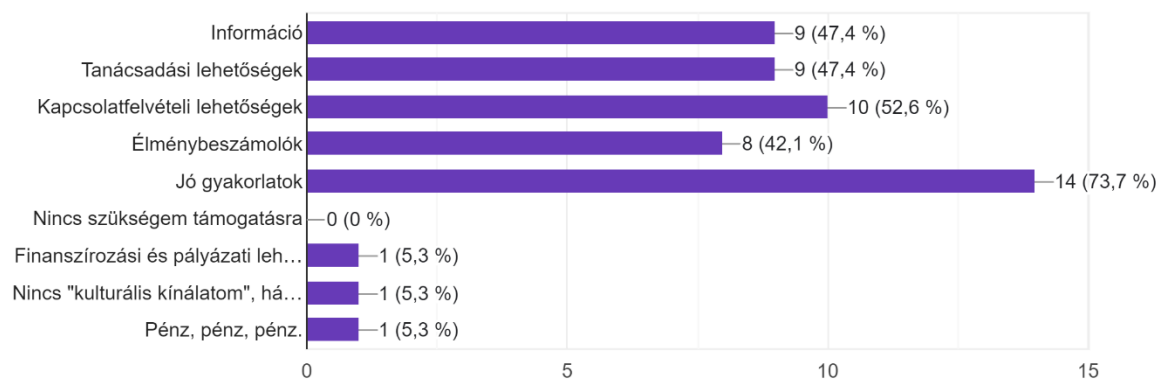
Az alábbi területek közül melyikben van már ismerete/információja?

19 Antworten



Milyen támogatásra van szüksége ahhoz, hogy a fogyatékossgal élő embereket kulturális dolgozóként bevonja a saját kulturális kínálatába?

19 Antworten





Mik a kívánságai, igényei a fogyatékossgal élő emberek kulturális dolgozóként való részvételével és az inkluzív projektek megvalósításával kapcsolatban?

6 Antworten

Színházi projekt megvalósításához szervezési és finanszírozási segítség a mozgássérült-szállítás megoldásában.

Legyen hétköznapi jelenség!

A legjobbak azok a projektek amelyek nem kifejezetten inkluzív projektek hanem amelyekben fogyatékossgal élő emberek természetesen részt vesznek, integráltak, jelen vannak

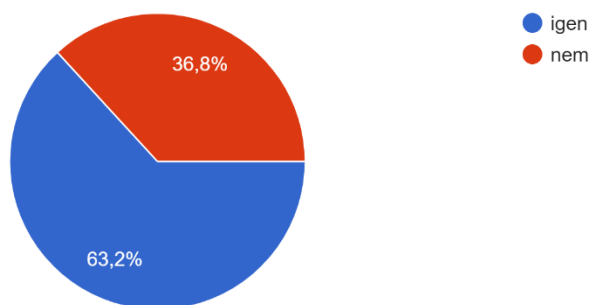
A társadalmi érzékenyítés.

Saját inklúziónk az ő világukba.

Több lehetőség, fiatal onkenteyek bevonasa, erzekenyites

Szeretne csatlakozni a projektünkhöz?

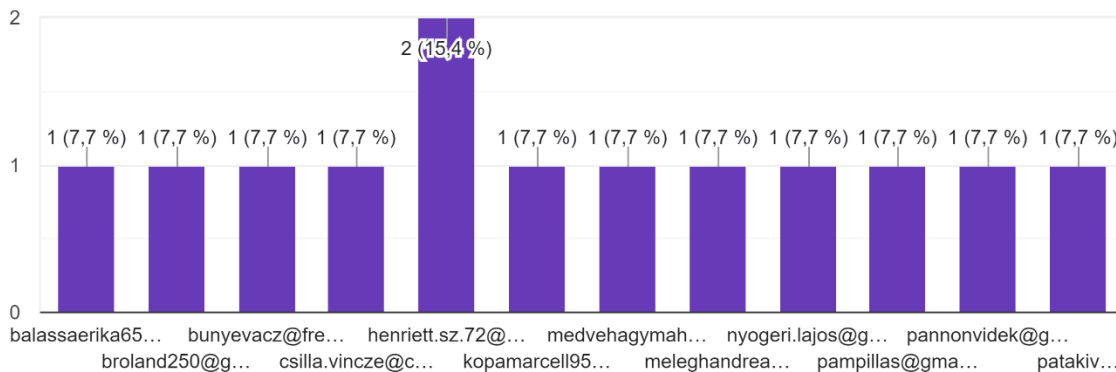
19 Antworten





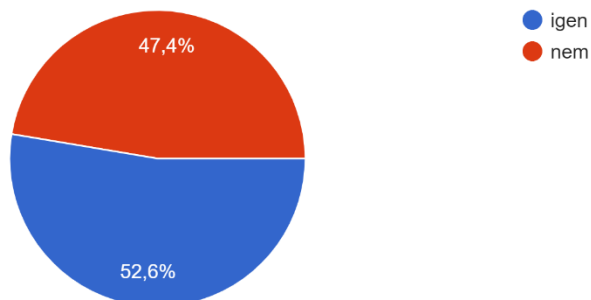
Ha szeretne részt venni projektünkben, kérjük, ossza meg velünk e-mail címét itt:

13 Antworten



Szeretne a jövőben hírlevél formájában további tájékoztatást kapni projektünkről?

19 Antworten

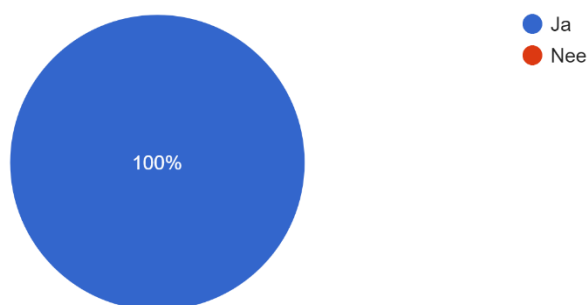




Netherlands

Heeft u ervaring met inclusieve projecten in de kunst- en cultuursector?

5 Antwoorden



Welke ervaring heeft u met inclusieve projecten?

5 Antwoorden

Bij het LKCA werk ik in het cluster Cultuur, zorg & welzijn, waarbinnen ik me ondermeer bezighoudt met cultuur door en voor mensen met een beperking

Wij hebben veel inclusieve projecten georganiseerd in de kunst en cultuursector.

Theater Babel Rotterdam

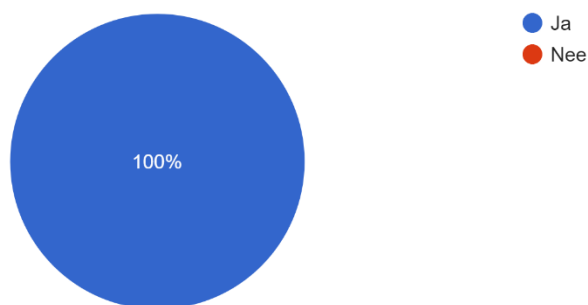
Koor voor doven en projecten van het Van Abbemuseum

Ontwikkeling inclusief theater ,



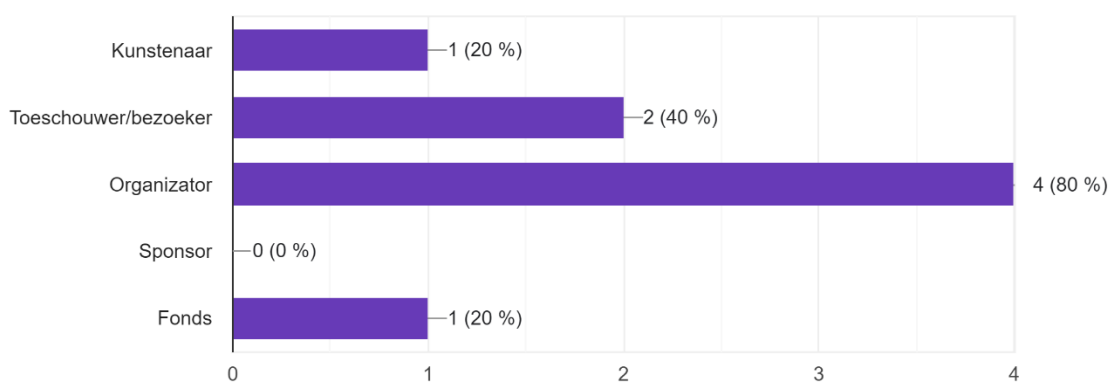
Bent u ooit betrokken geweest bij inclusieve projecten in de kunst- en cultuursector?

5 Antwoorden



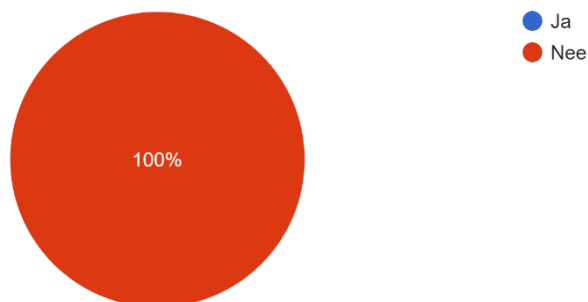
Zo ja, in welke vorm? Selecteer alles wat van toepassing is.

5 Antwoorden



Bent u zelf kunstenaar met een beperking?

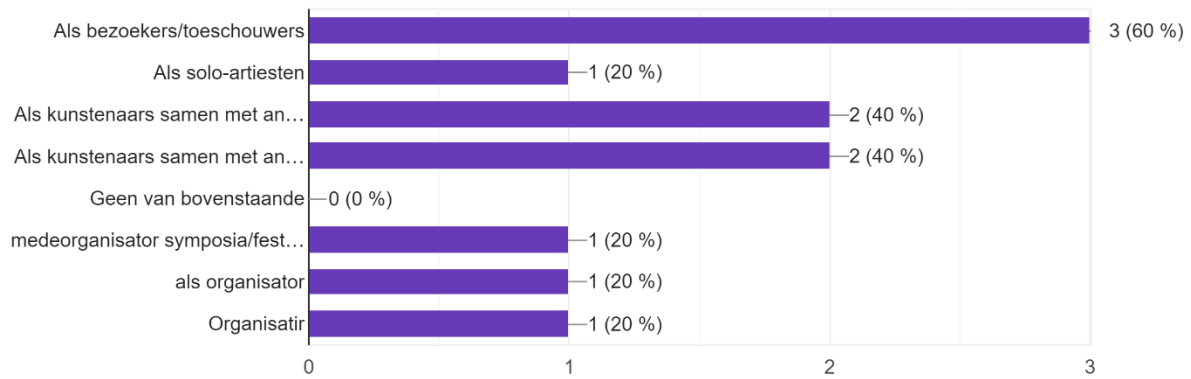
5 Antwoorden





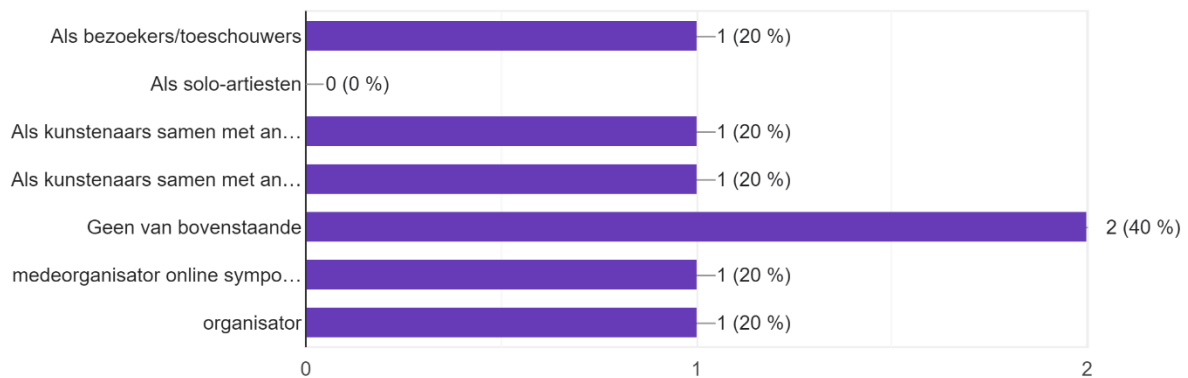
Hoe heeft u deelname van mensen met een handicap aan kunst en cultuur ervaren VÓÓR de pandemie?

5 Antwoorden



Hoe heeft u deelname van mensen met een handicap aan kunst en cultuur ervaren TIJDENS de pandemie?

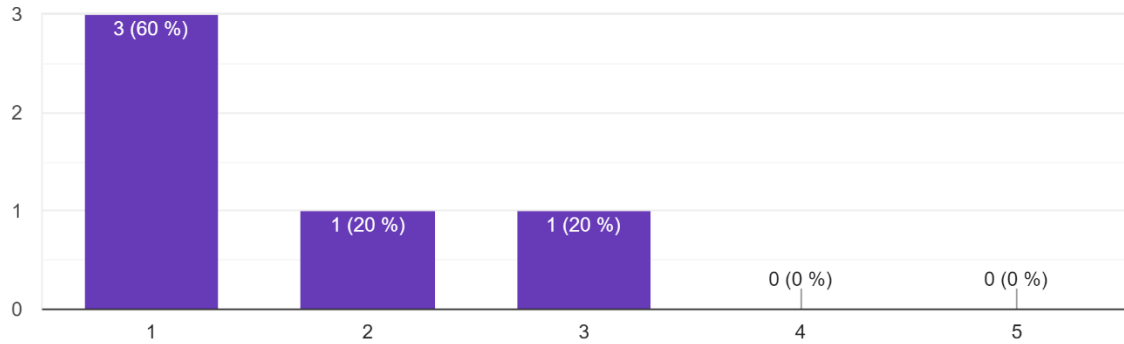
5 Antwoorden



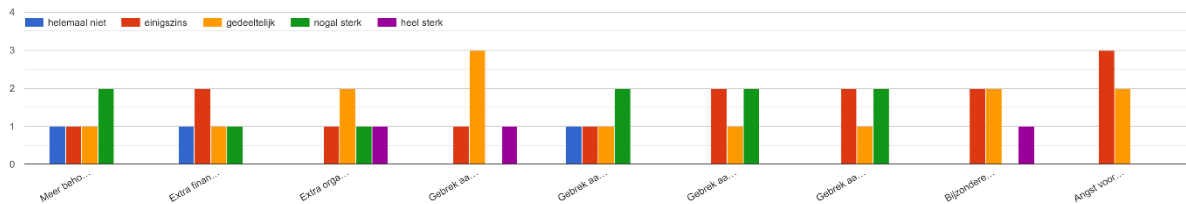


Hoe beoordeelt u de algemene deelname van mensen met een handicap aan kunst en cultuur als cultuurwerkers VÓÓR de pandemie? Geef antwoord op... tot 5, waarbij 1 = zeer slecht en 5 = zeer goed.

5 Antwoorden

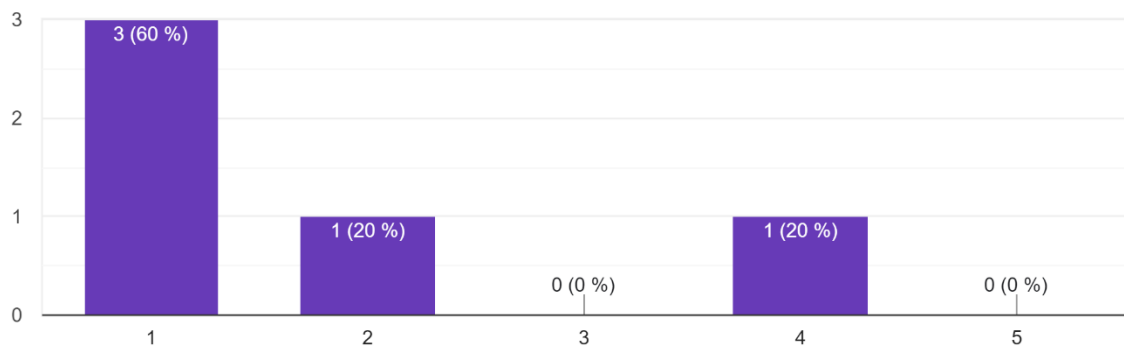


Hoe werd deelname van mensen met een handicap als cultuurwerkers aan kunst en cultuur beïnvloed door de volgende aspecten VÓÓR de pandemie?



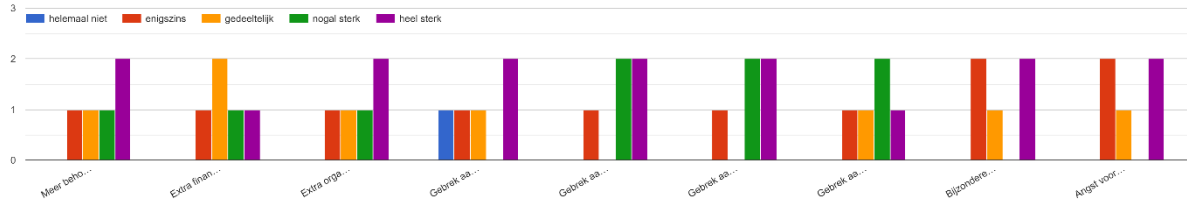
Hoe beoordeelt u de algemene deelname van mensen met een handicap aan kunst en cultuur als cultuurwerkers TIJDENS de pandemie? Geef antwoord ... tot 5, waarbij 1 = zeer slecht en 5 = zeer goed.

5 Antwoorden



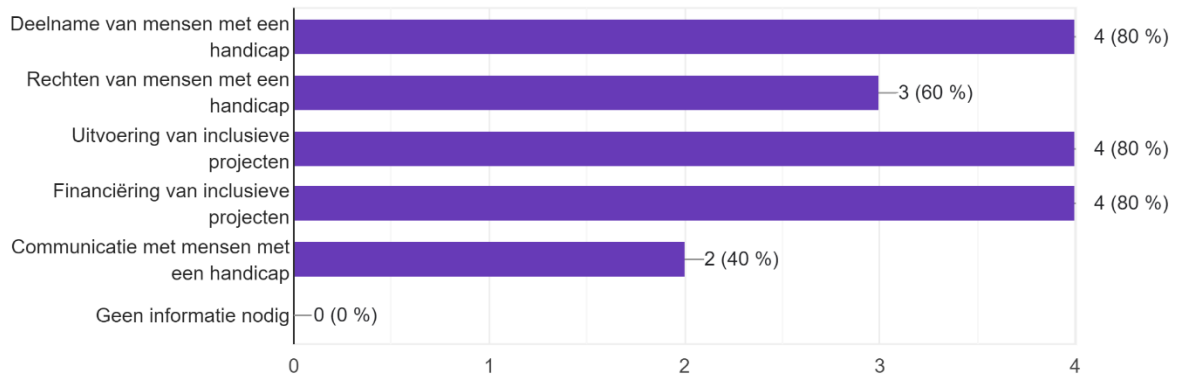


Hoe werd deelname van mensen met een handicap als cultuurwerkers aan kunst en cultuur beïnvloed door de volgende aspecten TIJDENS de pandemie?



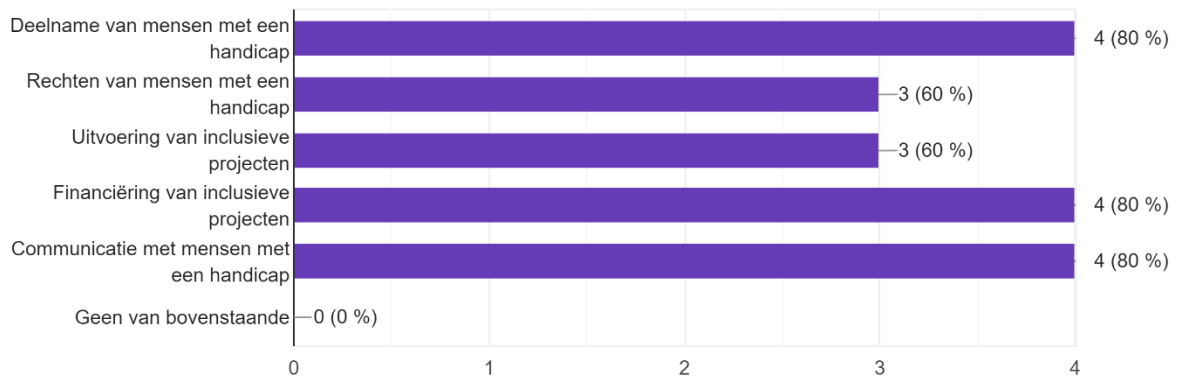
Op welke gebieden heeft u informatie nodig over de deelname van mensen met een handicap als cultuurwerkers?

5 Antwoorden



Op welke van de volgende gebieden heeft u al kennis/informatie?

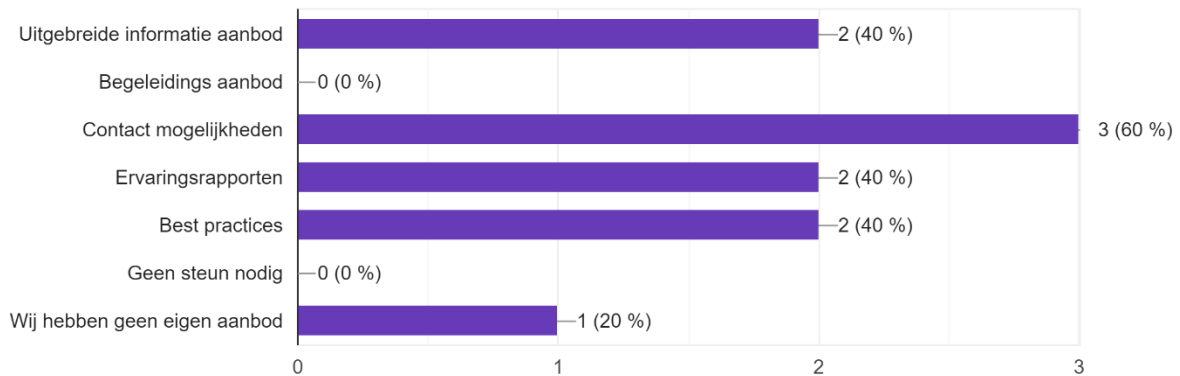
5 Antwoorden





In welke vorm zou u ondersteuning nodig hebben om mensen met een handicap als cultuurwerkers te betrekken in uw cultureel aanbod?

5 Antwoorden



Wat zijn uw wensen met betrekking tot deelname van mensen met een beperking als cultuurwerkers en de uitvoering van inclusieve projecten?

4 Antwoorden

Kunst & cultuur door en voor iedereen

Er is vooral behoefte aan kwalitatief hoogwaardige (podium)kunst door mensen met een beperking zodat we wegblijven van het mededogen voor een act.

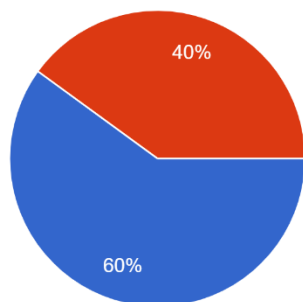
Brede inclusie - van autisme tot lichamelijke beperkingen

Wij dromen van een inclusieve samenleving. Waar deelname van MmB de norm is en in alle aspecten, van de bouw van locaties tot de uitvoering rekening gehouden wordt met MmB. Dus fysieke, communicatieve toegankelijkheid naast inhoudelijk meedoen en/of bijdragen.



Heeftu interesse om deel te nemen aan ons project?

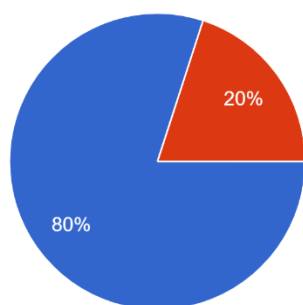
5 Antwoorden



● Ja
● Nee

Zou u in de toekomst meer informatie over ons project willen ontvangen via e-mail?

5 Antwoorden



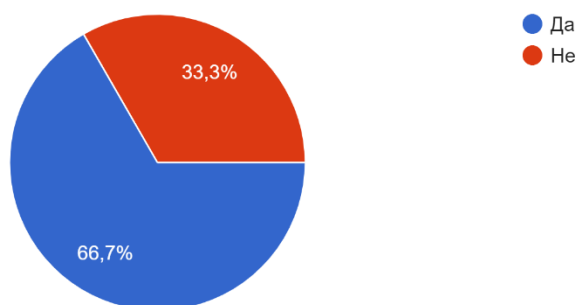
● Ja
● Nee



North-Macedonia

Дали имате искуство со инклузивни проекти во секторот на уметност и култура?

3 Antworten



Доколку имате искуство, Ве молиме накратко опишете го.

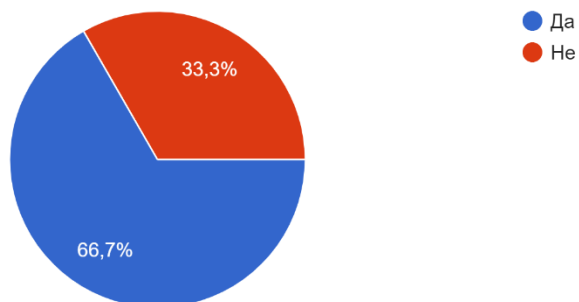
2 Antworten

Независен театар

Правев креативни работилници за деца со Даунов Синдром

Дали некогаш сте биле вклучени во инклузивни проекти во секторот уметност и култура?

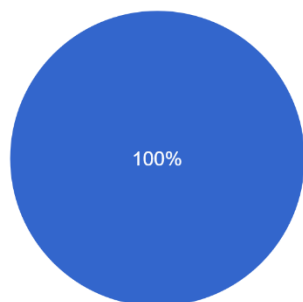
3 Antworten





Доколку сте биле, Ве молиме одберете во која улога?

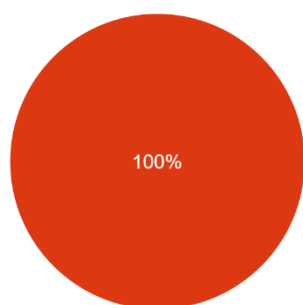
2 Antworten



- Уметник
- Гледач/Посетител
- Организатор
- Спонзор

Дали Вие сте уметник или културен работник со попреченост?

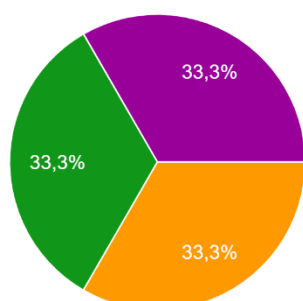
3 Antworten



- Да
- Не

Како го доживувавте учеството на лицата со попреченост во уметноста и културата ПРЕД пандемијата?

3 Antworten

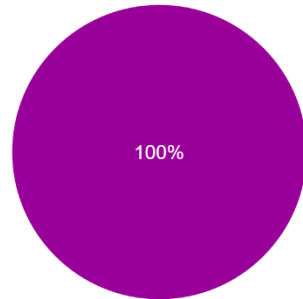


- Како посетители/гледачи
- Како соло уметници
- Како уметници заедно со други уметници со попреченост
- Како уметници заедно со лица со и без попреченост
- Воопшто немале учество



Како го доживувавте учеството на лицата со попреченост во уметноста и културата ЗА
ВРЕМЕ на пандемијата?

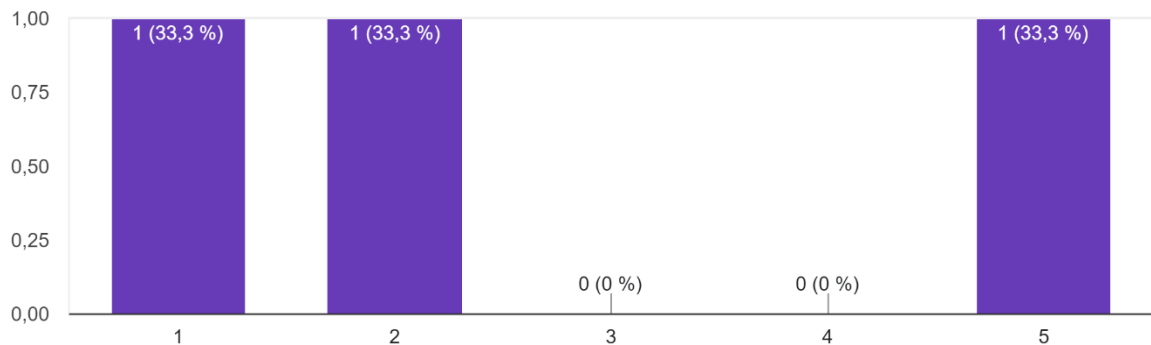
3 Antworten



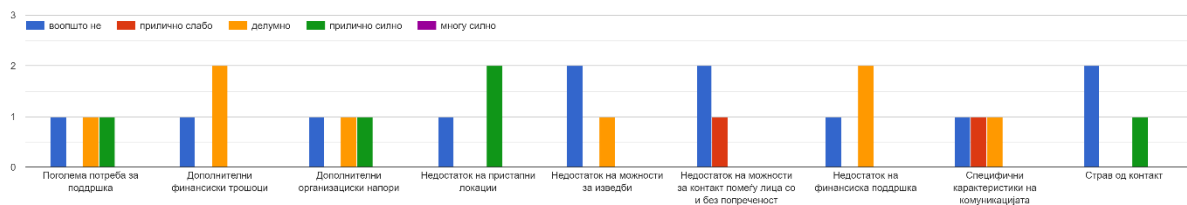
- Како посетители/гледачи
- Како соло уметници
- Како уметници заедно со други уметници со попреченост
- Како уметници заедно со лица со и без попреченост
- Воопшто немале учество

Ве молиме оценете го учеството на лицата со попреченост во уметноста и културата како
културни работници ПРЕД пандемијата на скала од 1 многу слабо, до 5 многу добро.

3 Antworten



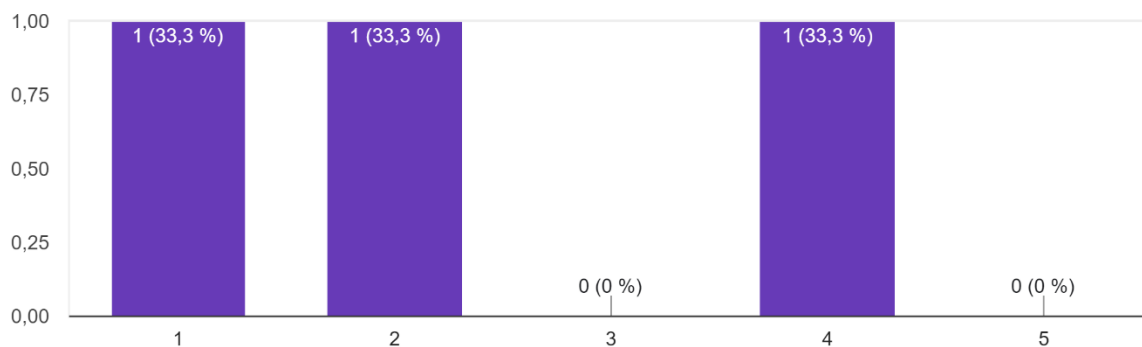
Ве молиме оценете како следните аспекти влијааа на учеството на лицата со попреченост во уметноста и културата како културни работници ПРЕД пандемијата?



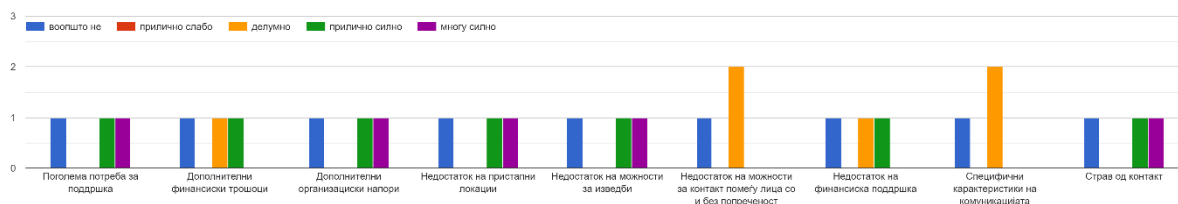


Ве молиме оценете го учеството на лицата со попреченост во уметноста и културата како културни работници ЗА ВРЕМЕ на пандемијата во размер, од 1 многу лош, до 5 многу добар.

3 Antworten

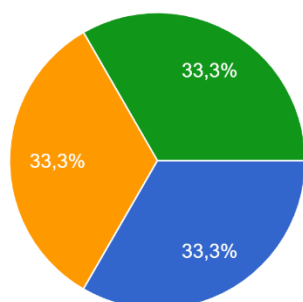


Ве молиме оценете како следните аспекти влијааа на учеството на лицата со попреченост во уметноста и културата како културни работници ЗА ВРЕМЕ на пандемијата?



Во кои области ви се потребни повеќе информации за лицата со попреченост како културни работници?

3 Antworten

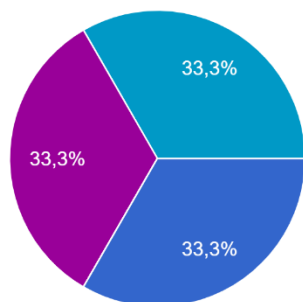


- Учество на лица со попреченост
- Права на лицата со попреченост
- Имплементација на инклузивни проекти
- Финансирање на инклузивни проекти
- Комуникација со лица со попреченост
- Не е потребна информација



Во која од следниве области веќе имате знаења / информации?

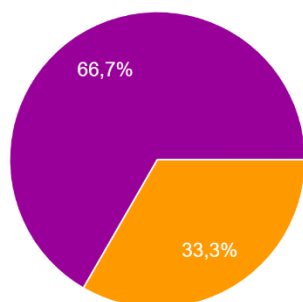
3 Antworten



- Учество на лица со попреченост
- Права на лицата со попреченост
- Имплементација на инклузивни проекти
- Финансирање на инклузивни проекти
- Комуникација со лица со попреченост
- Ниту едно од горе наведените

На кој начин ви е потребна поддршка за да ги вклучите лицата со попреченост во вашите културни придонеси како културни работници?

3 Antworten



- Информативни понуди
- Понуди за советување (counseling)
- Можности за контакт
- Извештаи од претходни искуства и проекти
- Добри практики
- Не е потребна поддршка

Кои се вашите желби во врска со учеството на лицата со попреченост како културни работници и спроведувањето на инклузивни проекти?

2 Antworten

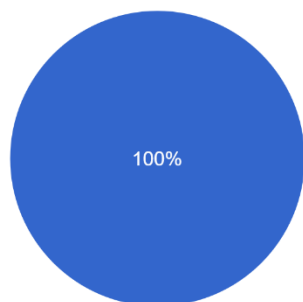
Нашите желби се за вклучување на лица со попреченост во сите области на уметноста. Да се вклучат сите уметници во уметноста бидејќи таа не е само за одреден тип на луѓе.

Да ги има повеќе



Дали сте заинтересирани да се приклучите на нашиот проект?

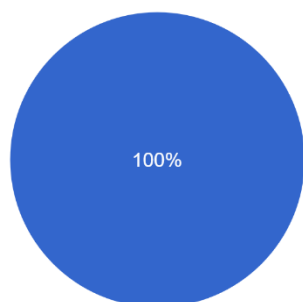
3 Antworten



● Да
● Не

Дали сакате во иднина да добивате дополнителни информации за нашиот проект во форма на билтен?

3 Antworten



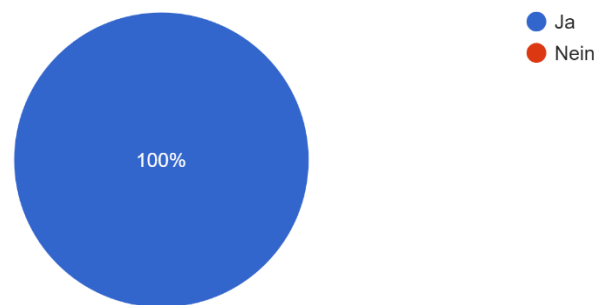
● Да
● Не



Germany

Haben Sie Erfahrungen mit inklusiven Projekten im Kunst & Kultur Bereich?

6 Antworten



Wenn ja, welche Erfahrungen haben Sie mit inklusiven Projekten?

6 Antworten

Projektentwicklung, Programmkoordination

Als Behindertenassistenz habe ich unterstützend an Angeboten teilgenommen. In Museumjobs wurde ab und an unter Kolleg*innen darüber diskutiert und ich habe einmal an einem Workshop mit Fokusgruppe teilgenommen.

Produktionsassistentin bei der Ausstellung Denk.Mal.Inklusiv

Inklusive Workshops und Ausstellungen

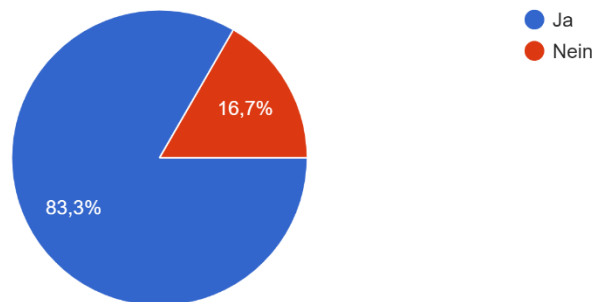
Tanz-Workshops

Teilnahme als Künstler an den "Begehungen Chemnitz". Ich war also nur passiv involviert



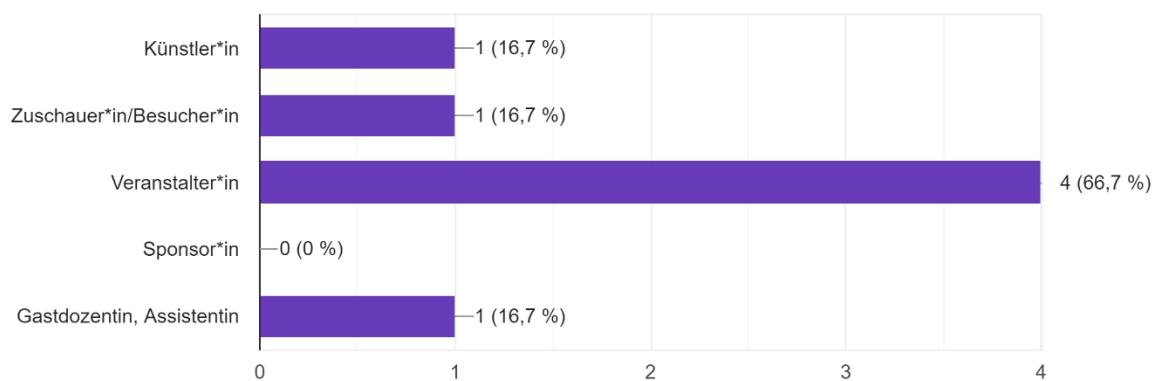
Waren Sie schon einmal selbst an inklusiven Projekten im Kunst & Kultur Bereich beteiligt?

6 Antworten



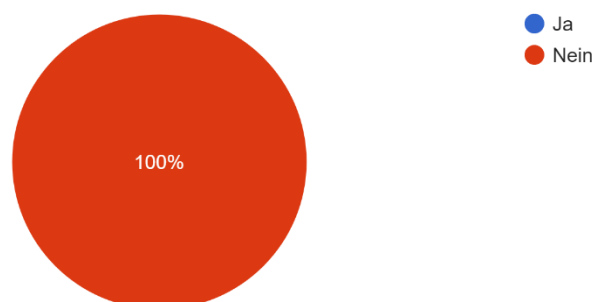
Wenn ja, in welcher Form?

6 Antworten



Sind Sie selbst Künstler*in mit einer Behinderung?

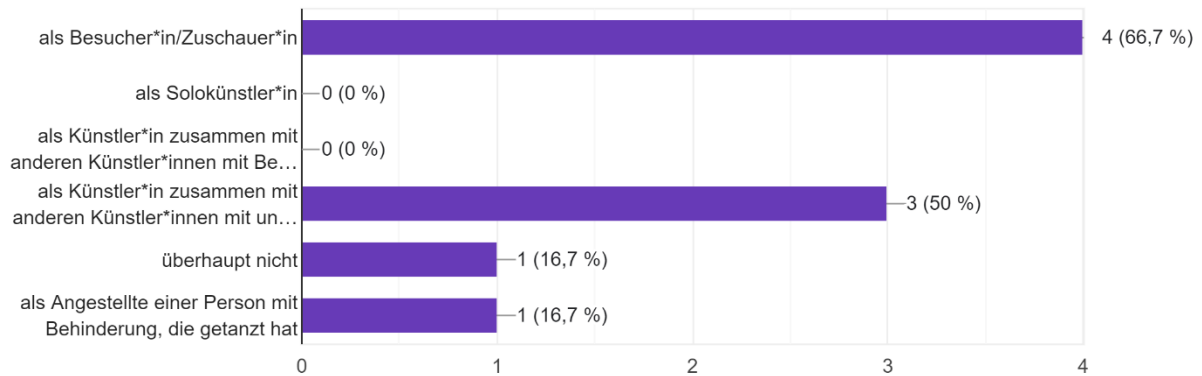
6 Antworten





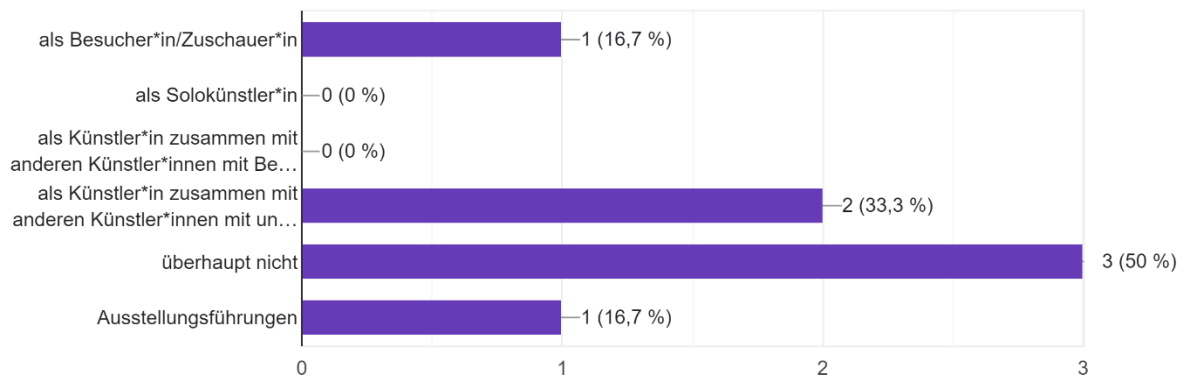
Wie haben Sie die Teilhabe von Menschen mit Behinderung an Kunst & Kultur VOR der Pandemie erlebt ?

6 Antworten



Wie haben Sie die Teilhabe von Menschen mit Behinderung an Kunst & Kultur WÄHREND der Pandemie erlebt ?

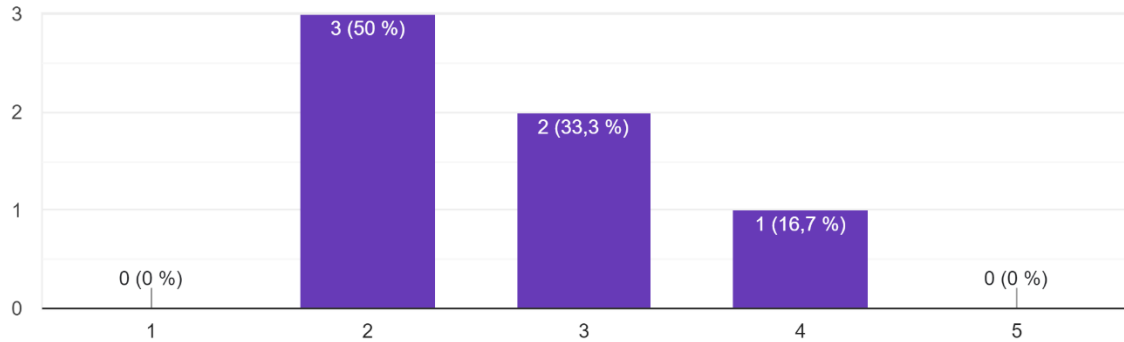
6 Antworten



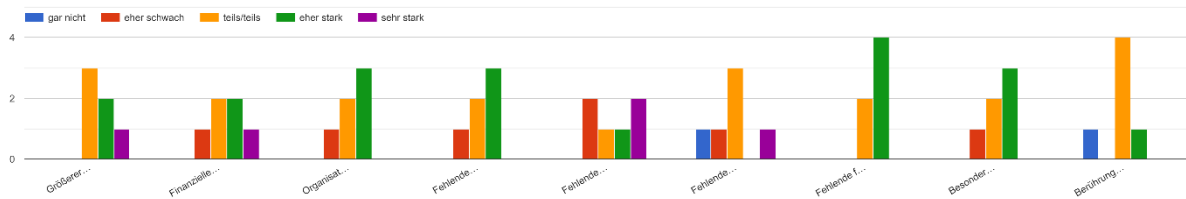


Bitte bewerten Sie die Teilhabe von Menschen mit Behinderung an Kunst & Kultur als Kulturschaffende VOR der Pandemie auf einer Skala von 1 sehr schlecht bis 5 sehr gut.

6 Antworten

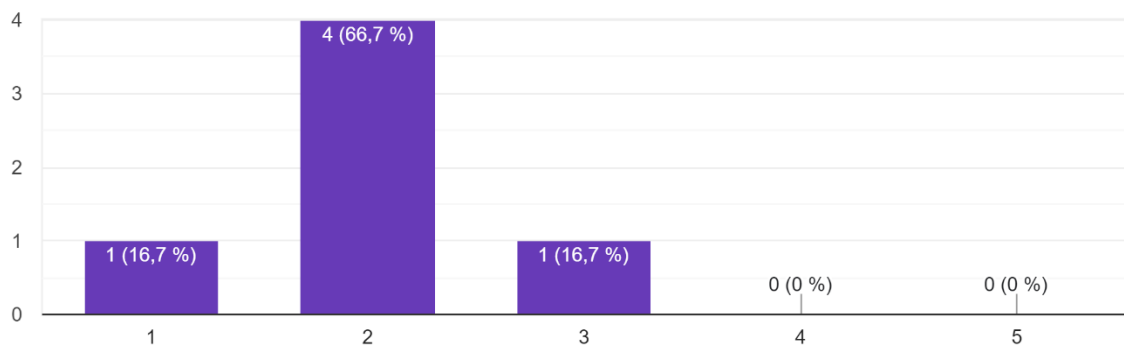


Bitte bewerten Sie: Wie haben sich die folgenden Aspekte VOR der Pandemie auf die Teilhabe von Menschen mit Behinderung an Kunst & Kultur als Kulturschaffende ausgewirkt?



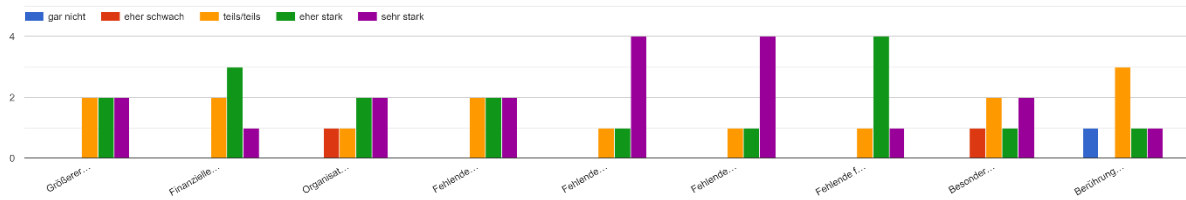
Bitte bewerten Sie die Teilhabe von Menschen mit Behinderung an Kunst & Kultur als Kulturschaffende WÄHREND der Pandemie auf einer Skala von 1 sehr schlecht bis 5 sehr gut.

6 Antworten



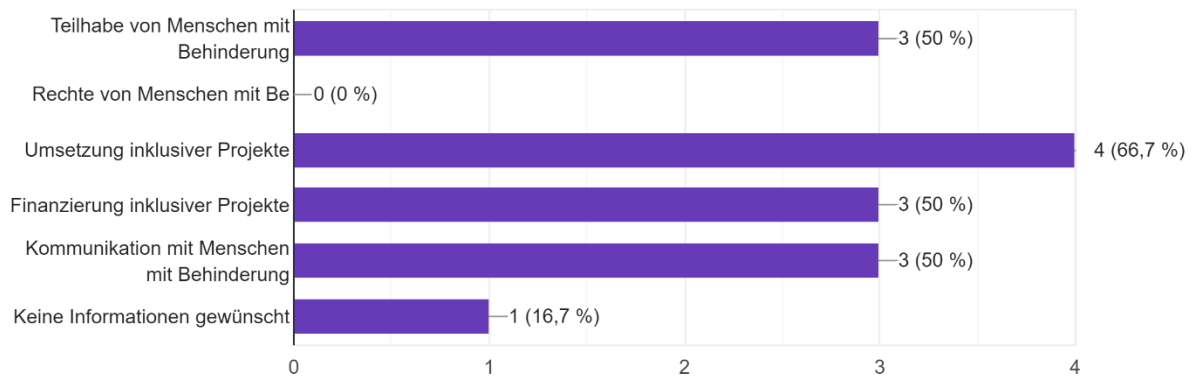


Bitte bewerten Sie: Wie haben sich die folgenden Aspekte WÄHREND der Pandemie auf die Teilhabe von Menschen mit Behinderung an Kunst & Kultur als Kulturschaffende ausgewirkt?



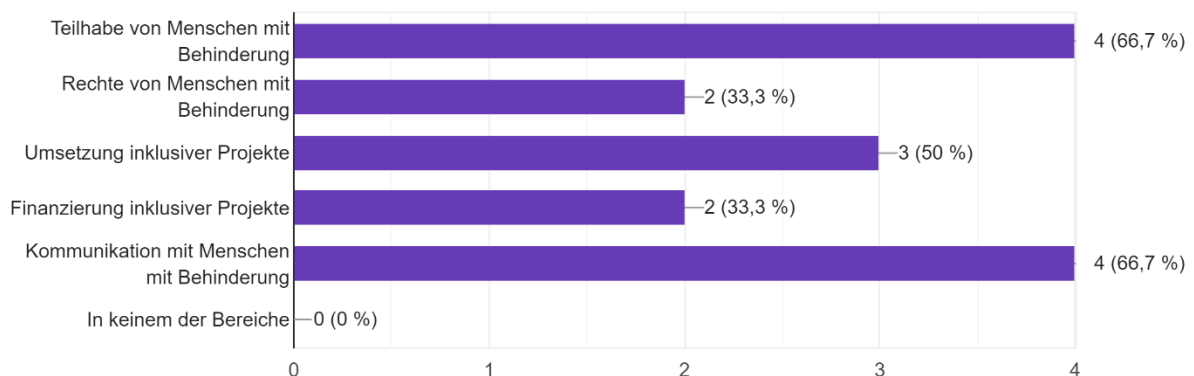
Zu welchen Bereichen benötigen Sie Informationen zur Beteiligung von Menschen mit Behinderung als Kulturschaffende?

6 Antworten



In welchen der nachfolgenden Bereichen verfügen Sie bereits über Wissen/Informationen?

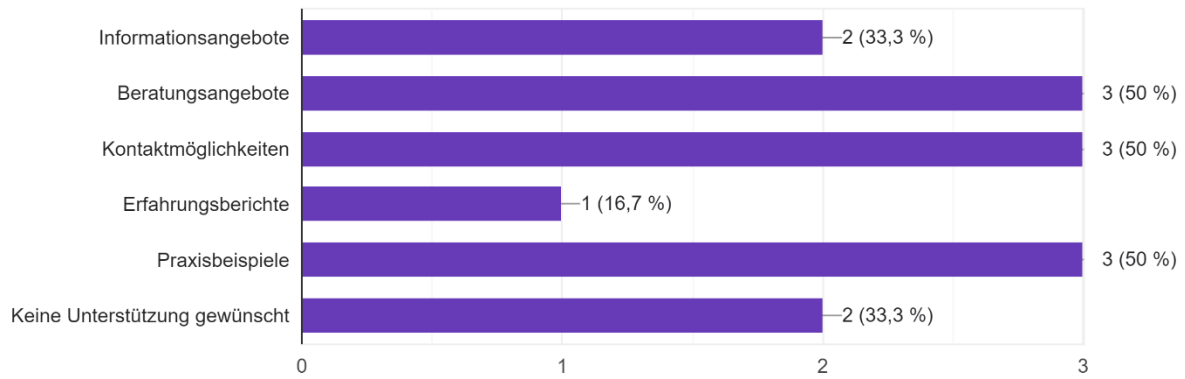
6 Antworten





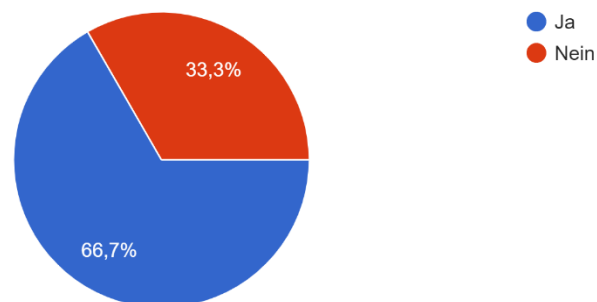
In welcher Form benötigen Sie Unterstützung, um Menschen mit Behinderung in Ihren Kulturangeboten als Kulturschaffende mit einzubinden?

6 Antworten



Sind Sie daran interessiert, sich an unserem Projekt zu beteiligen?

6 Antworten



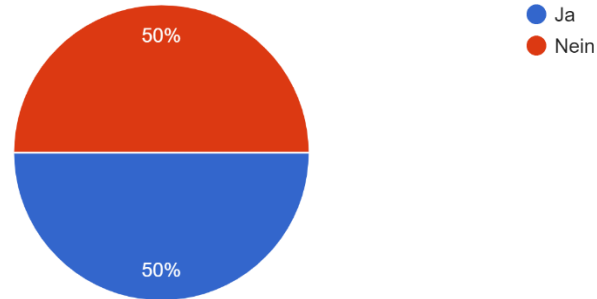


Co-funded by the
Erasmus+ Programme
of the European Union



Möchten Sie zukünftig weitere Informationen in Form eines Newsletters zu unserem Projekt erhalten?

6 Antworten





Desk Research

Template: Situation of artists, arts and culture during the Covid-19 pandemic

Desk Research –

The situation of artists, arts and culture during the Covid-19 pandemic

Please answer the following questions regarding your country. Feel free to answer the ones you feel comfortable with, answering all of them is not necessary. All in all it has not to be longer than 3 pages.

Additionally if you have the time and resources please carry out a simple survey with local audiences via social media campaign asking them “How long it was before they first went to the theater once the pandemic started”

Country:

Thinking of art and culture:

1. SHIFTING PRIORITIES - How art and culture have become a non-essential need during pandemic. How the pandemic affected the cultural life of the communities vs how artists themselves were affected as professionals not being able to perform. How long did it take for you (individually) to think of consuming art in any form once the pandemic started? Did you miss art (if yes what did you do to satisfy that need)?
2. FEAR AT ITS FINEST - How is society capable of consuming art when there is chaos and uncertainty all around the world?
3. IS ONLINE THE NEW NORMAL? - Transitions towards online formats, how does that resonate with the audience and does it tackle cultural industries self-sustainability. Please share an example of a cultural event in your country that went digital for the first time during the pandemic?
4. ART BY DEFINITION HAD TO CHANGE - What the social distancing and restrictions actually meant



5. Thinking of art and cultural workers:
6. STATE VS INDEPENDENT ART SCENE - Fully dependent vs self-sustainability. Share a few diverse cases from partner countries of cultural workers stepping up in pandemic times.
7. ICE BREAKERS - What's the first cultural event you know of / went to / took place during pandemic. Was it a one-time or repetitive event? Did it serve good to the cultural sector, did others follow?
8. WHO PAYS ARTIST'S RENT - How different countries enabled normal functioning for artists in terms of financial aid and restrictions.
9. ARTISTS AS ESSENTIAL WORKERS - Vaccination and Covid19 prevention measures. Were artists among the first or the last ones to receive the Covid19 vaccine?
10. CULTURAL WORKERS WITH DISABILITIES - Overall situation, comparison between before and during pandemic, possible support scenarios.
11. BEST PRACTICE - Please share a local example of an independent / semi-independent cultural worker or artist/group of artists who have been creative in dealing with pandemic regulations and lack of audience.
12. (UN)EMPLOYMENT AMONG ARTISTS - What is the general employment situation among artists in your country? Where does institutional art vs independent art stand? (state vs private cultural organizations, employed artists, amount of performances or events etc.)



Template: Situation of people with disabilities during the Covid-19 pandemic

Desk Research –

The situation of people with disabilities during the Covid-19 pandemic

Please answer the following questions regarding your country. All in all it has not to be longer than 2 pages.

Country:

1. What is the general living situation of people with disabilities in your country (number of residents, living conditions, working conditions etc.)?
2. How were/are people with disabilities affected by the Covid-19 pandemic?
3. Which measures have been taken into account because of the Covid-19 pandemic and how did this affect people with disabilities?
4. How did their living/working situation change because of the Covid-19 pandemic?
5. How did people with disabilities react to the Covid-19 pandemic and related measures? (statements, critics, claims etc)?



Desk Research Results

EU/Internationally

Desk Research –

The situation of people with disabilities during the Covid-19 pandemic

Please answer the following questions regarding your country. All in all it has not to be longer than 2 pages.

EU/Internationally:

1. What is the general living situation of people with disabilities in your country (number of residents, living conditions, working conditions etc.)?

The following data is taken from the 4th European Human Rights Report (2020) on “Poverty and Social Exclusion of Persons with Disabilities”.

About 100 million persons with disabilities live in the EU. 99 million of them live in households and 30.5 class themselves having a severe disability. The more than 1 million persons with disabilities living in segregated residential institutions need to be added. Being a person with a disability in the EU significantly increases the risk of experiencing poverty and social exclusion. While 19.2% of people in the European Union (EU) are at risk, which is around 1 in 5 people 28.7% persons with disabilities currently live in poverty and experience social exclusion. They have a much higher risk of poverty and social exclusion than the general population, even more so if you are a woman (29.5% compared to 27.5% of men). The highest risk for poverty and social exclusion experience persons with disabilities in Bulgaria: half of persons with disabilities are at risk (49.4%). Also, in Estonia (41.7%), Latvia (43.6%), Lithuania (43%), Ireland (38.1%), Croatia (37.1%) and Romania (37.6%) the rate is over the average percentage in the EU. Regarding the employment situation of people with disabilities the situation is similar: 50.8% of persons with disabilities are in employment, compared to 74.8% for persons without disabilities (persons with disabilities living in institutions are not included in these statistics and so, in reality an even higher proportion is not in employment). Ireland shows the lowest rate in employment (32.3%) and the largest difference in percentage points between people



with and without disabilities (41.1%). Croatia (33.75%), Greece (37.2%) Malta (37.25%) and Bulgaria (39.5%) are below the average, too.

Despite the fact that the European Union undertakes some actions and has established the non-discrimination and equal participation of persons with disabilities within the UN-CRPD and the Charter of the Fundamental Rights of the European Union these statistics demonstrate that the situation of people with disabilities is still characterised by discrimination and social exclusion. That's why the EU wants to further improve and strengthen the equal and fully participation of people with disabilities in society with the Strategy for the Rights of Persons with Disabilities (2021-2030) following the Strategy on the Rights of Persons with Disabilities (2010 – 2020).

2. How were/are people with disabilities affected by the Covid-19 pandemic?

In general, persons with disabilities have more healthcare needs than others – both standard needs and needs linked to impairments – and are therefore more vulnerable to the impact of low quality or inaccessible healthcare services than others. In comparison to persons without disabilities, persons with disabilities are more likely to have poor health: among 43 countries, 42 per cent of persons with disabilities versus 6 per cent of persons without disabilities perceive their health as poor.

T. Shakespeare summarizes in his article “Triple jeopardy: disabled people and the COVID-19 pandemic” (2021) why people with disabilities are much more likely to be negatively affected by the COVID-19 pandemic. Three factors are identified: “increased risk of poor outcomes from the disease itself, reduced access to routine healthcare and rehabilitation and the adverse social impacts of the efforts to mitigate the pandemic”. Generally, people with disabilities are more likely to be older, poorer, experience comorbidities, and be female. Older age, deprivation, and comorbidities are also in connection with increased risk from severe outcomes from COVID-19.



Panel: Barriers to inclusion of people with disabilities in the COVID-19 response

- Failure to ensure safety of people with disabilities in congregate living or health facilities
- Failure to ensure access for people with disabilities to: food deliveries; internet; COVID-19 testing; and water, sanitation, and hygiene facilities
- Failure to give relevant people with disabilities or their families or support workers evidence-based priority for COVID-19 vaccination or COVID-19 treatment where required
- Lack of or inadequate support for people with disabilities living alone or where family members or support workers are self-isolating or affected by COVID-19
- Unclear public health messaging or lack of accessible messaging
- Postponement of required medical treatment, including rehabilitation
- Failure to collect data on disability to allow disaggregation

The COVID-19 Disability Rights Monitor (DRM), results from a rapid global survey which took place between April and August 2020, strongly points out the complete failure by states to adopt disability-inclusive responses to the global pandemic. Four major topics are highlighted: the enormous failure to protect the lives of people with disabilities in institutions, the widespread, rigid shutdown caused a dramatic breakdown in essential services in the community, serious and multiple human rights violations against underrepresented populations of persons with disabilities, and a concerning trend of denying basic and emergency healthcare, including discriminatory triage procedures.

3. Which measures have been taken into account because of the Covid-19 pandemic and how did this affect people with disabilities? How did their living/working situation change because of the Covid-19 pandemic?

Especially, the lockdown measures have affected people with disabilities worse and they have been more than before excluded from society. Instead of putting effective protection and hygiene concepts in place, institutions were shut down completely and persons with disabilities living in these were isolated at all. Moreover, as a result of the strict restrictions people with disabilities were not able to attend regular health care or rehabilitation services as well as assistant services. Due to the discontinuation of social care services, people with disabilities rely more than before on the care and support of their families. Therefore, they experience more dependency and less self-determination. Additionally, people with disabilities are in general additionally



vulnerable to physical and sexual violence for which the risk is increased because of isolation at home.

Furthermore, when people with disabilities do not meet the expectation of wearing a face mask or physically distance because of disability-related needs they may experience further stigmatisation.

In a crisis like the COVID-19 pandemic, information becomes more important than ever. Unfortunately, accessible, and understandable information for people with diverse disabilities have been not provided in an appropriate manner. But, isolation, uncertainty and fear about the pandemic increase the risk for mental health problems. People with disability are at risk of mental health conditions. To prevent these, information is needed as a support for processing this extraordinary situation.

At least, the increased digitalisation offers chances for the participation of people with disabilities. Physical and communication barriers can be equalised and many leisure as well as educational offers are shifted to online offerings or are designed in a hybrid way. Since people with disabilities rely on the care and support of individuals and the society, the recognized overall need for support and caring of each other during the pandemic has the potential to impact the situation of people with disabilities in a positive way.

4. How did people with disabilities react to the Covid-19 pandemic and related measures? (statements, critics, claims etc)?

International Disability Alliance Key Recommendations toward a Disability-Inclusive COVID-19 Response:

Persons with disabilities must receive information about infection mitigating tips, public restriction plans, and the services offered, in a diversity of accessible formats with use of accessible technologies

Additional protective measures must be taken for people with certain types of impairment



Rapid awareness raising and training of personnel involved in the response are essential

All preparedness and response plans must be inclusive of and accessible to women with disabilities

No disability-based institutionalization and abandonment is acceptable

During quarantine, support services, personal assistance, physical and communication accessibility must be ensured

Measures of public restrictions must consider persons with disabilities on an equal basis with others

Persons with disabilities in need of health services due to COVID-19 cannot be deprioritized on the ground of their disability

OPDs can and should play a key role in raising awareness of persons with disabilities and their families.

OPDs can and should play a key role in advocating for disability-inclusive response to the COVID-19 crisis.

Sources

[COVID 19 and the disability movement | International Disability Alliance](#)

[COVID-19 Disability Rights Monitor \(covid-drm.org\)](#)

[COVID-19 Outbreak and Persons with Disabilities | United Nations Enable](#)

[EDF Annual Report 2018 \(mcusercontent.com\)](#)

[Triple jeopardy: disabled people and the COVID-19 pandemic - The Lancet](#)



Hungary

Desk Research –

The situation of artists, arts and culture during the Covid-19 pandemic

Please answer the following questions regarding your country. Feel free to answer the ones you feel comfortable with, answering all of them is not necessary. All in all it has not to be longer than 3 pages.

Additionally if you have the time and resources please carry out a simple survey with local audiences via social media campaign asking them “How long it was before they first went to the theater once the pandemic started”

Country: HUNGARY

Thinking of art and culture:

1. SHIFTING PRIORITIES - How art and culture have become a non-essential need during pandemic. How the pandemic affected the cultural life of the communities vs how artists themselves were affected as professionals not being able to perform. How long did it take for you (individually) to think of consuming art in any form once the pandemic started? Did you miss art (if yes what did you do to satisfy that need)? 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. As we would have become accustomed to personal presence in the summer of 2021, the Covid 4 wave came again in late autumn
2. 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. In Hungary, a lot of applications and community cultural events were launched during Covid.

3. IS ONLINE THE NEW NORMAL? - Transitions towards online formats, how does that resonate with the audience and does it tackle cultural industries self-sustainability. Please share an example of a cultural event in your country that went digital for the first time during the pandemic? Yes, in many things, online has become normal. Most conferences and workshops became online. However, theatres and cultural performances do not, here people still like personal presence. However, this also has an advantage: many more things have become more accessible for people with disabilities due to online events!!
4. ART BY DEFINITION HAD TO CHANGE - What the social distancing and restrictions actually meant. Everything's changed. People are afraid of each other. At the same time they require personal events. Even if everything is restored after Covid, positive experiences must be incorporated into the future.

Thinking of art and cultural workers:

5. STATE VS INDEPENDENT ART SCENE - Fully dependent vs self-sustainability. Share a few diverse cases from partner countries of cultural workers stepping up in pandemic times.
6. ICE BREAKERS - What's the first cultural event you know of / went to / took place during pandemic. Was it a one-time or repetitive event? Did it serve good to the cultural sector, did others follow? Among the Covid waves (after the second) there was again a cultural life in Hungary. People were starving at them, going to music, cultural and theatre festivals en masse. Good practise: Barrier-free Tourism Day inclusive festival in Orfű (near Pécs) for diasabled and able-bodied persons September 2021.
7. WHO PAYS ARTIST'S RENT - How different countries enabled normal functioning for artists in terms of financial aid and restrictions. State cultural organizations and theaters have received support for survival. Smaller private organizations don't.



8. ARTISTS AS ESSENTIAL WORKERS - Vaccination and Covid19 prevention measures. Were artists among the first or the last ones to receive the Covid19 vaccine? There was no priority group. They received the first vaccination by age, like others.
9. CULTURAL WORKERS WITH DISABILITIES - Overall situation, comparison between before and during pandemic, possible support scenarios. The situation before and during the epidemic is not significantly different. The greatest need is to implement and support inclusive artistic projects. This requires information for disabled people and accessibility in Hungary.
10. BEST PRACTICE - Please share a local example of an independent / semi-independent cultural worker or artist/group of artists who have been creative in dealing with pandemic regulations and lack of audience.
11. (UN)EMPLOYMENT AMONG ARTISTS - What is the general employment situation among artists in your country? Where does institutional art vs independent art stand? (state vs private cultural organizations, employed artists, amount of performances or events etc.)



Desk Research –

The situation of people with disabilities during the Covid-19 pandemic

Please answer the following questions regarding your country. All in all it has not to be longer than 2 pages.

Country: HUNGARY

1. What is the general living situation of people with disabilities in your country (number of residents, living conditions, working conditions etc.)?

There is a census every 10 years in Hungary. The last one was in 2011. Among the censuses the Central Statistical Office (KSH) conducts micro-censorship studies. Accurate data on disabled people in 2016:

Number of persons with disabilities is 408.000, which is 4.3% of the population.

“Restricted” is 1.489.000. KSH means under “restricted population” they feel it because of their health status, i.e. it is a broader interpretation than disability. 95.5% of the “restricted” population live in private housing (1.423.000 people), 4.5% live in an institutional household.

The system of health social care has changed significantly in Hungary during the period 2011-2016: the disability pension has been abolished, many disabled people have been put back into the labour market, replaced previous annuities with old-age pensions for older disabled people, and the eligibility criterias have been changed. Thus, according to statistics, the number of people with disabilities has decreased.

Physically disabled people make up the largest proportion, almost half of the disabled population.

Almost half of the disabled or restricted people receive a pension or an annuity. Most of them feel disadvantaged in terms of work, learning, transport and health services. More than two-thirds feel hampered in an area of social participation.

(source: https://www.ksh.hu/apps/shop.kiadvany?p_kiadvany_id=1037175)



2. How were/are people with disabilities affected by the Covid-19 pandemic?

Disabled people have certainly been severely affected by social isolation. This applies to people living in families and those living in institutions. Reasons for isolation: fear of Covid-illness, overprotection of the family, unregulated and therefore unreasonable measures of the institutions. Many people - especially those living in institutions - have lived in complete isolation for up to 8 months. This has caused serious mental and psychological damage. Only a very few were able to use this period to build themselves, most of them have prolonged, deep depressive symptoms.

3. Which measures have been taken into account because of the Covid-19 pandemic and how did this affect people with disabilities?

Serious and efficient measures were brought in in the first Covid-wave in Hungary. In the following waves the meaning of the measures was often not followable. People with disabilities were not specifically addressed. The essence of the measures related to them was the closure of the institutions. Disabled people were not considered to be a separate vulnerable group and were not subject to any special regulations. This group was also not highlighted in the vaccination plan. As a result national organisations have succeeded in not wearing a mouth mask for a certain group of people with intellectual disabilities.

4. How did their living/working situation change because of the Covid-19 pandemic?

Those who were living and working outside the institutions could live and work in the same way as others. They typically worked in the home office and attended little or no community.

The people in the institutions were in no way able to continue their previous lives. This was in the least fair procedure, while the rest of society was allowed to move relatively



freely during all waves of Covid. This was also the subject of an ombudsman's inquiry at the initiative of our association.

5. How did people with disabilities react to the Covid-19 pandemic and related measures? (statements, critics, claims etc)?

Some of them protested against the closure of the institutions, but only quietly, real self-defense was unfortunately not experienced. They didn't even achieve any results for the heads of institutions. This was also due to the fact that the heads of institutions did not understand their function and rules either. The People First Association submitted a petition to the Ombudsman requesting an inquiry into institutional closures. We are not aware of similar institutional protests in Hungary. The Ombudsman did investigate the situation indeed but gave not really good suggestions.

Our association has protested in several newspaper articles and has launched many campaigns on Facebook. We have provided information to society about what is going on in the institutions, while they are fairly free. We had a lot of followers and sympathizers, and we also got legal help from the TASZ (Hungarian Civil Liberties, human rights organisation). This will help us better respond to similar crises. Most importantly however, strengthening self-assessment and self-protection among the disabled. At the same time, the fear of retortion among those living in institutions is understandable.

We have launched campaigns to help people living in institutions, we tried to keep them busy and involve online activities. As a result, some came out positively. Art could help a lot, they were able to write out more of their problems. One of our members also won a special prize in a literary scholarship competition.



Netherlands

Desk Research –

The situation of artists, arts and culture during the Covid-19 pandemic

Please answer the following questions regarding your country. Feel free to answer the ones you feel comfortable with, answering all of them is not necessary. All in all it has not to be longer than 3 pages.

Additionally if you have the time and resources please carry out a simple survey with local audiences via social media campaign asking them “How long it was before they first went to the theater once the pandemic started”

Country: Netherlands

Thinking of art and culture:

SHIFTING PRIORITIES - How art and culture have become a non-essential need during pandemic. How the pandemic affected the cultural life of the community's vs how artists themselves were affected as professionals not being able to perform. How long did it take for you (individually) to think of consuming art in any form once the pandemic started? Did you miss art (if yes what did you do to satisfy that need)?

At the first lockdown all lectures and rehearsals in the theatre, dance studios, schools, and had to stop and all the theatres were shut down. It was around one year before the people could go in the theatre with limited ticket sales. There were fewer visitors in the traditional theater than before the epidemic.

The online rehearsals, productions, classes were popular, and now are also popular. Where traditional ideas have been limited, many new possibilities have emerged. 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.



Although there are artists who are still very concerned about the future of theatre, because their options are quite limited in their opinion. They are hoping to get back to some kind of normality/personal meeting. There has been a constant struggle for the past two and a half years to produce live performances, and there seems to be no end in sight at this point. So there isn't really the opportunity to start planning new projects, which is solely destroying and also, putting their livelihood in jeopardy. It is truly a daily fear that their career may come to a short end.

FEAR AT ITS FINEST - How is society capable of consuming art when there is chaos and uncertainty all around the world?

IS ONLINE THE NEW NORMAL? - Transitions towards online formats, how does that resonate with the audience and does it tackle cultural industries self-sustainability. Please share an example of a cultural event in your country that went digital for the first time during the pandemic.

A lot of people are happy that many performances, workshops, and conferences are available online. More people with disabilities can visit these events. Many people are waiting for the possibility of personal presence. But there are a lot of online best practices during this Covid19 situation.

ART BY DEFINITION HAD TO CHANGE - What the social distancing and restrictions actually meant

Thinking of art and cultural workers:

STATE VS INDEPENDENT ART SCENE - Fully dependent vs self-sustainability. Share a few diverse cases from partner countries of cultural workers stepping up in pandemic times

The industries, creators try to keep live stage performances, but the constant uncertainty is affecting all aspects of the industry. There are artists who worry about the sustainability of future production and theatre in general. During the pandemic artists had to take the time to reflect on what they wanted to create or teach and how to continue to create stage performances and help their students to improve.



It is great that more YouTube videos (dance tutorials, online class) are still made online, theater festivals, talk shows and workshops are available virtually.

ICE BREAKERS - What's the first cultural event you know of / went to / took place during pandemic. Was it a one-time or repetitive event? Did it serve good to the cultural sector, did others follow?

The production of West Side Story with the Young Theatre Group in Hoofddorp was lucky. They put on the production just before the second lockdown. Because of the pandemic circumstance they could spend 18 months working with a production that would usually take 6 - 9 months to put on. They did extra shows, so two shows a day for 4 days because of the limited number of tickets they could sell. All of their other productions were, but on the back burner until after the second lockdown. There has been a constant struggle for the past two and a half years to produce live performances, and there seems to be no end in sight at this point.

Sencity festival (which took place 2 weeks after the start of the first lockdown) was a really successful event. It was a live quarantine talk show on Facebook and YouTube, with interviews, music, sign dancers, live chat and much more.

Gebarencafé voor iedereen (Sign Café for Everyone) is an online event. Deaf people meet each other and with hearing people, get experience on how they can speak with gestures. There are also free gesture workshops on Zoom for everyone or can be followed by an interesting theme for and about the deaf.

Oreo festival is held every June, the island of Terschelling in the Wadden Sea is transformed for ten days into a unique natural stage for theatre, dance, art installations and music. More recent projects display a combination of arts, science and nature. These projects are becoming more and more important, shaping new aspirations of the festival. With a huge audience participating as fieldworkers in laboratory projects the festival becomes a fun but serious living lab. At Oerol 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. 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 Covid19 it was organized online. There were live performances, but also program parts that visitors could see or heard 'anytime'. They had interactive projects, Podcasts and Zoom Meetings.

The Oerol program is accessible to everyone, but culture is not free, donations can be given.

WHO PAYS ARTIST'S RENT - How different countries enabled normal functioning for artists in terms of financial aid and restrictions?

State cultural organizations and theaters have received financial support. The independent self-employed also have financial support, but with really strict rules.

ARTISTS AS ESSENTIAL WORKERS - Vaccination and Covid19 prevention measures. Were artists among the first or the last ones to receive the Covid19 vaccine?

In the NL the people get vaccines by age group (except the workers of medical groups, they have priority).

CULTURAL WORKERS WITH DISABILITIES - Overall situation, comparison between before and during pandemic, possible support scenarios.

BEST PRACTICE - Please share a local example of an independent / semi-independent cultural worker or artist/group of artists who have been creative in dealing with pandemic regulations and lack of audience.

Club Guy and Roni with their online clubhouse supports the cultural sector.

Balcony Scenes of the performing arts fund have supported many groups.

The Performing Arts Fund has awarded grants to 100 projects within the Balcony Scenes scheme. 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 makes the future accessible by helping your company or organization make online videos accessible to the blind, visually impaired, deaf and hard of hearing. Ferry Molenaar is a blind 'Beeldspieker', a podcast maker and voice-over. He takes the visitor to a new exhibition or exposition in the country every week. There he asks the curator of the exhibition to tell him about two highlights of the exhibition. Why are they important? Who was the maker? And what do these objects look like? They provide a transcript with every podcast, so it is also readable, it is available in sign language.

(UN)EMPLOYMENT AMONG ARTISTS - What is the general employment situation among artists in your country? Where does institutional art vs independent art stand? (state vs private cultural organizations, employed artists, amount of performances or events etc.)

In the NL has a lot of independent artists.

Desk Research –

The situation of people with disabilities during the Covid-19 pandemic

Please answer the following questions regarding your country. All in all it has not to be longer than 2 pages.

Country: Netherlands

What is the general living situation of people with disabilities in your country (number of residents, living conditions, working conditions etc.)?

The UN Disability Convention was introduced in the Netherlands on July 14, 2016. The responsibility for the implementation of the treaty is in the hands of the Ministry of Health, Welfare and Sport (VWS) and the Netherlands Institute for Human Rights supervises it. The Institute inspects human rights violations, the level of protection of these rights and it deals with issues that concern people with disabilities like education, insurances, leisure time, discrimination in the labour market, etc. They reach more than 2 million people with disabilities which is the estimated number of people with physical and mental disabilities currently living in the Netherlands (Nwanazia, 2020).

From January 1, 2017 the law of Equal Treatment (Disability and Chronic Illness) Act (WGBH/CZ) can be invoked by people with disabilities if they experience discrimination when visiting a cultural institution. There are various initiatives to improve the standard for accessibility in the cultural and creative sector, such as the Diversity and Inclusion Code, which brings 'accessibility' and 'cultural institutions' together (Jongerius et al., 2020). The Dutch Participation Act guarantees everyone the right to work and that work-disabled people also can find and keep a job. According to the jobs agreement, there should be 100,000 jobs for people with disabilities by 2026. Currently people with disabilities are often unemployed or they experience disadvantages and discrimination in the workplace that has an impact on their self-esteem, social life and financial situation (Disability Studies, 2017). At handicap.nl people with disabilities answer questions and provide tips to make social interaction easier and to avoid uncomfortable situations and exclusion. The reports show that the dutch authorities and the society work on building better opportunities for people with



disabilities and promote an inclusive society. Therefore a guideline has been developed to make political parties aware of the importance of the UN Convention.

However there are still problems with inaccessibility of buildings, public spaces and cultural venues, furthermore most people with disabilities find it difficult to move around their own houses (Schoonheim & Smits, 2019). There is currently an ongoing movement in the Netherlands for there to be more people with disabilities in political and administrative functions and in the future the municipalities will take more care over these elements (Nwanazia, 2020).

How were/are people with disabilities affected by the Covid-19 pandemic?

The crisis has made it clear for which complex underlying social problems - inequality of opportunity in education, uncertainties on the labour market, etc. - a solution and recovery plan is required. Inequality has also increased between groups with different SES which also affects people with disabilities. In the near future the goal of the country is to redesign the social systems and to focus more on human values (de Klerk et al., 2021).

Which measures have been taken into account because of the Covid-19 pandemic and how did this affect people with disabilities?

On March 15, 2020 the cabinet temporarily closed daytime activity locations for the disabled. A letter was sent to the House of Representatives of the Netherlands and to the cabinet asking for a crisis plan. Figures from the CIZ (Center Indication Care) showed that 72% of people with disabilities who live in an institution have no higher risk of physical frailty than people without a disability, but institutions for the disabled persons were almost completely closed for visitors. In this period many daytime activities have been developed and offered both at the institutions and at home, like online meetings, digital daytime activities, creative packages for home, etc. Nevertheless, there were also clients who have not received daytime activities during this difficult period (“Voorlopige handreiking Dagbesteding in de Gehandicaptenzorg”, 2020). Like in other countries, the lockdown included measures that affected cultural life. These made organizing performances difficult or even impossible. During this time



there were many digital challenges and many useful projects were born but also stopped. People need a vaccination and/or test certificate, but these are not available for everyone. The CoronaCheck app does not meet the criteria of digital accessibility and user-friendliness and the website 'Testing for Entry' is not digitally accessible either. For people who are not digitally skilled there is no possibility to make a test appointment via telephone for participation in events.

How did their living/working situation change because of the Covid-19 pandemic?

According to Chang (2021) "the international activities of Dutch artists and cultural organizations dropped by 72% due to the corona pandemic". Nevertheless they could reach a large audience through online alternatives. On the other hand, despite the various support measures, it is still a question how entrepreneurship is shaped in the cultural sector. Furthermore, the closures and the cancellation of events also reduced the opportunity to volunteer (de Klerk et al., 2020) and there were certain professions without support or with limited loan options (Brom & Schrijen, 2020). People with disabilities reported that their life has changed because they were housebound. Due to the measures they couldn't go to their work, and they missed activities with family and friends (Embregt et al., 2020). All in all the pandemic has brought new opportunities for people with disabilities, especially online accessibility with which experience has been gained - for example virtual exhibitions, online meetings, events (with sign language interpreter and live subtitles), etc. However it is hard to ensure that online activities are available, there are problems with the quality of cultural organizations websites and the ability to record quality audio and video has higher costs. Moreover many cultural institutions have postponed working with the code for Diversity and Inclusion due to the crisis and costs.

How did people with disabilities react to the Covid-19 pandemic and related measures? (statements, critics, claims etc)?

RTL Nieuws reported about a survey which shows that 60 percent of people with disabilities indicate that the care they need has been stopped or diminished because of the pandemic. Another study shows that due to being housebound there was a loss of daily routine and many disabled reported that they found it difficult to understand



and apply the new rules. About the consequences of the pandemic however no specific research has been done yet (Embregt et al., 2020). Hopefully the already existing good examples of accessibility can work further (films with subtitles, useful apps like Earcatch etc.) Furthermore, many organisations try to put human values more central again and search for social issue solutions. The cultural field is too fragmented, but the reacties can be favorable.

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North-Macedonia

Desk Research –

The situation of people with disabilities during the Covid-19 pandemic

Please answer the following questions regarding your country. All in all it has not to be longer than 2 pages.

Country: North Macedonia

1. What is the general living situation of people with disabilities in your country (number of residents, living conditions, working conditions etc.)?

There is an estimate that 10% of the population in North Macedonia are people with disabilities. As the country has not had an official census for over 2 decades, the total population is roughly 2,000,000 which equals 200,000 people with disabilities.

Out of 39,048 children in state kindergartens and centers for early childhood in 2019, only 0.6% are children with disabilities (0.3% are girls and 0.9% are boys) which clearly states that Macedonia needs to improve when it comes to early diagnosing of disabilities among children.

Macedonian is witnessing a lack of trust in state institutions, and an extremely high level of corruption (Transparency International” rated Macedonia 111th out of 180 countries at the index of perception of corruption in 2020, while 82% of the public thinks the Court is corrupted, according to a different research), which results in a very dysfunctional society and twisted values.

The State Employment Service Agency assigns a Special Fund for employment of people with disabilities, that equals 10% of the total funds they have at disposal for the month. For the purpose of consuming the funds special tarde companies for employment of disabled people are being formed, them being the legal entities representing disbaled people on the workforce market.

“A protection company is a company that has employed disabled persons, at least ten persons for an indefinite period of time, of which at least 40% are disabled persons



out of the total number of employees, and half of whom are persons with established disabilities.

The protection companies are exempt from paying profit tax and all profit taxes.

Employees of the protection company who are not disabled and disabled at work are exempt from paying personal income tax and are provided with funds for contributions to pension and disability insurance from the state budget.”

These funds are mainly used for capacity development and equipment, which contribute towards better work conditions for the disabled people. However they do not create new jobs, at least not directly. In 2019 there were 2166 disabled persons employed, receiving regular social and medical care, where only 36% of them were women. (Source: Social Welfare Statistics) (Note that Macedonia is still somewhat conservative when it comes to gender statistics, so all numbers include only male and female representatives)

Disabled people can also become regular employees at any other entity, where the state supports this through awarding Non-refundable funds used for:

1. Employment of a disabled person for an indefinite period of time in the amount of 20 average salaries paid in Macedonia for the previous year, ie 40 average salaries for employment of a blind person with visual impairment of 90% up to 100% and a physically disabled person who needs a wheelchair for movement;
2. Adaptation to a job in the amount of up to 100,000 denars and they can be reused if required by the changes in the technical-technological process or the type and degree of disability of the disabled person.
3. Procurement of equipment in the amount of up to 200 average salaries, where the applicant should participate in the estimated value of the program with his own participation of 20%.

2. How were/are people with disabilities affected by the Covid-19 pandemic?



3. Which measures have been taken into account because of the Covid-19 pandemic and how did this affect people with disabilities?

The state allowed issuance of a special permit for going outside during lockdown (go to the pharmacy, food delivery, or simply take a walk) which indirectly included disabled people. The most turbulent period was when vaccination had started, since there were not enough doses ordered, and disabled people were not taken into consideration at all! Note that the country initiated the vaccination last, February 17, 2021 (for government officials, medical personnel and essential workers) compared to partner countries. This whole process was poorly facilitated until in April 2021 was initiated the massive vaccination to the wide public (walk-in vaccination was initiated in late June), however disabled people never made it to the priority list!

North Macedonia never made it out of the pandemic, stepping in from one wave into another, and fighting with citizen's "disobedience" and very low vaccination rate of only 32%, being the 8th lowest vaccinated country in Europe (as of August 23, 2021). Currently there are limitations for unvaccinated people with no exception (not being allowed to walk into the mall or sit in a restaurant) which to some extent shortens the freedom of choice when and if disabled people get vaccinated, considering the fact that their current health situation may not be welcoming for the vaccine. The state services for disabled people run with huge delay, the program for Personal Care where funds have not been transferred to the citizens for over a year and no new applications have been accepted, due to an alleged issue with the State Health Commission limited working hours.

4. How did their living/working situation change because of the Covid-19 pandemic?

Social isolation

One of the greatest challenges for disabled people living in North Macedonia during the pandemic is the unstable state health system. Majority of clinics and medical capacities were (and still are depending the numbers of new cases) converted into covid centers, leaving the general public without access to basic examinations and



tests, surgeries were being postponed for months, forcing many to go to private clinics (which is an option majority of the population can not afford, even the ones who can still face waiting lists for surgeries, since we have very developed medical tourism for people from Kosovo, Albania, Bulgaria, Greece...) Disabled people are very concerned by this since change of routines means much more effort and finance.

There is no official statistics to confirm the number of people who were let go due to the pandemic. If disabled people have been employed through the state measures, they are protected for a certain period of time, but again this affects the general access to labor market opportunities, which put the whole nation in one basket. Some disabled individuals were motivated and brave enough to dive into entrepreneurship or try something new. We saw books coming out, podcasts, crafts bazaars etc. On the other hand, due to the never-ending European integration, there has been a drainage of foreign international organizations investment funds so the civic sector had to work much harder to reach funding. One of the very few systematic steps carried out by the state, was the Ministry of Culture's yearly call for projects where they appointed extra scores for projects that include and/or target disabled people.

5. How did people with disabilities react to the Covid-19 pandemic and related measures? (statements, critics, claims etc)?

The first and the loudest reactions came from several parents of disabled children.

Zoran Cardula and Bojan Shashevski being among them, both of them parents to children with autism, stepping up for their children's specific needs which should not be expected to and can not be framed within a lockdown for 3 straight days.

Zoran Cardula is a world acclaimed graphic designer and illustrator, (Swarovski jewellery and Swatch are among his clients) and a disabled people's rights activist. His daughter Erato, a 14 year old girl with autism is one of the first users of the program for special assistants attending school with her.

Zoran's reputation was not on the thread when he spoke up about the discriminative measures, in terms of social distancing, lockdowns, facilities work hours etc.



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Bojan Shashevski Shashe is Editor in Chief at Radio MOF, one of the rare youth-oriented media (radio, web portal, blog, social media) in the country, a passionate activist for proactive culture and equality activist. His 8 years-old daughter with atypical development also had a hard time with the measures, so Bojan took it to the next level and spoke up publicly through Radio MOF, sparking a series of discussions among the public.

More reactions followed that wave, coming from organisations representing disabled people as well as individuals. Most of them were again commenting on the social distancing and lockdowns.



Germany

Desk Research –

The situation of artists, arts and culture during the Covid-19 pandemic

Please answer the following questions regarding your country. Feel free to answer the ones you feel comfortable with, answering all of them is not necessary. All in all it has not to be longer than 3 pages.

Additionally if you have the time and resources please carry out a simple survey with local audiences via social media campaign asking them “How long it was before they first went to the theater once the pandemic started”

Country: Germany

Thinking of art and culture:

1. SHIFTING PRIORITIES - How art and culture have become a non-essential need during pandemic. How the pandemic affected the cultural life of the communities vs how artists themselves were affected as professionals not being able to perform. How long did it take for you (individually) to think of consuming art in any form once the pandemic started? Did you miss art (if yes what did you do to satisfy that need)?

The emergency situation during the COVID pandemic meant drastic changes for a lot of fields. One of them was indeed the cultural scene. Restrictions made it impossible to consume culture in the traditional way and people were more distant and afraid to attend performances etc. On the other hand, there was a disagreement in society between those who wanted to consume culture knowing the risks and those who opposed, stating that these gatherings can spread the virus exponentially. The life of an artist usually is not one of luxury and wealth. The pandemic worsened the situation significantly. Even though there was support by the German government it was usually not enough to help artist sustain themselves and their families. Some found ways to rearrange their work to an online platform but this was rarely the case.



2. FEAR AT ITS FINEST - How is society capable of consuming art when there is chaos and uncertainty all around the world?

As mentioned before, there is a great struggle between people if going to cultural events during the pandemic is appropriate or not. There is evidence showing that certain big and crowded events can become “superspreader” events but the question remains if this can be said for every cultural event. Smaller events or events carefully planning the safety around the infection risk are still frowned upon by some. The general chaos and uncertainty is a burden on society and strains the political and societal landscape.

3. IS ONLINE THE NEW NORMAL? - Transitions towards online formats, how does that resonate with the audience and does it tackle cultural industries self-sustainability. Please share an example of a cultural event in your country that went digital for the first time during the pandemic?

Since “culture” itself is a very broad term one can make the case for a possible transition or for disaster. Can a screen ever replace the atmosphere of a theatre place/concert hall? Some cultural work is able to present and consume online and/or on screens. Others do not have this possibility and this distinction is vital. Even TV and Films had to come to a hold since the production could not go on due to the restrictions.

4. ART BY DEFINITION HAD TO CHANGE - What the social distancing and restrictions actually meant

Besides the health reasons for the social distancing other effects were a kind of coldness. Some people feel awkward hugging a family member or friend. Loneliness is a huge issue since humans are social creatures.

Thinking of art and cultural workers:

5. STATE VS INDEPENDENT ART SCENE - Fully dependent vs self-sustainability. Share a few diverse cases from partner countries of cultural workers stepping up in pandemic times.



6. ICE BREAKERS - What's the first cultural event you know of / went to / took place during pandemic. Was it a one-time or repetitive event? Did it serve good to the cultural sector, did others follow?

There are events called "blanket cinema". Social distancing is guaranteed because only people from the same household were allowed on one blanket. You could buy food or bring your own and enjoy a movie. From this concept there were also "blanket concerts", "blanket poetry slams" etc.

7. WHO PAYS ARTIST'S RENT - How different countries enabled normal functioning for artists in terms of financial aid and restrictions.

Germany provided financial aid to a degree. The process of applying is challenging and there was the chance that one has to pay a certain amount of the money back. Restrictions are different for every state and even county. But there are certain parameters no county can change. Those are fairly strict and in applying for aid/the allowing of a performance, the artists and cultural workers have to go into heavy negotiations with the municipal offices.

8. ARTISTS AS ESSENTIAL WORKERS - Vaccination and Covid19 prevention measures. Were artists among the first or the last ones to receive the Covid19 vaccine?

No special treatment for artists. The first ones to receive the vaccination were people with health risks and health workers.

9. CULTURAL WORKERS WITH DISABILITIES - Overall situation, comparison between before and during pandemic, possible support scenarios.

Cultural workers with disabilities were hit twice as hard. In a lot of cases people with disabilities lost their right to choose how they want to adjust to the pandemic. If they are living in a care home, they are locked out from the outside world. Even if they wanted to, they would not be able to attend certain events because of barriers or because they were not allowed outside. This grim situation is very harmful.

10. BEST PRACTICE - Please share a local example of an independent / semi-independent cultural worker or artist/group of artists who have been creative in dealing with pandemic regulations and lack of audience.



Klanggerüst e.V. is a non-profit cultural organisation. To keep “the ship running” and the members involved, they switched their weekly sessions to an online format to have everyone involved. They applied for funding to get a better ventilation system in their rooms so that they can have guests again at some point. Till then they promote artists through streams of interviews, performances and music.

- 11.(UN)EMPLOYMENT AMONG ARTISTS - What is the general employment situation among artists in your country? Where does institutional art vs independent art stand? (state vs private cultural organizations, employed artists, amount of performances or events etc.)

Data shows a drastic decline in self-employed artists from 2019-2021. For numbers of events we asked local event places and cultural workers. During the hardest COVIDS years events went down to zero or at least an 85% decrease. One can only imagine the financial impact of these facts.

Sources:

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(n.d.). <https://www.bundesregierung.de/breg-de/themen/coronavirus/unterstuetzung-fuer-kuenstler-und-kreative-1732438>



Desk Research –

The situation of people with disabilities during the Covid-19 pandemic

Please answer the following questions regarding your country. All in all it has not to be longer than 2 pages.

Country: Germany

1. What is the general living situation of people with disabilities in your country (number of residents, living conditions, working conditions etc.)?

In 2020, 7.9 million people with a recognised severe disability, about 9.5% of the population, lived in Germany. About one third of this group was older than 75 years. 44 % were in the age group between 55 and 74 years. Only 2 % were children and youth under 18. (Statisa 2020)

The following data are taken from the “Third Participation Report on the Living Conditions of People with Impairments” (2021) from the German Government.

Most of the people with disabilities live in their own households, a lower proportion in institutions. But people with cognitive disabilities live more often in institutions than other people with disabilities. This demonstrates that the shift to more independent ways of living is for people with cognitive disabilities not as strong as for other people with disabilities.

In comparison to people without disabilities (81%) only 53% of people with disabilities are working or searching for a job. The unemployment quote of people with disabilities (11,2%) is much higher than among people without disabilities (6,5%).

The self-determined shaping of the social life of people with disabilities is limited in comparison to people without disabilities. 33% of people with disabilities live alone and often feel lonely, only 18% among people without disabilities live alone and 16% often feel lonely. Moreover, 25% of people with disabilities claim that they experience only few social support (17% of people without disabilities).



The self-assessment of the health condition of people with disabilities is much more negative than of people without disabilities. Only 13% estimate their health condition as very good or good compared to 60% of people without disabilities. In addition, the access to health care services is strongly restricted because of a great lack of accessibility in this area.

2. How were/are people with disabilities affected by the Covid-19 pandemic?

Because of a higher health risk people with disabilities had to isolate themselves at their homes very often. They even didn't go shopping and only met relatives and friends online. People with disabilities living and working in segregated institutions only for people with disabilities weren't allowed to go to work and welcome guests in their homes. Therefore, their self-determination and full and unrestricted participation at the society was restricted stronger than for people without disabilities. Their social segregation was even stronger than before. Society has experienced a backlash concerning the inclusion of people with disabilities.

In Thuringia, 68% of the people with disabilities felt more affected by the Covid-19 restrictions and they felt less informed.

3. Which measures have been taken into account because of the Covid-19 pandemic and how did this affect people with disabilities?

To deal with the Covid-19 pandemic especially contact restrictions were undertaken to avoid too many contacts between different person and thus to avoid spreading the virus. As pointed out above people with disabilities were even more segregated from society. Particularly, people with disabilities living in institutions were socially isolated because they weren't allowed to have any contact with people not working or living in their institution. Furthermore, in Germany the "Triage" was discussed a lot. Through the Triage patients are classified according to the severity of their injuries. By this people with disabilities are structurally disadvantaged because they are automatically classified as a person with a bad health condition and consequently less likely to heal from a severe Covid-19 infection. The person with a disability is not seen as an individual person with an individual health condition. In case of a triage, people with



disabilities feared, if they would need medical treatment in a hospital, not to receive the necessary machine ventilation and as a consequence to die. Another critic was about the vaccination program: At first, only people with a disability living in an institution were in the first priority group for vaccination. Many people living on their own had to make an extra application proofing their individual health risk.

4. How did their living/working situation change because of the Covid-19 pandemic?

Especially, the working situation of people with disabilities was affected by the Covid-19 pandemic. At the beginning, the special working institutions were closed. So, they could not work at all and had to stay isolated at home. Many people who were working in the primary labour market on external workplaces had to return to the workshop. Also, there were less possibilities for internships. In November 2020, 171.800 people with disabilities were unemployed, 13% more than in November 2019. For people with disabilities it is much more difficult to return to work after once they lost their job. They are less likely to get a new job after unemployment. Furthermore, inclusion companies (30% of their workers are people with disabilities) were strongly affected by the Covid-19 restrictions because they are often gastronomy and hotel businesses, which were totally closed during the lockdowns. Nevertheless, the digitalisation of the working environment could be a chance for people with disabilities: digital accessibility and services as well as more flexibility about the working place offer advantages especially for people with physical disabilities. In contrast, for people with psychic and cognitive disabilities the more flexibility and complexity of working processes could be a risk since it could be an overload and daily structures would be missing. In general, only working from the home office contains the risk of exclusion.

5. How did people with disabilities react to the Covid-19 pandemic and related measures? (statements, critics, claims etc)?

Many people with disabilities felt that they were systematically forgotten and claimed that they were more affected by the Covid-19 restrictions.



Raul Krauthausen, a well know inclusion activist, started the #Risikogruppe (risk group) to draw attention to the fact that not only elderly people belong to the risk group for a severe Covid-19 infection.

Also, the LIGA self-advocay Thuringia (self-advocay group of people with disabilities in Thuringia) produced a video in which people with disabilities talk about their situation during the pandemic.

Raul Krauthausen: „It's not about starting a debate about envy. But it cannot be that certain groups of the population are systematically forgotten.“; „Yes, I am not only in favor of a sequel, but a tightening of the lockdown in order to bring the infection process down so far that you can control it again. “

Sources

[Behinderte Menschen - Statistisches Bundesamt \(destatis.de\)](https://www.destatis.de/DE/Home/home_node.html)

[Dritter Teilhabebericht der Bundesregierung über die Lebenslagen von Menschen mit Beeinträchtigungen \(bmas.de\)](https://www.bmas.de/DE/Service/Service_node.html)

[Ergebnisbericht des Inklusions-Monitors 2020 \(tlmb-thueringen.de\)](https://www.tlmb-thueringen.de/)

[inklusionsbarometer-2020-pdf-100.pdf](#)

[LIGA Selbstvertretung Thüringen e.V. ohne DGS from KOPF, HAND + FUSS on Vimeo](#)

[Raul Krauthausen: Ich bin für eine Verschärfung des Lockdowns | ze.tt \(zeit.de\)](https://www.zeit.de/2020/04/lockdown-verschaeerung)



Best Practices

Template

Best practice collection for ARTcoWORKers

Please give examples of organisations and practices that can demonstrate the features of ARTcoWORKers project concerning Peer-Counseling as well as Cooperation and Training of Arts and Culture topics, in the way that they work, the organisational structures they use and if and how people with disabilities are involved itself in organisation, marketing or running the counselling or trainings.

Best Practises Categories:

1. Peer-Counseling
2. Arts and Culture training with people with disabilities
3. Arts and Culture cooperation with people with disabilities
4. Inclusive E-Learning tools
5. Diverse

Country/Locality	
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	
Best practise category (number)	
Main activity and purpose	
Who are the target groups?	
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	



Relevance (what is the training and learning challenge being solved?)	
Feasibility (how this model solves the challenge - does it work?)	
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	
What can we learn from this practice for ARTcoWORKers?	



Results

Hungary

Country/Locality	Hungary, Pécs and Orfű
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	<p>Barrier-free Tourism Day</p> <p>Web: https://akadalymentesnap.hu/?lang=en</p> <p>Email: akadalymentes.turizmus.nap@gmail.com</p> <p>Facebook: https://www.facebook.com/turizmus.akadalymentes/?ref=pages_you_manage</p> <p>Short video: https://www.youtube.com/watch?v=fMdZqGFru2I</p>
Best practise category (number)	3, 5
Main activity and purpose	<p>Nationally unique, very popular event. In addition to organizing an all-day cheerful festival, our main goal is to provide experiences to disabled people who otherwise cannot or only with difficulties can experience them.</p> <p>This event contributes to let everyone have fun the same as a disabled or an able-bodied person, as a child or an adult, while exploring that disabled people are the same people as us and we are able to help each other, and helping others is wonderful.</p> <p>This has been achieved with many cultural and sporting programmes for the 5th year.</p>
Who are the target groups?	Disabled and able-bodied people from all over the country, artists, performers, athletes, programme providers.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	The goal is primarily social sensitization. Freely, not in the form of education, therefore very effectively. We want it to be natural that people with disabilities live with us, participate with us in all possible programmes, i.e., full-rights members of society.
Relevance (what is the training and learning challenge being solved?)	We held the first Barrier-Free Tourism Day in 2017 in Orfű. This place is one of the most popular tourist destinations with amazing location, four lakes and numerous beach, sports and leisure activities. The fact that our guests came from all over the country, and on every previous occasion we had 700 participants in Orfű shows our events' success. In 2019 our



	<p>event became international which brought new guidelines, new programmes and even a new place.</p> <p>The Barrier-free Tourism Day usually has accompanying programs like professional day, conference or barrier-free trip.</p> <p>Culture is an important part, a highlight of the festival, and since 2020 an inclusive play has been performing. It is written by a wheelchair user woman and performed by disabled and able-bodied amateur actors.</p>
Feasibility (how this model solves the challenge - does it work?)	<p>The festival is extremely popular. Every year there are more and more participants, and more and more program offers. The programs are provided free of charge. Its results cannot be measured by numbers, but the topics of press releases, the large number of volunteers and the number of followers and their comments clearly demonstrate that the objective has been achieved.</p>
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	<p>Every year since 2017 we can organize the festival on the first weekend of September at a fixed time. So far, we have financed it from tenders, which we intend to continue to do in the future. However, finding a permanent sponsor by larger companies is an important task.</p>
What can we learn from this practice for ARTcoWORKers?	<p>The great attractive power and extraordinary popularity of free festivals.</p> <p>In addition, <i>inclusive thinking</i>: events should be organised together for the disabled and able-bodied people.</p> <p>It's worth to link cultural programs to other events.</p>

Country/Locality	Hungary, Pécs
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	<p>Brummogda (Humming) Art Therapy Workshop</p> <p>https://www.facebook.com/Brummogda-152510158133683</p> <p>annamarimaci@gmail.com</p>
Best practise category (number)	1, 5
Main activity and purpose	<p>Play- and art therapy assistance.</p> <p>As a mental health professional, art therapist, story therapist it is possible to provide coexistence (get-together) when the causes of stress and behavioural changes are revealed, and we find solutions together</p>



	to remedy them. Actually, there is a bear-sewing workshop, anyone can sew or repair a teddy bear for himself, his lover, his mother, his child, even the neighbor's aunt...
Who are the target groups?	parents, teenagers, people with disabilities, everybody
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	It does not promote the therapeutic purpose, lest it deter you. There's healing going on here with art. Dealing with teddy bears starts something in everyone, and sooner or later everyone's going to be talkative. When you talk, you can find some kind of answer that you've been looking for in vain. The psychological scar is smoothed out or a daily problem is solved. Repairs are always necessary.
Relevance (what is the training and learning challenge being solved?)	Art therapy. It especially helps those who don't know they need help. Therapy without pressure by art.
Feasibility (how this model solves the challenge - does it work?)	Art is the simplest and most understandable language. If we don't realize it's helping, it's most effective.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	It's a small business. A shop on one of the busiest downtown streets in Pécs. You have to pay for the participation.
What can we learn from this practice for ARTcoWORKers?	It's a simple anxiolytically, developmental method that doesn't make its artistic nature ostentatious, but it is. It doesn't have a specific target group, it's good for everyone.

Country/Locality	Hungary, Cserkút
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	MaCsek, Mill and Workshop House https://www.facebook.com/malomesmuhelyhazcserkut https://cserkutimacsek.hu/ muhelyhazcserkut@gmail.com
Best practise category (number)	3



Main activity and purpose	Community, creativity, recreation in a former very old mill (1889) as a protection of monuments, near Pécs. Accessible communal space and barn theatre. Puppet theatre, instrument theatre, production of inclusive plays.
Who are the target groups?	Local community and art meeting place. Inclusive plays are also directed by disabled and able-bodied amateur actors. Provide a purpose experience and sensitization for everyone.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	The owner is a puppeteer, cultural organizer, medical masseur, actor, director. In 2020 an inclusive play was staged for the first time, with the theme of institutional closure under Covid. This was particularly strict in Hungary, disabled people lived in institutions for 8-10 months in complete isolation. Blogs about this terrible experience were written by a wheelchair user woman, from which the play was made and presented with great success at the Barrier-free Tourism Day festival. The play was also a novel experience for amateur actors. The audience reacted extremely sensitively, they just understood what happened under Covid within the walls of the institutions. The inclusive play will continue in 2021.
Relevance (what is the training and learning challenge being solved?)	Connecting artists, people with disabilities and the audiences. The subject is institutional isolation. Very strong sensitizer effect.
Feasibility (how this model solves the challenge - does it work?)	It has a multifaceted effect: able bodied artists have experienced how it works together with disabled artists. The audience got a glimpse of another world. The director faced a new challenge. Recognition, friendships have been formed.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	The communal space is "multi-footed": there are incomes from the mill museum and events. The plays will also receive a grant.
What can we learn from this practice for ARTcoWORKers?	It achieves our basic goal from all sides: sensitization for all participants, new opportunities, new challenges, new experiences.



Netherlands

Country/Locality	Netherlands, Hague
The name of the ,Organisation/Company/Project, address, contact data, Links (website e.g.)	Holland Dance Festival and Stopgap Dance Company, free online Teacher Training Course https://www.youtube.com/watch?v=YeMxWhWYAZI&t=378s https://www.disabilityartsinternational.org/partners/holland-dance-festival/ https://www.britishcouncil.nl/programmes/arts
Best practise category (number)	2, 4, 5
Main activity and purpose	A tutorial full of tips and tricks on inclusive teaching, online and offline. The Holland Dance Festival is a member of Europe Beyond Access, which is Europe's largest Arts & Disability programme designed to internationalise the careers of disabled artists.
Who are the target groups?	Makers, educators, amateur and professional artists, dancers and the public.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	They focus on making the performing arts more accessible, working together with people with disabilities like participants, audience, educators, and artists. With 'inclusion dance' they want to remove barriers and prejudices
Relevance (what is the training and learning challenge being solved?)	The goal is to create equal opportunities for disabled artists and thereby develop a more diverse and accessible dance scene in The Netherlands.
Feasibility (how this model solves the challenge - does it work?)	Holland Dance Festival is a major organisation, and it is very popular. It offers local disabled artists the opportunity to work at a professional level.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	Holland Dance Festival is at the forefront of disseminating best practices regarding working with disabled people. It has already hosted two major conferences - including DanceAble - and it is part of the Dutch cultural world for over 30 years.



What can we learn from this practice for ARTcoWORKers?	Partnerships are very important. The free training makes it possible to reach an even larger audience. Dialogue can be started about inclusive arts between persons and groups. All of it contributes to sharing knowledge online and offline. Online presence is one of the keys to sustainability.
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Country/Locality	Netherlands, Utrecht
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	LKCA /based on a national network, operates at different levels and in different domains: culture, education, care, welfare, science/. Landkaart inclusieve podiumkunsten (lkca.nl)
Best practise category (number)	1, 3, 5
Main activity and purpose	This inclusive map shows activities and cultural offers in the Netherlands in the field of inclusive performing arts. For the available initiatives can be searched per province.
Who are the target groups?	All members of the society, mainly people with disabilities and cultural workers.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	People with disabilities can participate in art lessons or other cultural activities. Initiatives that also pay structural attention to inclusion can be uploaded to the map. Therefore, it can be seen that performances are also increasingly accessible to people with disabilities.
Relevance (what is the training and learning challenge being solved?)	Connecting artists, people with disabilities and the audience.
Feasibility (how this model solves the challenge - does it work?)	This map can be of help even in looking for cooperation or finding experts.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	They have a policy plan till 2024.
What can we learn from this practice for ARTcoWORKers?	Art and culture do not stand alone but are part of a diverse society. That's why a broad view of culture is necessary. It is important to work together with partners on an inclusive cultural sector that represents the plurality of society



	and that is relevant and accessible to as many people as possible. It belongs to our basic goal to find new opportunities, new challenges, new experiences. Making a similar map could be useful.
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Country/Locality	Netherlands, Delft
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	Self-portraits of Delfshaven project www.zelfportrettenvandelfshaven.nl
Best practise category (number)	1, 3, 5
Main activity and purpose	Artist Hans Bossman, theater maker Brecht Hermans and Theater Babel Rotterdam players visit 15 meeting places with some XXL manufactured furniture in Delfshaven, Rotterdam. They ask residents and visitors of the neighbourhood to draw together on the furniture. While drawing, the Babel players share personal stories and invite the participants to tell their own stories about the neighbourhood and themselves. Thereafter Brecht develops the stories into written portraits, which he collects on the project website. At the end of this project, a theatrical final presentation will take place in the Babel room in which the painted furniture will be exhibited, and the stories will be shared with the audience.
Who are the target groups?	Residents and visitors of the neighbourhood of Delft.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	The primary goal is social sensitization. They focus on a more open, friendly, and inclusive community and on the social fabric of the neighbourhood.
Relevance (what is the training and learning challenge being solved?)	Artists extend their presence in the city and thereby the impact of their art. The collaborations can grow due to their activities and their organisation. These projects make inclusion truly a practice. Participants and visitors can recognize the diversity, opportunities, and challenges of inclusive theatre.
Feasibility (how this model solves the challenge - does it work?)	There are many partners in the city like residents, schools, care and art institutions. Inclusion is both a tool and a goal.



<p>Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)</p>	<p>The conversations with the residents of the neighbourhood give the main topics of the theatrical final presentation every year. Although the sustainability of the project depends on the participants.</p>
<p>What can we learn from this practice for ARTcoWORKers?</p>	<p>People need a program, where they can share their thoughts, and where others listen to them with curiosity. It could be very useful to involve residents of the neighbourhood in such a creative project. Inclusive thinking can be present and sustainable in this way, due a common creative process.</p>



North-Macedonia

Country/Locality	North Macedonia
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	Organization: OXO Production Project: 5+ Family (5+ Фамилија) https://5plus.mk/ https://www.facebook.com/petplusfaamilija https://www.youtube.com/petplusmk
Best practise category (number)	3,4,5
Main activity and purpose	Famous TV Show which over the course of 15 years of existence evolved into TV series, talk shows, live concerts, theater performances, music videos, books, educational games (board and online) etc.
Who are the target groups?	Primary target are children aged up to teen age. Secondary target are their families and the general public in North Macedonia.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	Inclusion and equal representation of any group is the key goal of the show, which is presented through friendship, support and collaboration as the key values in the show. Since the list of supporters includes embassies and international institutions, a team of script writers works very hard on developing plots towards the general agenda for that season. Inclusion and equal presentation of people with disabilities is a topic that is always valid, since one of the main characters is a girl in a wheelchair.
Relevance (what is the training and learning challenge being solved?)	The element of gamification and entertainment works very well in this format. There is no need for educating the audience about rights and needs of disabled people since they already witness many scenarios where the protagonist stands equal to her friends.
Feasibility (how this model solves the challenge - does it work?)	In my opinion the win-win in this model is that the method (of education on crucial social topics, rights of disabled people being among them) is not presented through its educational purpose, but is smoothly incorporated in the amusement aspect of the project.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	The brand is up and running for 15 years and they are still in high demand, anything new comes out the children simply enjoy it.



What can we learn from this practice for ARTcoWORKers?	Setting up an umbrella brand so strong that whatever you position under that name will simply succeed. Another point is the organizational set up. They have 2 legal entities (an NGO and a private company) and they juggle between public calls, state funds, civic funds etc. depending on the need and requirements. Through their engagement on social topics they act as a social enterprise (currently the country does not have a law that recognizes social enterprises) and collaborate with other business helping them reach their status of “socially engaged” brands.
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Country/Locality	North Macedonia
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	Organization: PUBLIC Project: LiceVLice (ЛицеВЛице) (translated means Face To Face) https://licevlice.mk/ https://www.facebook.com/LiceVLice
Best practise category (number)	1, 3, 5
Main activity and purpose	"Face to Face" is a street magazine, published in Macedonia since September 2012, and promotes the model of social entrepreneurship. The street sellers of the magazine are members of marginalized groups, people with disabilities among them. They are trained and educated on how to communicate the magazine's values and sell it on the street. Half of the amount of the magazine (which costs 100 denars, 1.7 euro) goes to the seller, and half for printing and activities that improve the lives of marginalized groups.
Who are the target groups?	Primary target group of the project is social integration of marginalized groups, as in Roma, homeless, people with disabilities (people with mental disabilities and atypical development) Secondary target group is the wide public in Skopje and couple of smaller cities in Macedonia (where there are located day centers for disabled people) since the magazine covers socially engaged topics.



<p>What are the values and goals regarding inclusive training and learning? (Are these expressed?)</p>	<p>Face-to-face dialogue fosters, networks and through joint actions connects activists, civil society, intellectuals, artists, academia, professionals, citizens, entrepreneurs, institutions, all those who care about change, all those who care about it others - in order to create a healthy environment, sustainable development, balanced relationship between society and the economy, in the direction of destigmatization and demarginalization of groups, individuals, attitudes and ideas ...</p> <p>Their sellers attend ongoing training and development programs for social integration, communication skills, presentation skills, pitching and selling etc. The core goal is to prepare them to become market-ready employees and find long lasting jobs, while selling the newspaper is just the first step towards that. Just recently they have announced the first-in-Macedonia social mentors program where social workers and activists are trained how to work with marginalized groups specifically on social integration, employment and financial self-dependency is one of them.</p>
<p>Relevance (what is the training and learning challenge being solved?)</p>	<p>The project offers a model for social integration opportunity which is very direct, immediate and consistent, unlike the majority of the projects related to people with disabilities. Furthermore, it is facing the public on a daily basis, is in touch with stakeholders literally face to face which helps the concept to develop over time in the right direction. Very importantly the concept has developed a lot over the years, adding layers such as selling custom-designed Christmas postcards together with the newspaper. Or inviting famous people as shadow street sellers for a day has helped them position their brand on solid ground.</p>
<p>Feasibility (how this model solves the challenge - does it work?)</p>	<p>Promoting the model of social entrepreneurship, the magazine plays a dual role - it strengthens the vulnerable categories of citizens, but also raises public awareness of issues that affect us all - social inclusion, social policy, demarginating of groups and individuals, education, environmental awareness , cultural development, activism in art and culture, social responsibility, volunteering, which are some of the topics that are in the focus of interest of the magazine.</p>
<p>Sustainability (How long does it exist and what are the long term</p>	<p>The first edition came out in September 2021. The magazine is published once every two months, on</p>



<p>benefits, what changes has been reached)</p>	<p>64 color pages. During the pandemic they also went for an additional digital version. The content of the magazine is, for the most part, created by a team of volunteers as well as supporters of the magazine's mission.</p> <p>In the background there is a solid network of fundraising done, especially through embassies. Furthermore they have a contract with several ministries to buy out a certain circulation for many years to come.</p> <p>Since self-dependency of their sellers and sustainability of the magazine are one of the main goals, they often cover stories about their seller's journey to becoming independent.</p>
<p>What can we learn from this practice for ARTcoWORKers?</p>	<p>Sometimes it is better to invest proper effort into a very small group of beneficiaries over a long period of time, instead of fighting for a wide audience. Over time they become the brand ambassadors and disseminate what they were taught.</p> <p>PUBLIC, the civic organization behind Face To Face, are always consulting with peer experts and work with focus groups before taking the next step or making some sort of change. My (Aleksandra) latest contribution towards their work was being part of a working group that discussed the option for starting a digital magazine. (unfortunately, they still do not have the capacity to create fully accessible digital format)</p> <p>Face To Face is one of the most active projects in Skopje, they use every opportunity to network, support, contribute and collaborate with other organizations, always showing up with a seller on duty. Shadows and Clouds were featured on the back cover in one of the previous magazine editions and our Festival has also been featured as a festival with an inclusive audience.</p>



Germany

Country/Locality	Berlin, Germany
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	Zurück ins Leben! (Back to Life!) Kulturzentrum Brotfabrik
Best practise category (number)	1, 2, 3
Main activity and purpose	Giving people a new purpose through the work of art expression. Many different art workshops and peer activities over the course of a year with the possibility to present their own works of art.
Who are the target groups?	Everyone who was thrown to the outer fringes of society by one way or another (migrants, refugees, unemployed, disabilities etc.).
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	This project creates a space to meet and connect to different kinds of personalities. Through working together and on different art projects people can express their new-found purpose and develop motivation to start their life anew.
Relevance (what is the training and learning challenge being solved?)	To kindle new motivation for people to overcome the various barriers that were put in front of them.
Feasibility (how this model solves the challenge - does it work?)	The work in art paths the development of one's own creativity and self-worth. Through this new-found self-esteem people can find new strength and possibly ways to overcome their struggle. With the help of their peers the group can learn and understand each other seeing that they are not alone in their struggle and help each other out.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	June 2020-April 2021 (The organisation behind this project – Brotfabrik – works in the field of culture and art since 1990)
What can we learn from this practice for ARTcoWORKers?	Empowerment: Through their new-found self-esteem people can fight their own struggles



	<p>Peer Counselling: Together we are stronger. A shared experience contributes to greater stability of the mind.</p> <p>The place to be: Necessity for institutions which can host these art projects and workshops. In this day and age, it is still a struggle to find rooms and spaces accessible to everyone. The “Brotfabrik” is an example of a space where all people can thrive.</p>
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Country/Locality	Germany, Erfurt-Ilversgehofen
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	Change my Mind – Ilversgehofen – Diversity goes district (Change my Mind – Ilversgehofen – Vielfalt macht Viertel)
Best practise category (number)	1, 3, 5
Main activity and purpose	“Dialogue of Diversity”, An attempt to represent the whole diversity of the Erfurt-district “Ilversgehofen” in their needs, wishes, ideas, projects. To celebrate diversity by learning from another.
Who are the target groups?	Residents of the district. No matter if “natives”, moved to, students, workers, people with disabilities, refugees etc.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	Mostly encouraging an exchange of diverse ideas to make the district more open and friendly towards everybody. Specific topics depend on the ambitions of the respective speaker.
Relevance (what is the training and learning challenge being solved?)	To bring the conversation about inclusion closer to the members of society.
Feasibility (how this model solves the challenge - does it work?)	Through the course of the summer this project lets people interact and nourishes the thought process of how to achieve inclusion.
Sustainability (How long does it exist and what are the long term benefits, what changes has been reached)	New project. Possibly annually. As the conversation grows the open-mindedness and respective actions will grow as well. But: projects like this require a constant workload and need willing minds behind it. Therefore, is



	the sustainability directly depended on the members of this project/residents of the district.
What can we learn from this practice for ARTcoWORKers?	The very much needed conversation about inclusion can only thrive in open-minded people who acknowledge and celebrate the diversity. This project is an example that an urge for these kinds of thought-exchange persists within the members of society and the task for projects like this one is to channel those urges and provide a frame for a collective growth.

Country/Locality	Germany, multiple locations
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	Inclusion in view (Inklusion im Blick) By Sozialdenker e.V. https://www.inklusion-im-blick.de/ausstellung-in-thueringen/
Best practise category (number)	3, 5
Main activity and purpose	Travelling art exhibition with and about people with disabilities to crumble down unseen barriers
Who are the target groups?	Everyone. On the one hand people with disabilities are empowered to see themselves and their accomplishments through the art displayed in the exhibition. On the other hand, the art presented creates a safe space for all kinds of people to really see and interact with the pieces of art, to fathom a shared experience and to take down unseen barriers by bringing the persons behind the disability closer to the eye of the beholder
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	To shine a light on the person behind the disability expressed through artists who, in one way or another, portrayed people, who suffered disabilities through the medication "Contergan". His/Her/Its traits, hobbies, accomplishments, and body are expressed in various honest in real ways to let visitors get in contact with the concept of seeing people with disabilities as peers instead of outsiders. (Inclusion through understanding)



Relevance (what is the training and learning challenge being solved?)	Inclusion through understanding. Unseen barriers (i.e., cognitive barriers) that hinder the development of inclusion in our society.
Feasibility (how this model solves the challenge - does it work?)	Art gives room to watch, see and comprehend in an open and honest way, instead of secretive, shy looks from afar.
Sustainability (How long does it exist and what are the long term benefits, what changes have been reached)	Art exhibition moving through parts of Germany. 2018-2020. Implicit changes in attitudes towards disability and an openness towards inclusion. Benefits are difficult to measure. Empowering people with disabilities.
What can we learn from this practice for ARTcoWORKers?	The use of art delivers an honest approach to dealing with inclusion and the struggle that comes with it. The fact that the exhibition is travelling to various places will give more people the chance to experience the intended incentives.

Country/Locality	Germany
The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)	LAYA – Learn as you are KOPF, HAND + FUSS gGmbH, Erasmus+ Programme of the European Union https://laya.kopfhandundfuss.net/
Best practise category (number)	4
Main activity and purpose	LAYA is a new type of online service that provides helpful information in the form of inclusive, expressively illustrated video tutorials.
Who are the target groups?	Mainly people with disabilities or disadvantages. The first tutorials available via LAYA are titled Disabled and Self-Employed and offer a comprehensive guide to starting a business for people with disabilities. But anyone who's interested in the topic can access the materials.



<p>What are the values and goals regarding inclusive training and learning? (Are these expressed?)</p>	<p>Instead of the principle of adaptation, every person, regardless of their condition, should be able to participate in society through inclusion. This paradigm shift must also be transferred to the world of digital learning which is becoming increasingly important.</p>
<p>Relevance (what is the training and learning challenge being solved?)</p>	<p>Requirements for eLearning systems for people without disabilities and impairments are already well investigated, nevertheless they have so far only rarely been considered. This was a central concern in the development of the LAYA system (PATZER 2016).</p>
<p>Feasibility (how this model solves the challenge - does it work?)</p>	<p>The advantage of the LAYA system is that content for heterogeneous target groups with diverse needs can be offered. LAYA has a modular structure. This means that different support mechanisms are available in the system, which can be selected according to personal needs. In this way, the system adapts to the respective user. One of these support mechanisms is the possibility to play two videos in parallel, e.g., to be able to offer sign language at the same time. Furthermore, the linguistic level can be varied so that texts can also be offered in simple language.</p>
<p>Sustainability (How long does it exist and what are the long-term benefits, what changes has been reached)</p>	<p>The LAYA project started as a cooperation between KOPF, HAND + FUSS gGmbH and the Chair of Didactics of Computer Science / Computer Science and Society at Humboldt-Universität in Berlin in 2016.</p>
<p>What can we learn from this practice for ARTcoWORKers?</p>	<p>That building an inclusive e-learning environment is possible and it already exists and is waiting to be used and further developed.</p>

<p>Country/Locality</p>	<p>Australia</p>
<p>The name of the Organisation/Company/Project, address, contact data, Links (website e.g.)</p>	<p>Moodle https://moodle.org/</p>



Best practise category (number)	4
Main activity and purpose	Moodle is the world's most popular virtual learning environment which can be used in many types of environments such as education, training, and development and in business settings.
Who are the target groups?	Moodle is used by schools, universities, not-for-profit organisations, and companies to respond to their education and training needs.
What are the values and goals regarding inclusive training and learning? (Are these expressed?)	Moodle claims, that it is designed to provide equal functionality and information to all people. Despite the improvements made over the years, this platform, like other similar E-learning solutions, can not yet be considered fully accessible ¹ . On 10 November 2020, Moodle received WCAG 2.1 Level AA accreditation based on successfully resolving the issues identified in the audit.
Relevance (what is the training and learning challenge being solved?)	Moodle is definitely a world widely relevant, proven and trusted learning platform designed to provide educators, administrators and learners with a single robust, secure and integrated system to create personalised learning environments.
Feasibility (how this model solves the challenge - does it work?)	<ul style="list-style-type: none"> • Designed to support both teaching and learning • Easy to use • Free with no licensing fees • Always up-to-date • Multilingual capabilities
Sustainability (How long does it exist and what are the long-term benefits, what changes has been reached)	Moodle was founded already in year 2002 and had become the world's most widely used learning platform during the years. The Moodle project's open-source approach means that Moodle is continually being reviewed and improved on to suit the current and evolving needs of its users.
What can we learn from this practice for ARTcoWORKers?	Moodle provides the most flexible toolset to support both blended learning and 100% online courses. Because it is open-source, Moodle can



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	be customised in any way and tailored to individual needs.
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<https://vsbi.eu/>
info@vsbi-online.de
<https://www.facebook.com/vsbi.merseburg/>

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.



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

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.



<https://kopfhandundfuss.de>
info@kopfhandundfuss.de
<https://www.facebook.com/KOPFHANDundFUSS>

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.



<https://www.vitalped.com/>
vitalped.edu@gmail.com
<https://www.facebook.com/vitalped2018/>

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.



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

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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