



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



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

Authored by: Roger Schmidtchen, Matthias Piel, Paul Littinski, Veronika Pataki, Stefanie Trzecinski, Anika Hirsekorn, Ivett Mityók-Pálfalvi, Aleksandra Stojanovska.

Edited by: Paul Littinski
Date: 10.02.2023



The sole responsibility of this publication lies with the author. The European Union is not responsible for any use that may be made of the information contained therein.



Creative Commons Copyright, 2021, Attribution-ShareAlike 4.0 International Licence, BY-SA. You are free to share, and adapt this material under the terms of the authors' Creative Commons Licence.



Table of Contents

1.0	Instruction for the Participants	6
1.1	How to use the training course	6
1.2	How to Include Shadow Theatre Elements in the Training Modules	12
2.0	Introduction.....	18
	Introduction to module 1	22
2.1	Self-Representation	22
2.2	Developing Creativity	28
2.3	Building Self-Esteem and Self-Confidence	36
	Introduction to Module 2.....	41
2.4	The UN-CRPD	41
2.5	Independent Living, Social Inclusion	45
2.6	Insight View in an Art Workshop.....	56
	Introduction to module 3.....	60
2.7	Globalization, Active Citizen	60
2.8	Identities and Interculturalism.....	66
2.9	Awareness of Others.....	70
	Introduction to module 4.....	74
2.10	Conflict Management, Intercultural Communication.....	74
2.11	Communication with People with Disabilities	78
2.12	Assertive Communication	82
2.13	Effects of Exclusion and Storytelling	88
2.14	Accessibility, Best Practices.....	95
	Introduction to module 6.....	101
2.15	History of Shadow Theatre and Artistic Specifics.....	101
2.16	Shadow Theatre – Technical Specifics.....	107
2.17	Directing, Rehearsing and Performing	116

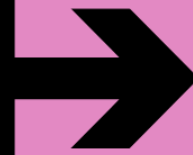


Introduction to module 7	122
2.18 Online Learning Environment	122
2.19 Inclusion Design and Accessibility in Practice.....	128
3. Keywords	134
4. Curriculum for the ARTcOWORKers trainings course	142

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



1. Instruction for the participants

ARTcoWORKers Training Course



**ENGLISH
LANGUAGE**



1.0 How to use the training course



1.0 Instruction for the Participants

1.1 How to use the training course

Title of the course

Curriculum and a Course for people with disabilities in the field of active citizenship and creative work.

Who are the trainers?

The training is provided by adult trainers, arts and culture workers and peer-experts/counsellors from both parts. It is also possible to use the digital and E-Learning content of the ARTcoWORKers programme. It is recommended that the training is held by a team of trainers including people from each peer-group.

General information about the modules

This course consists of 7 modules that have been prepared by the different ARTcoWORKers project partners, as well as an introductory module. The course is calculated for 7 days for blended learning or E-Learning. Because of its modular structure the course can be divided also in 14 half days or in smaller portions for 28 days with 2 hours per day. Each module is divided into 2-3 subchapters with a maximum duration of 2 hours/subchapter inc. homework and individual work. The learning materials can include e.g., video lectures (with narration, subtitles, transcript), appendixes, case studies, to-do list (not obligatory). These support the opportunity of deeper learning. The materials are also self-learning materials because the short versions of theories with appendixes are suitable for both the trainers and learners.

All topics are closely related to one another and pre-prepare the shadow theatre plays module. The different tasks round about arranging the play: like script writing, creating figures, installations for shadow play, finding own roles in a group, concerning preparing an intercultural shadow theatre play together with arts and culture workers, communication and dealing with critical situations, story writing, preparing models. Furthermore, the goal is that the participant should get acquainted with the independent living movement and the social inclusion process.

Delivery in Person



You can find the complementary material for each module and / or the links to presentations and information of interest in the learning material document.

Delivery online

Each module contains learning instructions and materials as well as links to further information.

In which order could the modules and submodules be used?

The curriculum of the course differentiated by modules is described in another document, along with the development of the methodology to be used in each one. The course may be settled in person or online through this "platform course" given the current circumstances still affected by the pandemic. Link to Training ARTcoWORKers Platform: www.artcoworkers-platform.eu

The modules can be mixed as you consider them suitable, these modules are optional, not mandatory. Always start with the introduction/0. module.

The following order is recommended:

- Module 1 - Developing self-knowledge
- Module 2 - Independent living, UN CRPD and Peer Counselling
- Module 5 - Inclusion
- Module 4 - Communication
- Module 3 - Union citizenship and active citizenship
- Module 6 - Shadow theatre
- Module 7 - Blended learning, e-learning

The structure of the modules consists of:

- Learning objective
- Content
- Learning activities
- Expectation for the learner
- Time planning
- Required resources



- Recommendations
- Learning material (Long version has a document.)
- Evaluation of the lesson

All this is facilitated by a lot of learning materials, short enjoyable videos, links and/or homework in the modules.

The topics of the sessions support you by:

- exchanging experiences
- building your self-confidence (as trainer, creative employee, active citizen)
- helping each other, networking, and sustaining of ARTcoWORKers as a European Model of training, performing and awareness building for social inclusion and active citizenship
- strengthening of language and communication skills
- getting a feeling of a co-creation approach

Tips for participation

Tips to take part in a course (also as a self-learner/e-learning learner):

- Firstly, determine your expectations about the course with the help of the questionnaire.
- Follow an approach of constructivism learning, cooperative learning, peer-counselling.
- Keep the recommended deadlines, timetables for the sake of effective learning.
- Engage in discussions, chat with others, if possible, share your thoughts, inspirations, own examples.
- Try to do more plus tasks from the recommended “To-do list” (it supports deeper learning, but it is not obligatory).
- Write a learning diary alone/in pairs/team. Make notes, and share them on online platforms, your ideas, impressions, and doubts.
- Send your questions, answers, and the finished homework to the facilitator/trainer for controlling.
- Evaluate the submodule and yourself after each finished submodule, evaluation questions are provided as a starting point.



- Use tutorials videos! Link to videos:

[ARTcoWORKers - Intro](#); [Partners](#)

[Module 1](#); [Module 2](#); [Module 3](#); [Module 5](#); [Module 6](#);

[Accessible Shadow Theatre](#)

[About Independent Living](#)

Shadow theatre play: [Autumn](#); [Summer](#); [Spring](#); [Winter](#)

[The magic of shadow Theatre](#)

[Schattentheater bei KOPF, HAND und FUSS](#)

How to write a learning diary

You may take notes, draw, stick/save interesting pictures in, write your reflections, share thoughts and insights...

What

What did I do today? (The lecture that you attended, the reading that you have done.)

Experience

What activity/experience am I reflecting on? Make brief notes on your emotional response to the activity.

For example:

- Today I have discovered...
- Now I understand...
- The AHA moment was...
- I feel more confident about...
- The new question that appeared was...
- I need to research more about...

Reflect & Learn

What have I learnt today? (From the lecture, class, reading)

What have I found challenging today?

Act

How do I put my learning into practice?



What will I do differently next time?

Goal setting

What will I do next?

What would you like to learn about next?

Links

Note links to the topic.

Which belong to my favourite homepage, music, video, prior learning etc.

A horizontal banner with a black background on the left and an orange background on the right. The text 'ARTcoWORKers Training Course' is in white on the black background. A black arrow points from the black area to the orange area. The orange area contains a white sunburst icon and the text 'ENGLISH LANGUAGE' in black.

ARTcoWORKers Training Course



**ENGLISH
LANGUAGE**



1.1 How to have shadow theatre elements in all the training modules



1.2 How to Include Shadow Theatre Elements in the Training Modules

MODULE 1: DEVELOPING SELF-KNOWLEDGE

Aims to collect personal materials which are going to be used as supporting puppets, scenography, backgrounds.

Self-representation

On a foil with marker, draw a self-portrait where they represent FEET plans, HANDS skills, HEAD knowledge, EYES what you are curious about, MOUTH what you are loud about, BACKPACK burden, HEART values. Cut out these characters (with or without the text) and use them as puppets in a scene where they appear in a dream.

Developing creativity

- Take small everyday objects (for example used for medical care, hygiene, eating) and craft a few paper or foil elements by sticking them to the objects. These objects now have become puppets.
- Listen to the performance music or read the script and draw wave looking lines in blue colour on an A4 foil. Then use the foils one by one to perform a background of moving water or upcoming storm, adding layer by layer.
- My Name Poem can be used for character building for our script. After delivering the exercise with the participants, invite them to fill in the list for the names of the main characters of the story. This is crucial to have the audience get to know the characters better, give them more nuances that are similar to actual human beings, so they are able to build connections and relations with them later on. For instance, the puppet will wear a scarf and eyeglasses after realizing that its favourite book is Harry Potter!

Building self-confidence

Deliver the Wheel of Life Method and invite the participants to cut out the outer circle or the newly created balance form and visually use them as “islands” or “planets” in their performance.



MODULE 2: INDEPENDENT LIVING

Aims to develop the story and write the script.

Some of the aspects of independent living could be the general topic of the script that should be created very early on in the training. Have some of the personal experiences of the group as a foundation to build up the story. Ask the questions “what would have happened if” or “what if you had done the opposite” and fix the story by including both real cases and fictional ones. Then change all the names, locations, seasons of the year. Use these characters in some of the exercises by inviting the participants to answer for them. The intention is to build a strong story with strong opinions and attitudes by the participants about it. Have in mind you will be coming back to that story many times in other exercises so make sure you have it presented somewhere publicly, easily accessible for the participants.

MODULE 3: UNION CITIZENSHIP AND ACTIVE CITIZENSHIP

Aims to have the participants understand and build relations towards the main characters.

By this time all the main characters' puppets should be crafted with their basic look. Divide the participants in small groups and have 1 representative to hold the puppet, preferably the person who will be performing with it the most. Then carry out the Invisible race with the puppets moving along the line. Allow 2-3 minutes discussions within the small groups after each question so they align on the step ahead. Have 1 participant out of the groups following the continuity of the story (this should not be a blind person, nor a mentally challenged person). Elaborate the outcomes with the group and have the continuity person comment on the overall achievements of the task.

MODULE 4: COMMUNICATION

Aims to build and strengthen the team building among participants and ensure group performing.

Conflict management

Deliver the Video analysis 3 times by using shadow puppet performance videos that include different techniques and specifically show a certain conflict. Rotate the groups



for each of the videos and elaborate the outcomes to the plenary. This will help educate your participants in analysing shadows (before having to perform themselves) and understanding the different techniques better.

Positive communication

This topic could be the basis for a whole scene as positive communication is an underlying topic in every other topic of our training. Showing a “fight, struggle, challenge” between one of the characters and Words will send a strong message. One of the most direct and simplest ways to do it is to have different I-formation words or roadblocks spelled on cut out pieces of foil and act as puppets or objects. Drawing certain emotions through facial expressions could help. This could be a dance and purely visual scene with no narration, fierce music potentially performed live (hand bells, kids plastic blocks, plastic bottles filled with rice, any friction sounds or voice manipulations, which is a super opportunity for a speech disabled person). Maybe you could have the Words put as name tags on the people holding instruments (if they are seated beside the screen or in front of it) and have the main character be a human body “dancing” to the attacks of the words with shadows.

Assertive communication

After delivering the Assertiveness Inventory exercise, go back to the story and have some of the Assertiveness inventory cases included as plot twist. This will help the participants identify with the puppets and feel represented when the performance is delivered.

MODULE 5: INCLUSION

- As the presentation says, inclusion is an invitation to the dance. This is how we could invite participants to the shadow dance floor.
- Do not use able-bodied actors to represent disabled characters or participants.
- Pre-record small hand gestures and movements, or micro details of facial movement of a wheelchair user and project them on the screen, by having another participant as a shadow dancing and acting with those gestures.
- Invite visually impaired people to narrate the performance.



- Invite visually impaired people to select materials for crafting the puppets, based on touching sensations.
- Invite visually impaired people to perform with different smells during the performance (spices, perfumes, freshly washed clothes).
- Invite speech impaired people and their assistant to co-host the event.
- Invite disabled people to produce sounds.
- Invite disabled musicians to compose the music, artists to draw some of the backgrounds, visually impaired to co-direct some of the scenes.
- Use different alphabets and translations in the show.
- Write the promotional material about the performance also in simple language.
- As we are expecting that the audience should also be an inclusive group of people, think of ways to potentially include the audience in the performance. (Give them small bells to ring in certain moments, have them react in a specific way when told so, interact with them by asking questions (usually about things that are repetitive in the show))
- Plan a certain percentage of improvisation in the performance as the experience of performing could be quite stressful for some people so better give that space for exploration up front so when something different happens on stage, they do not feel discouraged.
- At the end of the performance, present the full team of involved people, one by one.
- Think of recording the making, rehearsals, and the performance, from both sides of the screen. Later use that material to present the process to the audience and to create promotional materials in inclusive formats.
- Repeatedly check on the group of performers during the process, make sure they feel present and motivated, included, and creatively challenged.
- Make sure the group is aligned with why this shadow performance is important, what you are trying to achieve as a team and how you will measure the results. (Direction, alignment and commitment is a three-leg chair in a performing team, one of them is absent and the chair falls down)
- Think of ways for instant satisfaction and prompt feedback from the audience after the performance because this will make the group proud and motivated.



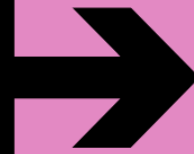
- Make rehearsals with technical equipment from early on, as microphones and cameras are quite disturbing if they appear in later stages.
- Use recycled materials and find other “topics” to fight for together with the team, as the topic of inclusion will most likely be an omnipresent topic to the group.
- Some of the last rehearsals before the premiere have a flipped rehearsal - where the whole show is performed in switched roles (have everybody take someone else’s place, take a different puppet or act in a different role, do a different technical job etc). Try to record it as part of the making-of. This flipped concept helps the performers to be in someone else’s shoes. As all they can do is replicate what they have been witnessing on the rehearsals, this gives the team a great idea of how each of the roles are actually perceived by the audience (as while acting you are not fully aware and in control of what you are actually manifesting while performing) And gives information to the organising team how solid is the group work and how stable is the performance few days before the premiere.
- Create space for giving and receiving feedback during the process of creation and rehearsals among the group.

Have in mind that the process is equally important as the result. Make the process an enjoyable one. As art fights great things with small means.

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.0 Introduction



2.0 Introduction

Learning objective

- Getting to know the idea of ARTcoWORKers.
- Know what expectations and goals are placed on ARTcoWORKers.
- Getting to know each other.
- Accompanied by introduction to the structure of the course and its objectives.

Content

Introduction to the idea of the ARTcoWORKers project. Accompanied by introduction to the structure of the course and its objectives as well as a video introduction to the structure of the course.

You can find a tutorial video about this topic. Link to video: [ARTcoWORKers - Intro](#)

You can find video about the partners. Link to video: [Partners](#)

Learning activity #1: What is ARTcoWORKers?

In-person workshop

- Watch the **introduction video** to the ARTcoWORKers project.
- Get an overview of the **methodology**.

Creating group rules

Tools: flipchart, coloured markers

Task description: The trainer asks the participants to create group rules! Question:

- What do we need to work together?
- What are the conditions for everyone to have fun here and to be themselves?

Notes: The trainer writes the created rules on the flipchart and hangs it in the room so participants can refer to it. The participants need to think about the following themes: diversity, respect, confidentiality, and collaboration. The trainer can supplement it if something is still missing (confidentiality, respect for each other's thoughts, right to pass, time tracking). A sample set of ground rules can be found in the Learning Materials.



Who are you?

Tools: paper

Task description: The trainer asks the members of the group to answer the following question in a single sentence and write it down on a piece of paper (there are 2 minutes to answer):

- Who am I?
- What is your goal with this training?
- What are your expectations of the course?

Online workshop adaptation

Watch the introduction video to the ARTcoWORKers project.

Get an overview of the methodology.

Creating group rules

Tools: online board, flipchart, coloured markers

Task description: The trainer asks participants to create group rules! Question:

- What do we need to work together?
- What are the conditions for everyone to have fun here and to be themselves?

The trainer writes the created rules to the online clouds. The participants need to think about the following themes: diversity, respect, confidentiality, and collaboration. The trainer can supplement it if something is still missing (confidentiality, respect for each other's thoughts, right to pass, time tracking).

Who are you?

Write down the answers for the questions below and send it via email/message to the trainer.

- Who am I?
- What is your goal with this training?
- What are your expectations of the course?

Expectation for the learner

Getting an understanding of the ARTcoWORKers project. Develop and use "icebreaking" introductory activities so that the participants can get to know each other.



Time planning

Learning Activity #1: 60 minutes

Required resources

Face-to-face: Laptop and beamer, paper, flipchart, coloured markers

Online: Laptop, access to the platform, flipchart

Recommendations

This is just a short introduction to the whole ARTcoWORKers project. We recommend taking some more time to become familiar with it and get started! Get to know your group.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically for this module you can find a sample set of rules, a link to the ARTcoWORKers introduction video and to the ARTcoWORKers methodology.

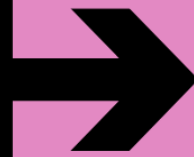
Evaluation of the lesson

- ✓ Do you have any questions?
- ✓ Do you need any more information?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.1 Self-representation



Introduction to module 1

The 1. module deals with developing self-knowledge.

There are three subchapters:

1. Self-representation
2. Developing creativity
3. Building self-esteem and self-confidence

You can find a tutorial video about this module. Link to the video: [Module 1](#)

2.1 Self-Representation

Learning objective

We deal with the question "who am I". To discuss the concept of self-image and to identify personal strengths while thinking together. The tasks will help set goals for the future. A person's thoughts about themselves provide opportunities but also obstacles to achieve their goals and actions. The goal is to map these all. Turning our attention to the inner world leads to self-knowledge. Besides, the goal is to prepare participants for their own digital storytelling.

Content

Self-knowledge map, identifying emotions, digital storytelling, survey of personal strengths, balance wheel. Exercises focus on the approach of art working, doing pair work.

Learning activity #1: Who are you?

A) Warm-up

- Who are you?
- What is your ideal self?
- Are you nowhere near your ideal version of yourself?
- What do you do to boost your own self-image?
- Did you develop anything on your skills during the pandemic?



B) Identifying emotions

(Start out by either doing the weather forecast or the “my emotions” exercise.)

Weather-forecast

Task description: The aim of the task is to get to know the individual’s current emotional/mood state. The trainer asks the participants to choose a weather form that reflects their current emotional state. Also, adjectives can be used to describe the weather. Then participants share their choices. The trainer can also address the following questions: How do you feel? How did you get here? What do you expect from today?

My emotions

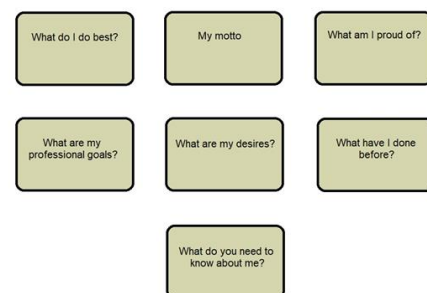
Task description: The trainer asks the next question: When do you feel the following emotions? Complete the sentences and discuss it in small groups! How do you deal with these emotions? At work: I am happy when ..., I am nervous when..., I am sad when...

Learning Activity #2: Self-knowledge

A) Map your self-knowledge (appendix 1a)

Task description: Participants get a sheet of paper with questions, or the trainer reads the questions aloud one by one. Participants answer these in writing or with a voice recorder. The trainer should allow time for the individual to reflect on his or her spontaneous thoughts about themselves.

Participants can give a short introduction about themselves at the end of the task (1-2 min./ person). Other group members can provide feedback on the impact of the introduction. (The presentation should not be rated!)



B) Who is your role model/personal hero?

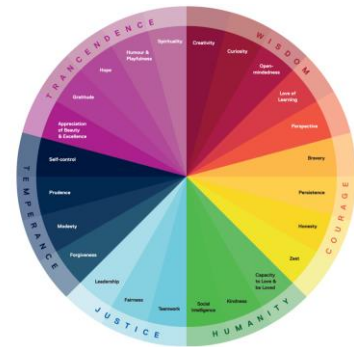
What are their and your strengths? We all have respect and admiration for people who inspire us.



Tools: pen, paper, 1b worksheet or online, link to online
VIA Survey: [online survey](#)

Example:

Someone famous: "My role model is XY. Although I have never met him, I admire his confidence when speaking to public audiences. He makes great eye contact across the crowd, speaks clearly, and his body language looks poised with confidence. By watching him speak to audiences, I have practised these qualities in my public speaking..."



Learning activity #3: Building your character

A) Design the puppet

- Tools: puppets
- Task description: The 2-3 groups are building up the character of the puppet and they present it to the group. Design the puppet. The trainer brings a puppet for the group/members or the group draws a puppet. Participants can use the strengths of the wheel sheet.

B) The wheel of life

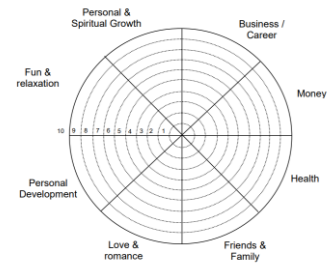
- Tools: laptop, beamer, video, link to video:
- <https://www.youtube.com/watch?v=dVU2Pj8HbsQ> ('3.12), worksheet 1c or online.
- Link to online version:
 - https://wheeloflife.noomii.com/my-wheel/bvc0_Ujzh3UIApsxXggqgq
- Task description: Participants rank their level of satisfaction with each area of their life by drawing a curved line across each segment (see image for example). Scoring is between 1 (very dissatisfied) and 10 (fully satisfied). Discuss amongst each other about career and personal growth. Questions are: How do you feel about your life as you look at your Wheel? Are there any surprises for you? How do you currently spend time in these areas? How would you like to spend time in these areas? What would make that a score of 10? If



there was one key action that would begin to bring everything into balance, what would it be? How can you adapt to the ARTcoWORKers project?

Homework

Make an introduction about yourself! Send it via email to the trainer and you can add it to your learning diary! You may also use digital storytelling.



Expectation for the learner

Getting an understanding of the personal strengths and identifying emotions.

Time planning

- Learning Activity #1: 15 minutes
- Learning Activity #2: 45 minutes
- Learning Activity #3: 60 minutes

Required resources

- **Face-to-face:** Laptop, beamer, worksheets, pen, paper, 1a worksheet, voice recorder
- **Online:** Laptop, access to the platform

Recommendations

The stability of self-image is an important task in our life. We need to know our strengths and weaknesses. The ability to separate our feelings about ourselves from our knowledge is important. This is a short briefing about self-image. We recommend taking some more time to get familiar with the "to-do list" and doing more exercises (mainly the own digital storytelling).

Adjustments for online workshop

Via zoom etc. the class works together on the topic of self-knowledge. Each task focuses on the approach of art working (strengths list in appendix). Also discuss the effects on creative life during pandemic season (in subgroups or individuals build up the character of the puppet/puppet in the picture, or in front of the camera; fill in the sheet of the wheel of life, mainly focus on your career and personal growth). Getting



to know how to adapt to the ARTcoWORKers project. Share it with the class and your trainer (then use your learning diary or send it via email too).

Homework: Make an introduction about yourself! Send it via email to the trainer and you can add it to your learning diary! You may also use digital storytelling.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically, information to all learning activities. Please read all the extra information or work with the learning material in groups for a better experience of the tasks.

You will also find the graphics and more (wheel of life worksheet, survey of strengths etc.) for this submodule in a proper size at the very end of the corresponding learning material section.

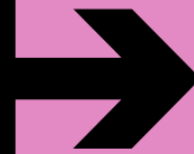
Evaluation of the lesson

- ✓ Do you feel satisfied with your career?
- ✓ Did you get another experience during the pandemic?
- ✓ What have you learned from your role model?
- ✓ What are their strengths?
- ✓ Do you agree with the result of your strengths?
- ✓ Can you describe a specific time your strengths were able to help you in a relationship/your profession/with personal fulfilment?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.2 Developing creativity



2.2 Developing Creativity

Learning objective

- Getting to know how the abilities of a creative person can improve, testing and developing creative thinking, listening to each other, what the participation in teamwork means.
- Understanding the components of creativity.

This sub-module aims to clarify the concept of *talent* and to lay out the foundations of common thinking. This knowledge is sufficient to recognize the talent around us, to understand our motivations and drives and to identify areas for improvement. This sub-module aims to clarify the concept of creativity.

Content

Who is considered to be talented? Is talent some kind of special gift? Inherited or learned? In what areas can someone be talented? Is everyone talented in something, or is being a talent a privilege? Is it a blessing or a curse? Will someone who seems talented as a child I remain so as an adult? Can someone be talented on their own or do they need some support? How can the environment affect the complete development of talent? Can accidental events play a role? What is creativity? Who is considered to be creative? Does (s)he have good ideas? Or strange ones? Does (s)he see the world differently? Imaginative? Spontaneous? (S)he never gets bored?

Warm-up

Think and elaborate on the questions raised above (Content section). Have an open discussion with the group. Be mindful of the opinions of others. There is no right or wrong.

Learning activity #1: Creative Thinking

Complete the sentence

- Time: 15 minutes
- Task description: Complete the sentences, trainer shows/reads up sentences one by one and asks the participants to complete them.
 - Write down your first thought.



- The trainer reads the first part of the sentences once again and everyone can read their second parts, if you want you can skip/pass.
- People are...; Men are...; Women are...; Talented people are...; For me creativity...; Creativity comes...; When there is a group of people, they...;
- This day I expect to....

Learning Activity #2: Out of the box thinking

Note: The trainer chooses from this selection which tasks to do with the group. More information can be found in the recommendations for this submodule.

Trainer determines the time frame and chooses exercises accordingly.

(1 exercise: 40 minutes, 2 exercises: 20-20 minutes/40-20 minutes. etc.)

A) Who are you? - My name poem

- Time: 20 minutes
- Tools: paper, pen, appendix 1.2 a
- Task description: Make a poem out of the letters in your name. Then participants can read their poems.
- Example:

Joseph

J is for joyful, so full of fun.
O is for obliging, a giving one.
S is for selfless, generous and kind.
E is for excelling, such a brilliant mind.
P is for princely, heart thats sincere.
H is for helpful, thoughtful and dear.

Joseph, pure pride and joy.

My Name Poem

Directions: Read the letters of your name. Complete the sentences to make an acrostic poem.

A: At school, I learn _____

B: Before school, I _____

C: Couldn't I be out _____ and _____

D: Does it get hot. Or hot days, I like to _____

E: Every day, I _____

F: For school, I need to _____ and _____

G: Guesses I like to _____ and _____

H: Helped I like to _____ and _____

I: I love _____

J: Just one of those that learned to _____

K: Knowledge helps me grow. My favorite school subject is _____

L: Learning to read is fun! My favorite song is _____

M: My dream is to _____

N: Never had me _____ because it is a hard to find!

O: On the weekends, I like to _____

P: Please find me _____ because it is my favorite food!

Q: Quizzes and tests make me feel _____

R: Reading is fun! My favorite English book is _____

S: School makes me feel _____

T: This year, I need to _____

U: Usually, I see _____ for dinner.

V: Vegetables make me feel _____

W: When I get up, I need to _____

X: I get excited about _____

Y: You can see "Happy Birthday" is not on _____

Z: The weekend that I like to _____ and _____

- Further tips and ideas, inspiration: Link to "My name poem" example:
- <https://www.easterniowaartsacademy.org/virtual-classroom/creative-writing-name-poem>
- Link to "My name acrostic poem":
- <https://en.islcollective.com/english-esl-worksheets/material-type/fun-activities-and-games/my-name-acrostic-poem/107359>



B) Sell your innovation!

- Time: 40 minutes
- Tools:
 - Deck of cards, one substance/object written on each card
 - Substances: Glass, Sand, Metal, Wax, Textile, Clay, Iron, Wood, Leather, Plastic, Paper, Silver, Canvas, Gum/Rubber, Concrete, Silk
 - Objects: Bed, Pen, Tennis racket, Spoon, Lamp, Mirror, Curtain, Calculator, Bag, Lipstick, Scissors, Razor, Ball, CD (Compact Disc), Slippers, Knife
 - Paper, pen
- Task description: Everyone draws a card from the two decks. A substance and an object. For the combination of this (e.g., glass eraser, wooden ball, rubber plate, etc.) write advertising text, try to sell the innovative product, state what it is used for, present the innovations to the group. Participants can also vote for their favourites.

C) Imagination, fantasy

- Time: 20 minutes
- Task description: Tell 3 wishes to make the world a better place! The subgroups/class can create a poster.

D) Problem solving in group (size of the group 14)

- Time: 40 minutes
- Tools:
 - A version: Laptop and beamer to watch this video: Zoom by Istvan Banyai ('4.48), link to video:
<https://www.youtube.com/watch?v=Kgi-RCEjOLw>
 - B version: The book Zoom of Bányai István, pages laminated one by one: Link to book:
<https://www.amazon.com/Picture-Puffin-Books-Istvan-Banyai/dp/0140557741>



- Task description: This activity focuses on fostering problem-solving skills by pushing participants to work together and communicate with one another to achieve the common goal. It also allows for natural leaders to emerge and take charge in completing the task most effectively. This problem-solving exercise teaches participants to work in a team and demonstrates ‘departmental’ working: the concept that everyone contributes to a larger team effort, even though their contribution may not always be apparent.
- Version A – using the video (‘4.48’)
 - Instruction: Listen first – note your thoughts, what do you hear, what happens, what is the video about? Then watch the video! What happened with you between the two variations and what is the message of this task to you? Additional question after discussing: How can the task be more barrier-free? Talk about it.
- Version B_– using the pages of the book (suggested minimum size of the group is 14)
 - Instruction: Hand out to each participant one picture from Istvan Bányai’s book, Zoom. Explain that participants can only look at their own picture and should keep it hidden from others. Participants must study their pictures and do their best to describe it to others, as the teams work together to put the pictures in the correct sequence. Read more about this team building exercise, link to webpage: <https://ventureteambuilding.co.uk/zoom-team-building-exercise/>
 - How can the task be more barrier-free? Talk about it.

Learning Activity #3: Measure your creativity!

How creative are you?

- Time: 20 minutes
- Tools: paper, pen, paper sheets with “circle prints” (1.2b), or the sheet of “what possible uses can you think of a pencil other than writing” (1.2c)
- Task description: Create as many variations/ideas as you can in 5 minutes. The trainer chooses exercise A or B.

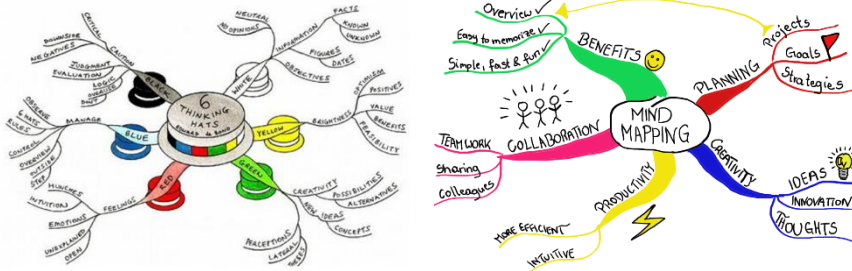


- aspects of evaluating creativity
- fluency = the number of responses/ideas (association speed)
- flexibility = number of categories (variety of solutions)
- originality = unusual, uncommon solutions
- Version A
 - Circles – complete the circles. (It is a visual exercise, 1.2b sheet)
- Version B
 - Unusual use – What possible use can you think of for a pencil other than writing? (1.2c sheet) Firstly collect answers alone! Then read out the ideas. Variation: Competition of two or three subgroups – brainstorming on unusual use in limited time. The winner is the group which collects more ideas within a limited time. Link to examples: [What Possible Uses You Can Think of a Pencil Other Than Writing?](#); [For 10 examples](#); [For 100 examples](#)

Learning Activity #4: Discover your network

Brainstorming technique

- Time: 30 minutes
- Tools: pen, paper, 1.2d, e sheet



- Task description: Mind Mapping generates ideas in a structured way. Choose a personal topic you would like to brainstorm about using a mind map technique in pair work. For instance: business plan, inspirations for a project/work, a map of things you like to do, mapping the tasks, projects, further ideas you are involved in, mapping your professional life. Link to example: [15 creative mind maps](#).
- A mind map is a diagram that displays information visually, providing a structured way to capture and organize ideas. Mind maps are radial,



meaning they start at the centre and grow outward. To create a mind map, add a single topic to the centre of your map. With the main idea at the centre, it's easy to see and understand the purpose of the map. From the main idea, add related ideas and keywords as new topic bubbles. You find further information about this topic, link to article: [Ten Ways To Use Mind Maps For Increased Productivity](#)

- The mind map helps you to break up the most difficult parts of the problem into smaller problems that are easier to understand and easier to solve. Many people use this type of strategy for solving their problems.

Expectation for the learner

Understanding the components of creativity. Testing creative thinking. Developing brainstorming and out of the box thinking skills and practising problem solving.

Time planning

- Learning Activity #1: 15 minutes
- Learning Activity #2: 20-60 minutes
- Learning Activity #3: 30 minutes
- Learning Activity #4: 40 minutes

Required resources

- **Face-to-face:** Laptop, beamer, worksheets
- **Online:** Laptop, access to the platform

Recommendations

This module aims to clarify the concept of talent and creativity and to lay the foundations for common thinking. It helps you recognize your talents and understand your motivations and drives and to identify areas for improvement. This knowledge is essential to recognize creativity in and around us. This is a short brief, we focus on adequately summarizing the key points, therefore we recommend taking some more time to get familiar with "to-do list" and do more exercises.

For this module, the trainers have a freedom of choice of which tasks to use in their session. They should choose fittingly for their specific group and corresponding to whether the session is online or an in-person workshop.



Online workshop recommendations:

Recommended: Learning Activity (LA) 1, LA #2: a, c

- LA 2: d/A version - Zoom/Problem-solving. Firstly, listen and note your thoughts: what do you hear, what happens, what is the video about? Then watch the video. How can the task be more barrier-free? Talk about it, link to video: <https://www.youtube.com/watch?v=Kgi-RCEjOLw> ('4.48)
- LA #3: B version
- LA #4: Brainstorming, mind mapping. Send it to the trainer (by photo, online editing, etc.)

Learning material

Learning materials can be found in the corresponding section of the learning materials document. Specifically, information to all learning activities. Please read all the extra information or work with the learning material in groups for a better experience of the tasks.

You will also find the graphics and more (my name poem, general systems model of creativity etc.) for this submodule in a proper size at the very end of the corresponding learning material section.

The important links for the learning activities are found in this module and in the learning materials document.

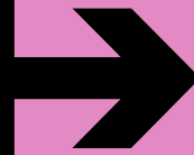
Evaluation of the lesson

- ✓ What does talent mean to you?
- ✓ What do you do if you want to achieve a creative result?
- ✓ Did you get useful tips during the lesson which you can use for achieving creative results in the future?
- ✓ Did you have any creative work during the pandemic?
- ✓ And after it? Do you experience any difference between creative work opportunities during and after the pandemic?
- ✓ Remember for your "flow experiences"! Share one example!

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.3 Building self-esteem and self-confidence



2.3 Building Self-Esteem and Self-Confidence

Learning objective

The aim is to build relations among group members through positive interactions and to improve self-esteem. Learn exactly what self-esteem is, and how it can be improved and increased. The aim is to deal with your own talents, goals, and disabilities to recognize where (everyday) obstacles occur during working. Sharing individual fears. Self-esteem is about how we perceive ourselves and how we differ from others. Deal with self-compassion, which is not based on self-evaluations and it supports the skills of stress management and keeps self-esteem in balance.

Content

Did you experience more failings during the pandemic? How did you comfort and care for yourself in these moments? What helps you find balance? What helps you calm down? Are you able to break down the big task into smaller parts? Have you ever had a task that had to be assigned to small steps? Do you know how to build your self-esteem?

Warm-up

Think and elaborate on the questions raised above (Content section). Have an open discussion with the group. Be mindful of the opinions of others. There is no right or wrong.

Learning activity #1: What is stress for you?

A) Stress

- Time: 15 minutes
- Task description: Question to the audience. What is stress for you? What are you like when you're under stress? (Time-management, saying NO...) After the answers create a word cloud.



B) Inner critic

- Time: 15 minutes
- Task description: If you would imagine your inner critic as a cartoon character or person, what would they look like? What's their name? Were you especially hard on yourself? Can you conjure up the message you would hear? Link to video: [The inner critic](#) ('1.15)



C) Self-compassion

- Time: 30 minutes
- Task description: Trainer can choose 3A or 3B exercise. (Appendix 1.3.1a How to live mindfully, 1.3.1b 50 ways to relax)
- 3A What helps you calm down? What do you like to do? How to live mindfully?
- 3B Self-Compassion Break. Link to exercise: [Self-Compassion Break | Kristin Neff](#)



Learning activity #2: Improve your self-esteem.

A) Talk about your self-esteem!

- Time: 50 minutes
- Task description: Dealing with creativity, disability, experiences in the field of the creative sector (one example for low self-esteem and/or one for medium and/or one for the high).
- Get into subgroups of three. Participants choose two of their previous life choices and consider them from the aspect of their self-esteem level, then write them in the correct place on the self-esteem scale. It is worth recalling several situations: like the ones where their self-esteem was low/medium/high. The trainer can help participants with several questions to recall those moments: Have you ever felt failure; however, you created small steps in order to achieve your goal, therefore your self-esteem was increased? What is the story of it? When did you have enough confidence in your decision-making ability? In



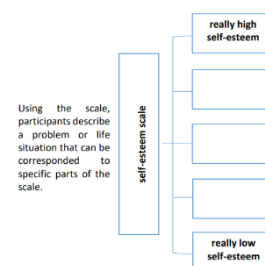
which situation have you been objective and not overly critical of yourself and others? Then the participants can discuss in pairs and process the factors on which these events differed, which also affected their self-esteem. The trainer summarizes the differences between low and high self-esteem, furthermore, assists in the process of self-discovery (thus avoiding erroneous causal conclusions). (Appendix 1.3.2a Low self-esteem, 1.3.2b Self-esteem scale)



B) Steps to higher self-esteem - give positive stroke.

- Time: 10 minutes
- Task description: The trainer asks: Who gets enough positive recognition at work? Put a hand in the air, if the answer is YES, I do! Who gives positive recognition at work? Put a hand in the air, if the answer is YES, I do!
- Write down the best positive recognition you have ever received and share it with the group! The trainer notes all the positive recognitions on the flipchart.

Self-esteem scale



Expectation for the learner

Learn exactly what self-esteem is and how it can be improved. Learning what self-compassion is.

Time planning

- Learning Activity #1: 60 minutes
- Learning Activity #2: 60 minutes

Required resources

- **Face-to-face:** Laptop, beamer, worksheets



- **Online:** Laptop, access to the platform

Recommendations

Deal with your own talents, goals, and disabilities to recognize where (everyday) obstacles occur during working. Sharing individual fears and collecting exercises which increase self-esteem. Learn exactly what self-esteem is, and how it can be improved and besides, be aware how self-compassion works. Don't fear breaking down the big task into smaller parts. We recommend taking some more time to get familiar with the "to-do list" and doing more exercises.

Learning material

Learning materials can be found in the corresponding section of the learning materials document. Specifically, information to all learning activities. Please read all the extra information or work with the learning material in groups for a better experience of the tasks.

You will also find the graphics and more (self-esteem scale, link to scale: [Rosenberg's Self-Esteem Scale](#) etc.) for this submodule in a proper size at the very end of the corresponding learning material section.

The important links for the learning activities are found in this module and in the learning materials document.

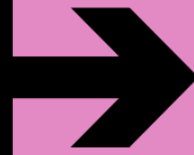
Evaluation of the lesson

- ✓ What have you learned from this subchapter?
- ✓ Which tips are the best for you?
- ✓ During the pandemic did you have low self-esteem? Are you satisfied with your results currently?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.4 The UN-CRPD



Introduction to Module 2

The 2. module deals with independent living, UN CRPD and peer Counselling.

There are three subchapters:

4. The UN-CRPD
5. Independent living, social inclusion
6. Insight view in an Art Workshop

You can find a tutorial video about this module. Link to video: [Module 2](#)

Video about independent living. Link to video: [Independent living](#)

2.4 The UN-CRPD

Learning objective

- Getting to know the most important articles and the importance of the UN-CRPD.
- Compare the statements in the UN-CRPD to your daily life.

Content

Reading and understanding the UN-CRPD. Critical discussion about the differences between theory and reality. What impact did the corona pandemic have on the application of the UN-CRPD?

Learning activity #1: What or Who is the UN-CRPD?

Quiz

Task description: Do the short quiz (material under 2.4) to find out what you know about the UN-CRPD. First compare with the group (if possible) before checking for the solutions.

Learning Activity #2: Working on the UN-CRPD

UN-CRPD

Task description: Read the whole document of the UN-CRPD (full version or easy-to-read version), the PowerPoint and the text in the learning materials. It is possible to divide the UN-CRPD into sections and work out these sections in groups. Afterwards, present your section to the whole group.



- First highlight for yourself the aspects most important to you, things you didn't quite understand, or which surprised you.
- Compare your notes in a group of 3-4 people and afterwards share your common results with the whole group.

Learning Activity #3: Reality and the UN-CRPD

Reality

Task description: In groups of 3-4 people, think about the different topics of the UN-CRPD and compare them to your daily life and in general, their practical application. To start off, you can use the examples from the materials. Afterwards, share with the whole group.

- Think of barriers you may have encountered during the corona pandemic. How did those same barriers may have affected people with disabilities and without?

Expectation for the learner

Get an intricate overview of the UN-CRPD. Reflect on your own situation and the situation of others.

Time planning

- Learning Activity #1: 15 minutes
- Learning Activity #2: 40 minutes
- Learning Activity #3: 40 minutes

Required resources

- **Face-to-face:** Laptop with internet/printed out version of the UN-CRPD, the quiz and materials
- **Online:** access to the platform, internet, group video call

Recommendations

This is a rather theoretical sub-module. But it is very important as well and crucial for understanding difficult situations, people with disabilities can face. Focus on the discussion and talking parts of the sub-module. If groups are not possible you can



either find alternatives (e.g., comparing notes with other trainees online) or do it by yourself. Though group work is encouraged.

Learning material

Learning materials can be found in the corresponding section of the learning materials document. Specifically, all the reading materials, a PowerPoint Presentation, the short quiz and links.

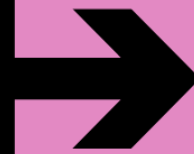
Evaluation of the lesson

- ✓ What were the points of the UN-CRPD that stuck with you the most?
- ✓ What did you learn from the discussion?
- ✓ Think about what you learned and felt: Do you have any creative ideas for a story for the shadow theatre?

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.5 Independent living, social inclusion

2.5 Independent Living, Social Inclusion

Learning objective

Unfortunately, independent living, the related movement and other topics are not clear terms for everyone, including educators. We will learn from an unknown area, which will bring us great insights, and we will realize that social inclusion can make the world better and that we can become better people.

Content

Independent living involves many more areas than one might think. *The main key areas* that we will see through:

- independent living philosophy, independent living movement
- fundamental human rights,
- integration, inclusion,
- self-advocacy,
- personal assistance and family background,
- institutions
- NGOs/partnership
- accessibility

In this module, we need to get to know the formed thinking about independent living in each country:

- The short *history* of the Independent Living Movement in each country,
- Its *current situation*,
- The enumeration and real implementation of the main *relevant legislation*,
- *Differences* between segregation, integration, and inclusion,
- It is also necessary to talk about the enormous power of *information* and the lack of it, as well as who is responsible for passing on information,
- And we always learn best from experience, so we put together one *good and bad example* from every country.

Learning activity #1: Independent living philosophy

A) Warm-up

- Task description: Participants should say at least 5 sentences about their knowledge and their experience of living independently in the context of the pandemic. (How was it possible to live independently during Covid?)
 - Getting to know the independent living movement.
 - Lecture on the development of the independent living movement (e.g., ppt compiled with the help of learning material by the teacher).

B) Interactive discussion

- Task description: Is the Independent Living movement established in your country? What areas are included? What is the current situation in your country with the possibilities of independent living?

Homework: everyone in their own country should investigate the development of the movement in detail and its current situation, take notes.

- Basic premise: independent living is **not a favour; it is a fundamental human right!**
 - It is not possible to live an independent life without a thorough knowledge of the relevant legislation. The task of the module is to understand that the UN CRPD (already known from the previous module) and the domestic legislation must also be known.
 - **Homework:** make a list of the most important domestic legislation, read them. Put the list on the wall of your workplace.
- Is ***institutional living*** the enemy of independent living?
 - Not in all cases, even within the framework of institutions it is possible to lead a kind of independent life. This requires two things: an accepting, inclusive institutional system, and a personality prepared for self-advocacy. This will take you to the next topic, "Empowering the target group".
 - The institutional system is different in each country. The general expectation is deinstitutionalization in the EU, but is the small institution better than the big one, or is it just the same in small? Let's have a circle discussion about this.

- **Accessibility** is the basis and central element of independent living!
 - Clarification of the concept of accessibility: physical accessibility and accessible thinking (“accessibility in your head”). Who cares about accessibility, to whom is accessibility important? Target groups: not only disabled people!
 - **Group task:** Put together the entire target group in a table.
 - **Storytelling:** two participants of the group share everyday examples of accessibility.
 - **Homework:** Accessibility requirements in the EU and in individual countries. Knowing the law!
 - Read more about this in Module 5.14

Learning Activity #2: Empowering the target group to independent living

Social inclusion

- What does *social inclusion* mean? - an **interactive discussion**.
- Let's look at it from two sides: why is this important for the disabled and why is it important for the able-bodied people? In which areas?
- A **circular question**, and own experiences: what does social inclusion mean to you? Why is it good for everyone to live in an inclusive society?

The power of information and the lack of information, as well as who is responsible for passing on information.

Information is always the origin of working with people with disabilities. That's where we always end up.

Able bodied and disabled people misunderstand each other. This is due to the huge lack of information on both sides! We don't ask if they need help, and what kind of help they would like, we just do it the way we think. We make the environment accessible, but we don't involve the disabled people, so we're doing it wrong and unused. We are not talking to the deaf or the blind people but to their assistant, because for us it is faster, but for them it is degrading.

The other side is no different. Disabled people don't ask why able-bodied people help the way they do, they often don't want to understand, but judge them.



The solution is information!

Who is responsible for providing the information?

In a perfect world it would be up to both sides. But now and here it is the minority that must make its voice heard. It is the responsibility of organizations working with people with disabilities to provide information. Fortunately, there are plenty of communication channels available for this.

Terminology

Another task of empowering is **to make the possibilities known, to understand what the necessary conditions for independent living are:** personal assistance, personal budget, self-advocacy, the role of institutional and family background.

Unfortunately, not all of them are available in all EU countries. It is worth starting a **round of conversations with the participants** about this: Which one do they know, what do they know about it, which is there in their country?

Personal assistance: Personal Assistance allows disabled people to live an independent life. It is about receiving assistance in the way the assisted (disabled) person wants it. Time, location, extent, and sort of assistance is also determined by the disabled people themselves. These assistants are employees of people with disabilities. It is a huge opportunity to eliminate vulnerability, dependence! It is also a huge opportunity for the disabled person not to passively expect help, but to actively act for it.

Personal assistance budget: In several countries people with disabilities can use the money they receive from government institutions and health insurers to pay the people who help them in their daily lives. Since many people with disabilities have not previously managed their money on their own, NGOs teach them how to understand and manage personal budgets. This requires a country insurance and care system where it is clear who, from where, how much money can get, and where the criteria are also clear.

Self-advocacy: this has been discussed before. We have a target group whose self-esteem is very low. There is therefore a need for authentic legal and personal



development support. There is also a need for strong NGOs that can help protect interests.

The role of institutions and the family is a difficult issue, so just touching on the topic. Empowering efforts can be eliminated by the influence of institutions or the family. The hospitalizing (resigned, apathetic) effect of institutions is known. The overbearing, too anxious role of families with disabilities is similar. Both are strongly inhibited by independent living and are very difficult to find solutions to.

It is recommended to use **role-playing games** for a better understanding and to look for possible solutions together.

Learning Activity #3: Use the knowledge learned in everyday life.

Let's briefly repeat what is basically necessary for it:

- decision, self-advocacy, personal assistance, personal budget, support, state-aid, cooperation, legislation, accessibility, and information, information, information.

In this section we will learn about **cooperation**.

Independent living requires cooperation of social actors.

- On the one hand the task of social actors is to provide professional advice (personal assistance, operation of personal assistant's clubs and databases, personal budget advice), on the other hand advocacy (interpretation of laws, free legal advice and representation).
- Self-organizing groups are also important for the exchange of experience (Facebook groups, Messenger groups, Clubs)
- In addition, cooperation prevents duplicate work. Civic and state participants should share tasks, not all of them do the same thing. So, they strengthen each other's activities, not cancel out its effect.
- **Round discussion:** participants should give **good and bad examples** of cooperation based on their own experience. What advantages, what difficulties do they see in creating cooperation. What solutions are proposed? What ways of cooperation has the pandemic created?



- **Homework:** find **good examples** of cooperation in the Learning materials of this module.

Visibility, transparency

- The basic conditions for cooperation are visibility, transparency. If the work of individual social actors is not visible, it is not possible to connect to it.
- How can you make your activity visible and transparent?
- Transparent and visible activity is a basic principle of an NGO, as it works for the society. Legislation makes it mandatory to make the statutes and the financial activities of an NGO public on the website.
- **Homework:** check out the relevant legislation in your country.
- Many people think that it is unusual for NGOs to also carry out marketing activities. However, a presence on online media, social media, a well-built website with up-to-date information is an essential condition for finding you, for following you, and for making your organization likable. The same would be expected of public organizations and large, umbrella organizations. Here it is understandable that the complex organizational system makes this difficult, but we can already see many positive examples of customer focus here too.
- **Circle discussion:** gather 5 positive examples of a customer-focused public organization.
- How can you use what you have learned in your daily life and in your daily work?
- This module was effective when it caused a change of mindset in you.
- If you can look at the lives of people with disabilities differently, to participate in it - to build an inclusive society.
- If you have now the ability to apply learned knowledge in your own job. Put on the wall of your workplace the lists and relevant legislations collected in homework!
- Start voluntary work.

There is no need to convince others about people with disabilities, about independent living, about helping. You must be the example, that's the most impactful!



In conclusion the question must be answered in writing (comparison to the same question asked at the beginning of the course): "What are your goals and expectations for this course?" The team should have a longer, informal discussion.

Online workshop Adaptation

Getting acquainted with the independent living movement using the links provided in the Learning material.

Homework sent to the trainer by email (possibly already the day before the course): everyone in their own country should investigate the development of the movement and its current situation.

The question to be answered in writing and sent in email to the teacher (at the end of the training we will ask again and compare): "What are your goals and expectations for this course?"

First meeting on Zoom, Meet, etc.:

- Warm-up: participants should say min. 5 sentences about their knowledge and their experience of living independently in the context of the pandemic. (How was it possible to live independently during Covid?)
- Is the Independent Living movement established in your country? What areas are included? What is the current situation in your country with the possibilities of independent living?
- Talk about how independent living is *not a favour, it is a fundamental human right!* It is not possible to live an independent life without a thorough knowledge of the relevant *legislation*. The task of the module part is to make it understood that the UN CRPD (is already known from the previous module) and the domestic legislation must also be known.
- Talk about institutional life and system: The general expectation is deinstitutionalization in the EU, but is the small institution really better than the big one, or is it just the same in small? Let's have a circle discussion about this.
- Talks about what the link is between accessibility and social inclusion Group task: Put together the entire target group in a table. Storytelling: two participants from the group share everyday examples of accessibility. Homework:



Accessibility requirements in the EU and in individual countries. Knowing the law! *Read more about this in Module 5.14*

Second meeting:

- A circular question, own experiences: what does social inclusion mean to you?
- Conversation about the need for information for social inclusion
- The teacher's short lecture on terms: personal assistance, personal budget, self-advocacy, the role of institutional and family background.
- Round discussion about cooperation: participants should give *good and bad examples* of cooperation based on their own experience. What advantages, what difficulties do they see in creating cooperation. What solutions are proposed? What ways of cooperation has the pandemic created? Homework: find *good examples* of cooperation in the Learning materials of this module

Third meeting:

- Summary and closing conversation about: How can you use what you have learned in your daily life and in your daily work?
- This module was effective when it caused a change of mindset in you.
- If you can look at the lives of people with disabilities differently, to participate in it - to build an inclusive society.
- If you have now the ability to apply learned knowledge in your own job. Put on the wall of your workplace the lists and relevant legislations collected in homework!
- Start voluntary work.
- There is no need to convince others about people with disabilities, about independent living, about helping. You must be the example, that's the most impactful!
- In conclusion the question must be answered in writing (comparison to the same question asked at the beginning of the course): "What are your goals and expectations for this course?" The team should have a longer, informal discussion about this.



- The team should stay connected in a closed Facebook group, Messenger group, as discussed. Be sure to register and be active on the Platform in the future. The teacher also draws attention to the search for common business opportunities.

Expectation for the learner

The participant should be open to learning new educational and teaching skills. Be open to learning about the world of people living with otherness. Be willing to participate in joint learning activities (role-playing, storytelling, etc.). Be able to do independent research in your own country. Be able to analyse the philosophy of independent living on a social level, to compare the interests and rights of certain social groups.

Willingness to develop an inclusive society with your own actions.

Time planning

- Learning Activity #1: 180 minutes
- Learning Activity #2: 60 minutes
- Learning Activity #3: 60 minutes

Required resources

Preferably accessible room (agreed in advance with the participants). Computer (the teacher must have one, if possible, also the participants, but not mandatory), internet connection, pen, paper, printer, tables, chair. Something to drink, a small snack. Toilet, accessible if possible.

Recommendations

Reviewing the Learning material, the teacher can send tasks in advance.

Learning material

For this submodule, all learning material is included in these pages. You can find links for a better understanding and further research in the corresponding learning material document.

Evaluation of the lesson

- ✓ How can you use what you have learned in your daily life and in your daily work?

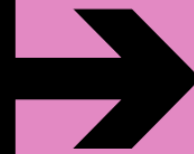


- ✓ This module was effective if it caused a change of mindset in you.
- ✓ If you can look at the lives of people with disabilities differently, to participate in it - to build an inclusive society.
- ✓ Put on the wall of your workplace the lists and relevant legislations collected in homework!
- ✓ Start voluntary work.
- ✓ There is no need to convince others about people with disabilities, about independent living, about helping. You have to be the example, that's the most impactful!
- ✓ The question to be answered in writing (at the beginning of the module, and at the end of the training we will ask again and compare):
- ✓ "What are your goals and expectations for this course?"

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.6 Insight view in an Art Workshop

2.6 Insight View in an Art Workshop

Learning objective

Getting to know an arts workshop with a focus on creativity and self-reflection.
Learning new online tools and ways to be creative.

Content

Some warmup exercises to get to know the group and build up a certain degree of openness. The learners will use the online tool “Miro” to describe and reflect on themselves. They will get in touch with their own approaches and experiences with creative work but will also get to know other approaches from the whole group. This is a perfect opportunity to learn from one another. To experience one way of an inclusive workshop, the trainees will have to use their words to describe a painting. This, on the one hand, helps to really work with a piece of art but, on the other hand, lets everyone experience art.

Learning activity #1: Warm-up and Ice breakers

Create your spirit animal

- Task description: Putting together only geometrical shapes in the form of your spirit animal or fantasy animal / favourite animal. Describe it for blind participants. Blind participants get the shapes as cut outs / magnets.

Learning Activity #2: Creative work on the Miro Board

A) Art as a tool for inclusion - Mind Map

- Task description: Everybody signs up for Miro (2 ppl in 1 group) and puts sticky notes underneath the two questions:
- Where do I see art / where do I practice art?
- What is the power of art when we think about inclusion

B) How can you participate in art - Emotional mapping

- Task description: Participants use highlighter and add colours to the sticky notes. Green represents confidence, yellow mixed feelings, red anxiety. Everybody adds these colours to the sticky notes and so we understand the different possibilities to participate in art – an emotional map develops.



C) Evaluation - Group discussion

- What questions can be raised with that methodology?

Learning Activity #3: Practical Approaches and empowering own Creativity

A) How to look at art in inclusive groups - Image Description

- Task description: A painting of Joan Miro is shown and one person in the group describes it for the blind person. The blind person says what was good about the description and what wasn't. Afterwards another person describes one more painting while the group keeps their eyes closed. Evaluation follows.

B) Draw your own Miro – Group or individual work.

- Task description: Everybody or groups of two get a white sheet of paper and they fold and unfold it. Now they choose the lines ultimately imprinted to the paper and follow them with a colouring pen. Maybe colour some shapes you found on the paper. In the end, add eyes and stars to create one's own Miro. Evaluation follows.

Expectation for the learner

Since this is a view inside an art workshop, the learner should give oneself the opportunity to access one's creativity by keeping an open mind. Maybe some of the learners are not yet familiar with the Miro board. Take your time to get to know the platform. Do not hesitate to ask for support.

Time planning

- Learning Activity #1: 15 minutes
- Learning Activity #2: 30 minutes
- Learning Activity #3: 15 minutes

Required resources

Paper, Miro, stencils/cut outs, projector, Miro board, flipchart, digital image of Joan Miro, coloured pens



Recommendations

The trainer should see themselves as a moderator. To access the creativity of the trainees the trainer shows the way but does not command how to do it. The Miro board and other materials should be prepared in advance. Not judging the pieces of art or any of any other aspect of this submodule is intended. While the trainer should let the creativity and discussion of the group find its own way, the trainer should also keep the workplace free of judgment and hostilities.

Evaluation of the lesson

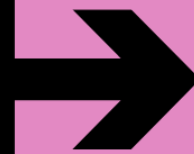
- ✓ What helped/hindered your creativity?
- ✓ Did you feel that everybody was able to participate?
- ✓ What can you use in your everyday life to access your creativity?

A horizontal banner with a black background. On the left, there is a light blue vertical bar. The text 'ARTcoWORKers' is in a smaller font above 'Training Course' in a larger font, both in white. To the right of the text is a black arrow pointing right. Further right, there is a light blue square with a white sunburst icon, a pink square, and an orange square. The orange square contains the text 'ENGLISH LANGUAGE' in white.

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.7 Globalization, active citizen



Introduction to module 3

The 3. module deals with union citizenship and active citizenship.

There are three subchapters:

7. Globalization, active citizen
8. Identities and interculturalism
9. Awareness of others

You can find a tutorial video about this module. Link to video: [Module 3](#)

2.7 Globalization, Active Citizen

Learning objective

- Participation in civil society, community, characterized by mutual respect and non-violence.
- Getting to know personal planning with focus on active citizenship.
- Discovering attitudes towards diversity and multiculturalism. The purpose of the activities is to explore the diversity among our members.

Content

The class discusses opportunities of active citizenship nowadays and during the pandemic. Participants present their own countries and nationalities and discuss cultural uniqueness. Discussing cultural and national identity. Discovering attitudes towards diversity and multiculturalism. Getting cultural experiences. Developing relations with culturally different people. Determining stereotypes and prejudice. The learning approach consists of a video, discussions, and role plays.

Warm-up

- Who and how is an active citizen?
- Do you discover your attitudes towards diversity?
- What were your opportunities as an active citizen during the pandemic?
- What are your values, backgrounds, and visible and invisible labels?



Learning activity #1: Diversity

A) The World is Distant

- Time: 15 minutes
- Task description: Pick a question and ask people to stand up if they agree with it. This exercise helps people relate global issues to their local situations. Discuss the effects, as they relate to social justice issues, of emphasizing similarities between people rather than differences.
- Example: *I was born abroad. (If you agree, thumbs up.) I have never finished my studies/formation. (If you agree, thumbs up.) I am over 30 years old. (If you agree, thumbs up.) I accept my friends' differences. (If you agree, thumbs up.) I have brothers and sisters. (If you agree, thumbs up.) I had experience with culture shock. (If you agree, thumbs up.)*
- *I don't always fit into categories. (If you agree, thumb up.) etc.*
- Who has never been discriminated against due to these statements? (Thumbs up, if yes!)
- Have you ever had prejudice over anyone due to these reasons? (Thumbs up, if yes!)

B) Active citizen

- Time: 30 minutes
- Task description: Based on the video on the topic of active citizenship the class discusses opportunities of active citizenship nowadays and during the pandemic in the diversity of society. Link to video: <https://www.youtube.com/watch?v=2xtEIH-h3Jc> ('6.14)
- Circular questions: What opportunities do you have to exercise active citizenship? What opportunities do people with disabilities have to exercise **active citizenship?**

C) Your nationality

- Time: 30 minutes



- Task description: What are the typical ways of presenting your nationality in other countries? Participants from the same countries collect 5 answers on flipchart.
- What are the reactions to other cultures?
- What role do pride and shame play?
- Does multiculturalism show a threat to our cultural uniqueness?

D) The invisible race

- Time: 15 minutes
- Task description: The class is in a circle. The facilitator explains that they will read a statement. If the statement describes you, then silently step into the circle. Everyone should quietly notice who stepped across the line and who did not.
- At the end specific questions are being discussed and identities are being discovered. Race plays an important role in shaping our identity and in turn, can shape the way we think or see the world around us.
- *Statements: 1. Move forward if you are male. 2. Move forward if you are white or Asian. 3. Move forward if you are able bodied. 4. Move forward if you had two living parents through childhood. 5. Move forward if your family could always provide enough food growing up. 6. Move forward if your parents were always employed. 7. Move forward if your family owns their house. 8. Move forward if you only moved once or not at all growing up. 9. Move forward if one of your parents living with you had a university degree. 10. Move forward if your parents spoke more than one language. 11. If you saw members of your race, ethnic group, gender, or sexual orientation portrayed on television in degrading roles, take one step forward. 12. If you were ever uncomfortable about a joke related to your race, ethnicity, ability, gender, or sexual orientation but felt unsafe to confront the situation, take one step forward. 13. If you were ever the victim of violence related to your race, ethnicity, ability, gender, or sexual orientation, take one step forward.*
- Questions:



- What did it feel like to step into the circle? What was it like not to be in the circle?
- Were you surprised about anything?
- What did you discover about those around you?
- How might such issues/factors affect your relationships?

Online workshop Adaptation

Tasks are the same via zoom, etc. (Furthermore, answers sent via email, or they can be uploaded to the learning diary.) Self-learners send their answers to the trainer.

Expectation for the learner

Be willing to participate in joint learning activities (role-playing, etc.). Be willing to know and identify with your own culture. Be open to modify your behaviour, to foster racial awareness, respect, and inclusion. Getting to know strength, weakness in the actual topic. We recommend taking some more time to get familiar with "to-do list" and do more exercises.

Time planning

- Learning Activity #1: 90 min

Required resources

- **Face-to-face:** Laptop, beamer, flipchart, preferably accessible room
- **Online:** Laptop, access to the platform, preferably accessible room

Recommendations

Reviewing the learning material. It's important that everyone has a basic understanding of basic concepts related to diverse society and identity. This allows everyone to start the conversation on the same page and ensures that participants have a foundation on which to build future knowledge. We recommend taking some more time to get familiar with "to-do list" and do more exercises.

Learning material

Learning materials can be found in the corresponding section of the learning materials document. Specifically, information to all learning activities. Please read the definitions



for the terms related to this submodule, all the other information and/or work with the learning material in groups to better experience the tasks.

The important links for further research are also found in the learning material document.

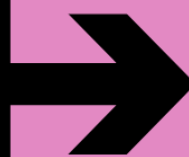
Evaluation of the lesson

- ✓ What do you think about diversity?
- ✓ How can you present your country and nationality briefly?
- ✓ Who is an active citizen? How?
- ✓ What does the corona crisis mean for the mental health of workers in the cultural sector, and for the confidence they have in their careers for the future in the globalized world?
- ✓ Were there questions you were hoping would not be asked? Any you wish had been asked?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.8 Identities and interculturalism



2.8 Identities and Interculturalism

Learning objective

Participants are often forced to confront socialized and entrenched notions of privilege, identity and social justice. This subchapter aims to clarify the concept of ingroups and outgroups. It helps you discuss identities based on nationality, ethnicity, gender, religion, culture, besides developing intercultural competences.

Content

Getting cultural experiences. Specific questions are being discussed and identities are being discovered. Developing intercultural identity, discussing characteristics. Determining stereotypes and prejudice. This is a short brief; we focus on adequately summarizing the key points.

Warm-up

- Can you think of someone who may never experience discrimination?
- What is it?
- Was this phenomenon visible during the pandemic?
- Do you struggle acutely with your identity?
- Have you ever explored a new culture?
- Can you list some factors that contribute to culture shock?

Learning activity #1: Identity Development

A) Warm-up

- Time: 5 minutes
- Task description: Ask circular questions from the audience!
- Can you think of someone who may never experience discrimination? What is it? Was this phenomenon visible during the pandemic?

B) Social Identity Map

- Time: 45 minutes
- Task description: The class works with the Social Identity Map about cross cultural values and takes part in a role play (social machine). It is an interesting moment to be recorded.



- Individual work: Core/Chosen/Given attributes, values, skills, beliefs.
- In small groups: must “give away” 1 core value per round, discuss in groups.
- Plenary group: facilitate discussion about cross cultural values.
- Circular question: How do you conform with or deviate from the norm? How does that affect you?

C) The Social Machine

- Time: 10 minutes
- Task description: Participants are invited to come up with a short prejudice sentence accompanied by a repetitive movement. One by one they join the group by doing this movement and stating the sentence, creating this big factory machine that eventually speeds up (during which sentences turn only into loud words) and then falls apart. It is an interesting moment to be recorded.
- Discussion: How did you feel during the activity?

Online workshop adaptation

Tasks are the same. More offered platforms:

- <https://gatheround.com/> for a peer learning partner and group session. Facilitate discussion for example regarding how birthdays and weddings are celebrated in each country.
- drawbattle.io or <https://scribble-io.online/>
- Tasks are the same via zoom, etc. (Furthermore, answers sent via email, or they can be uploaded to the learning diary.) Self-learners send their answers to the trainer.
- The self-learner makes a video with 1-2 examples (which can be presented alone or with another person) at the Social Machine task.

Expectation for the learner

Be open to study other cultures in more depth, listen carefully, build new bridges of understanding amongst different social groups. Be open to accept that identity is like culture, there are many aspects to it, some hidden, some visible. Reviewing the



learning material. We recommend taking some more time to get familiar with "to-do list" and do more exercises.

Time planning

- Learning Activity #1: 60 minutes

Required resources

- **Face-to-face:** Laptop, beamer, flipchart, worksheet, pen, preferably accessible room
- **Online:** Laptop, access to the platform, preferably accessible room

Recommendations

Reviewing the learning material. We recommend taking some more time to get familiar with the "to-do list" and do more exercises. Be aware that intercultural competency is a two-way street for all the parties concerned. If we do it right, the personal rewards can be unmeasurable, even in our own familiar surroundings and social groups.

Learning material

Links to important videos, keywords and some extra information can be found in the corresponding section of the learning material document.

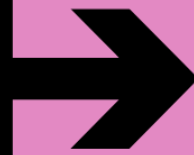
Evaluation of the lesson

- ✓ Which tips have you got to develop intercultural competence?
- ✓ What are the biggest social challenges of this century? Do you act on the issues you care most about?
- ✓ How does social identity change across situations?
- ✓ What is the most interesting message from the course to you?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.9 Awareness of others



2.9 Awareness of Others

Learning objective

This submodule aims for participants to feel better equipped with newfound knowledge and empathy and be prepared to apply the lessons they learned to their own lives and communities.

Content

Developing empathy. Building resilience against prejudice. Developing relations with culturally different people. Effective collaboration with process drama approach and a performance-oriented approach.

Warm-up

- How tolerant are you? Measuring and discussing the EQ/empathy quotient.
- What does it mean?
- Is it important in your work?
- How can you communicate with your body as an actor/actress during the performance or as a visitor in the theatre?

Learning activity #1: Raising Awareness

A) Warm-up

- Times: 15 minutes
- Task description: Respond to the following scenario in a large group or individually. Then collect the answers on flipchart.
- Scenario: You have just spoken at an event sponsored by the local Coalition for Tolerance. You emphasized the importance of diversity, understanding, and mutual respect among members. A member of the audience approaches to thank you for your presentation and to shake hands with you. However, your cultural background forbids you to have skin-to-skin contact with this person, since you are of opposite sexes and are neither married nor related. Quick! Devise a response, verbal or nonverbal, that honours the audience member's intention without violating your own values.



B) Improvisation theatre

- Time: 60 minutes
- Task description: A pair of participants is given a task to improvise/act out a discussion on a specific situation, during which they need to use pre-written lines with stereotypical attacks against the other character. Topic: daily politics, news.

C) Guided by a part of me

- Time: 10 minutes
- Task description: The game is a physical activity, improvisation movement where at different moments of the moving a different part of the body leads the movement (which provokes different postures and receives different communication from others). e.g., head, shoulders, feet, belly, hand, heart etc.

Closing activity

- Time: 5 minutes
- Task description: To practice giving positive feedback and to have participants leave the workshop feeling energized. Have participants mingle randomly in a large group and then instruct them to stop and share with the person in front of them a way in which they “shined” during the workshop. Repeat several times so that each person gets feedback and support from different people in the group. If there is an odd number of participants, the facilitator should address the odd person out each time.

Expectation for the learner

Have a curious and open attitude to what is different. Have empathy about the feelings and needs of other people. Feel confident about your own desires, strengths, weaknesses, and emotional stability. Be willing to participate in joint learning activities (role-playing, etc.).

Time planning

- Learning Activity #1: 90 minutes

Required resources

- **Face-to-face:** Laptop, beamer, flipchart, preferably accessible room



- **Online:** Laptop, access to the platform, preferably accessible room

Recommendations

Be willing to participate in joint learning activities (role-playing, etc.). Measuring your EQ/empathy quotient. Reviewing the learning material.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Please read the extra information for a better understanding.

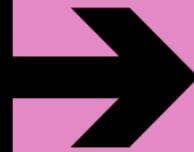
Evaluation of the lesson

- ✓ Why is empathy important? Are you satisfied with the results of your test? Why do you say yes or no? What caused you difficulties during the activities?
- ✓ Have you been able to practice conflict situations? Have you been able to put away your own fears and prejudices?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



**2.10 Conflict management, intercultural
communication**



Introduction to module 4

The 4. module deals with communication.

There are three subchapters:

10. Conflict management, intercultural communication
11. Communication with people with disabilities
12. Assertive communication

2.10 Conflict Management, Intercultural Communication

Learning objective

Developing and/or strengthening awareness of the importance of communication.

Training communication skills to use in one's daily life.

Content

Short introduction into communication with focus on intercultural communication, barriers of good communication and active listening. Practical applications via creative tasks and role play.

Learning Activity #1: Introduction into mishaps and funny cultural hiccups

- Task description: Watch the three YouTube videos linked in the materials for an amusing start into this sub-module. After each video, talk in groups about the specific miscommunication. What happened in the video and why. Keep it brief.

Learning Activity #2: Intercultural Communication and Active Listening

- Task description: Read through the designated materials and contribute with your own research to the topics communication (general), intercultural communication, active listening and further (e.g., stereotypes and other barriers and how to avoid them).
- After each topic, answer the questions first for yourself and then discuss with the group. Share the knowledge from your reading and research with the group.



Learning Activity #3: Communication and active listening with different senses

- Task description: To get a feeling of the different senses, which we communicate with, divide into three groups. Every group will analyse the same scene from a play/tv-show/movie. But the way of experiencing the scene is different. One group will watch the scene unfold mute, the other group will only listen to the dialog and the third group will read the script.
- In the groups analyse the scene. What is happening? Who wants what? Is the situation hostile/friendly etc.? Is there a conflict? How do the people in the scene communicate? What are they doing well and what are they doing not so well?
- Compare your group's results with those from the other groups. Also try out the other ways of showing the scene. Discuss in the group.

Learning Activity #4: Role Play

- Task description: In any creative way you like, create, prepare, and perform your own scene about a situation, in which communication is key. It is up to you to choose a good or a bad example and what kind of communication you want to depict. A variety of approaches are possible (writing your own dialogue, acting out a scene, drawing, researching on the web etc.).

Expectation for the learner

Learning communication skills such as active listening. Fostering your own creativity and being able to express one's ideas and thoughts.

Time planning

- Learning Activity #1: 15 minutes
- Learning Activity #2: 30 minutes
- Learning Activity #3: 35 minutes
- Learning Activity #4: 40 minutes

Required resources

- **Face-to-face:** Laptop, Beamer, Internet, Flip Chart



- **Online:** Internet, Access to the platform, Video Group Call

Recommendations

It is encouraged that the trainers find their own examples for the learning activity 1 and 3. This way, they can make sure to avoid language barriers. The own research for learning activity 2 should be adapted to the necessities and the skill levels of the group/individual. Further research could mean scientific studies and academic papers, but it could also mean YouTube Videos and short explanations as well. Every individual is free to research the way they feel comfortable and while sharing with the group a certain baseline of knowledge for the entire group will develop. It is a good idea to focus your research on the aspects of communication that interest you, if they are connected to the topics of this sub-module. As an example, one could focus on the psychological aspects of stereotypes and how to fight them. For learning activity 3 it is also vital that the trainers prepare the audio file and the script for the scene themselves. In the learning material you can find an example for a scene on YouTube and a script. If there are peer-experts in disability within the group, it is a good idea to pair them up with non-experts. As example: A blind person could help the audio group with their expertise.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically, you can find the links to the videos, information texts and infographics and the dialogue for Learning Activity 3.

Evaluation of the lesson

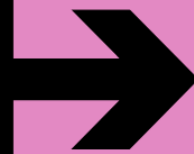
- ✓ What did you learn?
- ✓ What are the most important aspects of communication for your daily life?
- ✓ Thinking about the creative tasks: How does this work translate into the making of shadow theatre?

A horizontal banner with a black background. On the left, there is a light blue vertical bar. The text 'ARTcoWORKers' is in a smaller white font, and 'Training Course' is in a larger white font. To the right of the text is a black arrow pointing right. Further right, there is a light blue square with a white sunburst icon, a pink square, and an orange square. The orange square contains the text 'ENGLISH LANGUAGE' in white.

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.11 Communication with people with disabilities



2.11 Communication with People with Disabilities

Learning objective

Knowledge about relevant articles of the UN-CRPD and social model of disability in the context of communication; awareness building in barriers and conflicts in communication; reflection about own experiences in the past and new experiences delivered through the course. Getting a feeling for different perceptions of barriers and the chance to be part of the solution.

Content

Legal basis for accessible communication and universal design. Barriers and needs of people with different types of disabilities in communication. Social model of disability

Learning Activity #1: Work out either in the group or for yourself

- What are your expectations of this topic?
- What are you interested in?
- How comfortable are you in communicating with people with disabilities?
- Do you have any questions?
- What would you like to know at the end of this topic?

Learning Activity #2: Communication with People with Disabilities I.

Task description:

- Ask yourself: What are your own experiences with communication with people with disabilities? Did you experience difficulties or fears? What prejudices do you have? If you like, share your thoughts with the group. For people with disabilities: What are your experiences? Only share what you are comfortable with. Important! If you want to share experiences with the group: respect each other's boundaries and communicate in a respectful and non-discriminating way!
- Play the privilege game in the materials. Review the results. What comes to mind? How did you feel while playing the game?



Learning Activity #3: The social model of disability and communication

Task description: Read about the social model of disability and the difference to the medical model of it. Refresh on the information about the UN-CRPD from module 2.4. Use the learning materials about the social model and the UN-CRPD, including the links and own research. What are the most striking aspects of the model? What does this mean for the communication with persons with disabilities?

Task description: Watch the YouTube video linked in the materials. Fill out the provided chart about terminology. Compare with the group and check with the sample chart.

Learning Activity #4: Communication with People with Disabilities II.

Task description: Revisit your tasks from Learning Activity 2. After learning about the UN-CRPD and the social model of disability, how would the privilege game work out for different people? Discuss in group if there are any notable changes. How many barriers are perceived by a minority of people?

Expectation for the learner

Using and acquiring the knowledge of the UN-CRPD and the social model of disability and getting to know its relevance for communication with people with disabilities.

Reflection about own experiences in the past and new experiences delivered through the course.

Time planning

- Learning Activity #1: 30 minutes
- Learning Activity #2: 60 minutes
- Learning Activity #3: 60 minutes
- Learning Activity #4: 30 minutes

Required resources

- **Face-to-face:** Laptop, beamer, worksheets, internet (preferably)
- **Online:** Laptop, access to the platform, internet



Recommendations

The role-playing tasks are vital for understanding the complexity of communication. Be open-minded and welcome criticism and new ideas. The more the group tries out, the more confidence and comfortability you can gain while communicating with different people.

You can also play the Privilege Game for yourself. Give yourself one point whenever you find a statement true for you. Review and reflect on your score at the end.

-Trigger warning-

It is possible and completely understandable that people with disabilities might feel uncomfortable talking about themselves or their experiences. It is not their job to educate people without disabilities and they do not have to share anything they do not feel comfortable with. Please also keep in mind that even without sharing, these topics can evoke unsettling and distressing feelings. As a group, please give everybody the space and time they need and the choice if and how much they want to participate and contribute.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. You can find the privilege game with an explanation and reading material for a better understanding. Also, the learning materials from submodule 2.4 are recommended for this submodule.

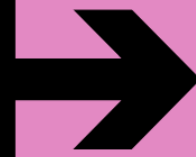
Evaluation of the lesson

- ✓ What did you learn in this sub-module?
- ✓ Do you feel more comfortable and confident about communication with people with disabilities?
- ✓ Were the learning activities easy to understand?
- ✓ Do you have any more questions?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.12 Assertive communication



2.12 Assertive Communication

Learning objective

The aim of the task is attitude formation and to develop the skills of assertiveness. Discuss and evaluate how assertiveness can manifest itself.

Content

Identifying assertive communication, improving one's ability to communicate more assertively with role play, analysing, "Shadow play" video. How did you say no? Interpreting non-verbal communication: how does it work in your life? Understanding that the power of negative emotions can be turned into performance, creating an internal safe space.

Warm-up

- Do you voice your opinions or remain silent?
- Do you often feel that you fail to get your opinions heard, or that people dismiss your views?
- Do you say yes to additional work even when your agenda is full?
- Are you quick to judge or blame others?
- Do people seem to be afraid to talk to you?

Learning activity #1: Teamwork

A) Teamwork by shadow theatre play

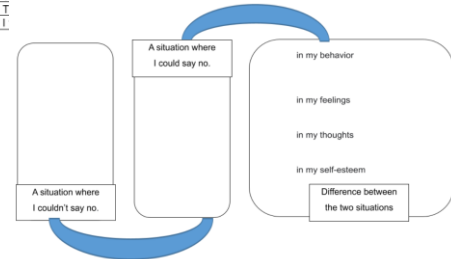
- Time: 20-30 minutes
- Tools: pen, paper, worksheet, voice recorder, Link to video: [Spring \(vimeo.com\)](https://www.vimeo.com/123456789)
- Task description: Look at the "ARTcoWORKers shadow play" video! This video shows the way of water.
- Circular question to the audience: Which roles and tasks do we need at shadow play? Note the answers on flipchart!
- Make 3-4 subgroups according to the answers. Let's examine: What kind of barriers did they meet during this exercise? How did you say no? Discuss how people with disabilities experience the presence of nonverbal communication. Interpreting non-verbal communication: how does it work in your life?



B) How to say no?

- Time: 20 – 30 minutes
- Tools: laptop, beamer, table (appendix 12 a, b)
- Task description: Watch the video! Link to video: [How to say NO!](#) ('2.46) Then read the statements in the following table and mark the fears that tend to activate in you in different life situations (learning material appendix 12.a). Besides, share one example when you said no, and when it did not happen well! How the situation has affected behaviour, emotion, thoughts, and self-esteem (appendix 12.b).

What are you afraid of when you have to say no to a request?	
They won't love me.	<input checked="" type="checkbox"/>
They think I'm selfish and don't want to help them.	<input type="checkbox"/>
If I don't help them, they won't help me either.	<input type="checkbox"/>
They won't give me a job / they won't promote me.	<input type="checkbox"/>
It gives me confidence when ez ask me for help so I say yes.	<input type="checkbox"/>
I feel myself useful/important/ I feel loved.	<input type="checkbox"/>
They will blame me if something goes wrong.	<input type="checkbox"/>
I'm skilful and more efficient/faster if I do the task myself.	<input type="checkbox"/>
They get angry if I say no.	<input type="checkbox"/>



Learning activity #2: Best Practice/situational exercise

A) Situational exercise/Assertive communication, analysing statements (identify the own characteristics of behaviour)

- Time: 15 minutes
- Tools: printed statements (appendix 12.c)
- Task description: Close your eyes, the trainer makes various statements and members of the group can vote with their eyes closed. Thumbs-up: "I agree!". Thumbs-down: "No, I see it differently!". With the guidance of the trainer everyone can identify which category of behaviour their response represented (assertive, passive, aggressive).
- Situation: At work a colleague asks you to do one of the tasks instead of her, in which she has also regularly asked for your help in the past. You have difficulty in doing it and you'd be happy if she did the work herself. Choose what you would most like to do or say. Which behaviour can you identify with the best?
 1. Anna, I'm glad you think I can do the task, but I'm pretty busy since I've been helping you a lot lately. It would be nice if you would do this task yourself in the future or ask someone else to do it.
 2. You take over the extra work from Anna, but you just procrastinate for days, so it's not done on time. In the end, she won't ask you for help anymore.



3. I know you're having trouble with this extra work, Anna. Maybe I can take some time to help you with it.
 4. Anna, I'll tell the boss how lazy you are and that you are never able to do your own tasks.
- The trainer describes and identifies the names and characteristics of the forms of behaviours. Everyone can identify which category of behaviour their response represented.
 1. Assertive: assertive people are able to express their will and belief, which is an important part of clear communication.
 2. Passive: a person who is passive suppresses their emotions, feelings and thoughts, even if it causes discomfort or unhappiness for them.
 3. Aggressive: aggressive people interact disregarding the rights and/or feelings of others.
 4. Passive-aggressive: a person who is passive-aggressive expresses aggression in a passive way, such as being stubborn or grumpy, procrastinating things, or intentionally underperforming.

B) Share your personal best practice with the group on this topic!

- Time: 40 minutes

C) Evaluation task

- Time: 5 minutes
- Task description: Close your eyes, the trainer makes various statements and members of the group can vote with their eyes closed. Thumbs-up: "I agree!". Thumbs-down: "No, I see it differently!".
- The last statements etc: "I had a good time at today's meeting." "I will use what I have learned in my everyday life."

Expectation for the learner

Identifying assertive communication, improving one's ability to communicate more assertively. Finding the responsibilities and roles in the shadow theatre play and teamwork.



Time planning

- Learning Activity #1: 60 min
- Learning Activity #2: 60 min

Required resources

- **Face-to-face:** Laptop and beamer
- **Online:** Laptop, access to the platform

Recommendations

Try to understand that the power of negative emotions can be turned into performance, creating an internal safe space. Accepting and naming negative emotions will help you understand their message, making it easier to prioritize and make decisions. Try to analyse statements of situational exercises which based on assertive communication (identify the own characteristics of behaviour), it can be found in the learning material. What are you afraid of when you have to say no to a request? Think about whether your answers are based on assertiveness or fear? We recommend taking some more time to get familiar with "to-do list" and doing more exercises to develop your skill.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically, there is information about all learning activities. Please read all the extra information or work with the learning material in groups to better experience the tasks.

You will also find the graphics and more for this submodule in a proper size at the very end of the corresponding learning material section.

For further studying you can also find more tasks in the learning materials.

The important links for the learning activities can be found in this module and in the learning materials document. ARTcoWORKers "shadow theatre play" video, [Spring \(vimeo.com\)](#)

Link to inventory appendix: [Assertiveness Inventory](#) (appendix 12.d)



Evaluation of the lesson

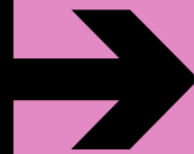
- ✓ Are you able to articulate and undertake your needs in an assertive way? Was it harder to do during the pandemic?
- ✓ Did you find your role in the shadow play group?
- ✓ How do you say No? Are you able to use more assertive ways to respond?

A horizontal banner with a black background. On the left, there is a light blue vertical bar. The text 'ARTcoWORKers' is in a smaller font, and 'Training Course' is in a larger font, both in white. To the right of the text is a black arrow pointing right. Further right, there is a light blue square with a white sunburst icon, a pink square, and an orange square. The orange square contains the text 'ENGLISH LANGUAGE' in white.

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.13 Effects of exclusion and storytelling



Introduction to module 5

The 5. module deals with inclusion.

There are two subchapters:

13. Effects of exclusion and storytelling
14. Accessibility, best practices

You can find a tutorial video about this module. Link to video: [Module 5](#)

2.13 Effects of Exclusion and Storytelling

Learning objective

What are the effects of exclusion? What does society gain from inclusion?

Clearing concepts, first with a circular question and then with a lecture.

Telling one's own positive and negative examples, specifically for the period of the pandemic or its effects.

Best examples from the field of art. Let's focus primarily on situations of the pandemic or other similar isolation.

Content

Although at first it may seem that there is no correlation between exclusion and storytelling, there is. That's what we're going to discover now.

Exclusion is dangerous not only for the individual, but also for society. If certain groups are excluded from society, the majority loses important values. Lose the otherness, that we should not all be the same, but we should be different.

The best way to draw attention to the exclusion of an individual or a group is sensitization. And one of the most effective methods of sensitization is to tell your own story.

You already have the connection! Now we will learn about it.

Warm-up

- What are the effects of exclusion?
- does society gain from inclusion?



- How does storytelling relate to the theme of inclusion?

Learning activity #1

In-person workshop

A) Warm-up quiz

- Time: 10-15 minutes
- Task description: As a warm-up, play a quiz! Link to Quiz: [Quiz: Inclusion](#)

B) Clearing terms

- Times: 20 minutes
- Task description: Let us look at differences between segregation, integration, and inclusion. We have already learned about social inclusion in Module 2 (2.5.2. Empowering the target group to independent living). Briefly repeat what is written there.
- However, social inclusion is not only the basis of independent living.
- Circle conversation:
 - What are the effects of exclusion? What does society gain from inclusion?
 - Ppt Lecture: clarifying terms: segregation, integration, inclusion. (The teacher makes a short ppt from learning material).

C) Storytelling

- Time: 30 minutes
- Task description: Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination. You've noticed that everyone is curious, haven't you? Everyone has remained a child, they love stories, they like to hear interesting things. *How does storytelling relate to the theme of inclusion?*
- Notes: This is the best way to start a workshop or conference presentation to sensitize the audience. There are many ways to convince, with facts, data, pictures, persuasion.... but the most impactful thing is telling your own story. You're just telling stories about yourself, without getting someone to do anything. This is called an imperceptible effect.
- Let's learn about this method.



- While there's really nothing to learn about it, we'd rather have to choose well *who, when, to whom, and how long* we're talking.

Who?

Who is accepted by everyone in terms of topic. For example, if accessibility is the topic of the workshop, then a person in a wheelchair.

When?

Start your workshop simply with this, without any introductory speech. We can also make good use of the power of surprise at storytelling.

Whom?

Pay attention to the vocabulary and mood that suits the public. If we are talking to children, be playful. If for young people, then loose, informal, even interactive. If in serious company, then do not swear. Etc.

How long?

Never long, that's the key. Finish the story in 2-5 minutes. Keep it short and "hit big". If we embed a video storytelling in a ppt, it can be even shorter, e.g., 1-2 minutes. A storytelling can consist of images only, without text.

D) Good examples

- Time: 30 minutes
- Task description: Now let's practice! Telling own positive and negative examples, specifically for the period of the pandemic or its effects - everyone gets 5 minutes, moderated by the trainer. Read the learning materials for it.

Homework: Make a 1–2-minute storytelling video about art and disability. It can be text; it can be just images/video. Submit it to the common group or to the ARTcoWORKers Platform.

Let's not get too far away from our original theme: the relationship between art and disability. Since we learn best from cases that have already happened and most of us



only believe what they see, let us now gather **good examples** from this area. Let's focus primarily on situations of the pandemic or other similar isolation.

Group task: The trainer will show 1 good example, and then participants will tell their own examples, and collect them on a flipchart. Label them: which was the funniest, the saddest, the most imaginative, the most impactful, the most innovative, etc.

Online workshop Adaptation

Zoom or other online meeting

- As a **warm-up**, play a quiz: [Quiz: Inclusion](#)
- **Clarifying concepts:** segregation, integration, inclusion.
- First with a circular question and then with a lecture (e.g., short teacher ppt from the learning material)
- We have already learned about social inclusion in module 2 (2.5.2. Empowering the target group to independent living). Briefly repeat what is written there.
- However, social inclusion is not only the basis of independent living.
- Circle conversation: What are the effects of exclusion? What does society gain from inclusion?
- **Storytelling** - *How does storytelling relate to the theme of inclusion?* Let's learn this method.
- While there's really nothing to learn about it, we'd rather have to choose well *who, when, to whom, and how long* we're talking.
- Now let's practice:
- Telling one's own positive and negative examples, specifically for the period of the pandemic or its effects - everyone gets 5 minutes, moderated by the trainer. Read the learning materials for it.
- Homework: Make a 1–2-minute storytelling video about art and disability. It can be text; it can be just images. Submit it to the common group or to the ARTcoWORKers Platform.

Good examples from this area. Let's focus primarily on situations of the pandemic or other similar isolation.



Group task: the trainer will show 1 good example, and then participants will tell their own examples, and collect them on an online whiteboard (e.g., Miro, Storyboard). Label them: which was the funniest, the saddest, the most imaginative, the most impactful, the most innovative, etc.

Expectation for the learner

The participant should be open to learning new educational and teaching skills. Be open to learning about the world of people living with otherness. Be willing to participate in joint learning activities (role-playing, storytelling, etc.). Willingness to develop an inclusive society with your own actions.

Time planning

- Learning Activity #1: 90 min

Required resources

Preferably accessible room (agreed in advance with the participants). Computer (the teacher must have one, if possible, also the participants, but not mandatory), internet connection, pen, paper, printer, tables, chair. Something to drink, a small snack. Toilet, accessible if possible.

Recommendations

Reviewing the learning material, the teacher can send tasks in advance.

Learning material

There are no further learning materials for this submodule. In the materials document you can find the same links as below. Use them for this module.

[Social inclusion - Regional Policy - European Commission \(europa.eu\)](https://european-council.europa.eu/media/en/press-communications/infographic/Pages/Social_inclusion_-_Regional_Policy_-_European_Commission_(europa.eu).aspx)

[Re-Link - Exclusion, Segregation, Integration & Inclusion: How Are They Different?](#)

[What Is Storytelling? – National Storytelling Network \(storynet.org\)](https://www.storynet.org/)

Evaluation of the lesson

- ✓ Ask yourself: do you understand the difference between segregation, integration and inclusion? Look for a personal example of each from your immediate environment.



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

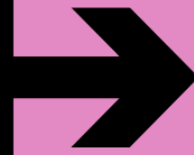


- ✓ Which element of this module will you definitely use in your work or everyday life?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.14 Accessibility, best practices



2.14 Accessibility, Best Practices

Learning objective

Accessibility is the basis and central element of inclusion. Clarification of the concept of accessibility: physical accessibility and accessible thinking (“accessibility in your head”). Who cares about accessibility, for whom is accessibility important? Target groups. Everyday examples.

Content

Inclusion is a matter of bilateral decision. It is up to society to decide on full accessibility. And it is up to people with disabilities to decide whether they want to participate. All this only works if it is possible to involve people with disabilities.

This requires accessibility: both physically and mentally.

Learning activity #1: Accessibility

A) Discussion about accessibility

- Time: 15 minutes
- Task description: Start with warm-up questions: What does accessibility mean to you? Was accessibility particularly important during the pandemic? Why is accessibility important for social inclusion?
- Accessibility has already been briefly discussed in *Module 2 (2.5.1)* as a basis for independent living. *Let's first look at that paragraph and discuss why it is important for independent living.*
- Circle discussion:
 - What does accessibility mean to you? As an able-bodied person and disabled person?
 - In what areas is it important?
 - What does it mean to be accessible in your head? As a mindset.
 - Why is this the basis of inclusion?
- Since accessibility is not self-evident in most countries, people with disabilities need to *plan ahead*. This applies to all target groups of accessibility (elderly people, families with strollers), but it is essential for a blind person or a wheelchair user.

- *This is how accessibility comes into focus when we talk about social inclusion.*
- This is because creating accessibility is the task of society. If certain social groups cannot access services, unable to walk or travel in the city, cannot get to their jobs and schools, then society is not inclusive, but exclusionary.
- Accessibility requirements in the EU and in individual countries (the teacher should make a short ppt based on the learning material). Knowing the law is important so that we know what to expect!

B) Clarifying the target group

- Time: 15 minutes
- Notes: **Important**, the **target group** for accessibility are not only disabled people! Accessibility is essential for some groups, important for others, and more convenient for everyone.
- Task description: Group task. Put together the entire target group in a table. (Elderly, temporarily injured, families with small children...and how is it important for certain groups of people with disabilities?)
- You can also use the technique of storytelling here:
- Two participants of the group should tell their own stories about how they could or couldn't travel with a stroller, wheelchair, as a blind person, or had seen such a case. Was accessibility particularly important during the pandemic? (Think e.g., accessibility of websites, or online meetings)

C) Sensitization and important notes

- Time: 15 minutes
- Notes: There is another element of accessibility that many people do not think about: this is **sensitization**. That is, to make society realize that accessibility must always be on our minds.
- Always, but mostly when **PLANNING** a building, service, program. Afterwards it is already difficult to make it accessible - but even then it is not impossible, just more expensive.
- **Important:** make it accessible **perfectly or no way!**
- "Almost" barrier-free is worse than not being barrier-free at all.



- Just one example: accessible toilets. A wheelchair user rushes over because it's urgent. Closed. He can finally find whoever has the key. He gets in. But does not fit through the door, because it is less than 90 cm wide and does not fit for a wheelchair. No comment.
- **Important:** to make something accessible **only by involving and asking the affected persons**. Do not think instead of them, but with them!

D) Best practises

- Time: 15 minutes
- Task description: Presentation of the People First Association's database of Barrier-free Pécs which is unique in Hungary (also available in English): [Barrier-Free Pécs | People First](#)

Homework: find more good examples of accessibility, share in the group and on the ARTcoWORKers Platform.

Notes: Bad examples are also examples, but they do not move us forward, so let's focus on the good solutions so that we can learn from them.

Online workshop adaptation

Zoom or other online meeting tool:

Accessibility has already been briefly discussed in *Module 2 (2.5.1)* as a basis for independent living. *Let's first look at that paragraph and discuss* why it is important for independent living.

Circle discussion

- What does accessibility mean to you? As an able-bodied person and disabled person?
- In what areas is it important?
- What does it mean to be accessible in your head? Mindset.
- Why is this the basis of inclusion?

Discussion: why is accessibility important for social inclusion?

Important: the **target group** for accessibility are not only disabled people!



Accessibility is essential for some groups, important for others, and more convenient for everyone.

Group task

Task description: Put together the entire target group on an online whiteboard (e.g., Miro, Stormboard: elderly, temporarily injured, families with small children...and how is it important for certain groups of people with disabilities?

You can also use the technique of storytelling here:

Two participants of the group should tell their own stories about how they could or couldn't travel with a stroller, wheelchair, as a blind person, or had seen such a case. Was accessibility particularly important during the pandemic? (Think e.g., accessibility of websites, or online meetings)

There is another element of accessibility that many people do not think about: this is **sensitization**. Clearing important notes:

Important: make it accessible *perfectly or no way!*

“Almost” barrier-free is worse than not being barrier-free at all.

Important: to make something accessible *only by involving and asking the affected persons*. Do not think instead of them, but with them!

Best practises

Task description: presentation of the People First Association's database of Barrier-free Pécs which is unique in Hungary (also available in English): [Barrier-Free Pécs | People First](#)

Homework: find more good examples of accessibility, share in the group and on the ARTcoWORKers Platform.

Note: Bad examples are also examples, but they do not move us forward, so let's focus on the good solutions so that we can learn from them.

Expectation for the learner

The participants should be open to learning new educational and teaching skills. Be open to learning about the world of people living with otherness. Be willing to



participate in joint learning activities (role-playing, storytelling, etc.). Willingness to develop an inclusive society with your own actions.

Time planning

- Learning Activity #1: 60 minutes

Required resources

Preferably accessible room (agreed in advance with the participants). Computer (the teacher must have one, if possible, also the participants, but not mandatory), internet connection, pen, paper, printer, tables, chair. Something to drink, a small snack. Toilet, accessible if possible.

Recommendations

Reviewing the learning material, the teacher can send tasks in advance.

Learning material

There are no further learning materials for this submodule. In the materials document you can find the same links as below. Use them for this module.

[European Accessibility Act - YouTube](#)

[Accessibility to products and services for disabled and elderly people - Concilium \(europa.eu\)](#)

Good example:

- Free city accessible database. It is unique in Hungary. It is created and maintained by the cooperation of a large number of actors: [Barrier-Free Pécs | People First](#)
- Accessible database for money as a business: [About us | Access4you](#)

Evaluation of the lesson

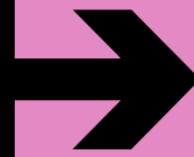
- ✓ What have you learned about the target group of accessibility?
- ✓ Who is responsible for accessibility?
- ✓ Is it good if something is somewhat barrier-free? (“it’ll be good anyway”)
- ✓ Who should be involved in accessibility?

A horizontal banner with a black background. On the left, there is a light blue vertical bar. The text 'ARTcoWORKers' is in a smaller white font, and 'Training Course' is in a larger white font. To the right of the text is a black arrow pointing right. Further right, there is a light blue square with a white sunburst icon, and below it, a pink square. To the right of these is an orange square with the text 'ENGLISH LANGUAGE' in white.

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.15 History of shadow theatre and artistic specifics



Introduction to module 6

The 6. module deals with shadow theatre.

There are three subchapters:

15. History of shadow theatre and artistic specifics
16. Shadow theatre - Technical specifics
17. Directing, rehearsing and performing

You can find a tutorial video about this module. Link to video: [Module 6](#)

Video about shadow theatre. Link to video: [The magic of shadow theatre](#)

Video about accessible theatre. Link to video: [Accessible shadow theatre](#)

More videos about shadow theatre, these are made in Skopje by ARTcoWORKers.

Links to videos: [Autumn](#); [Winter](#); [Spring](#); [Summer](#)

Link to Shadow theatre video by KOPF, HAND und FUSS: [Video](#)

2.15 History of Shadow Theatre and Artistic Specifics

Learning objective

To acquire theoretical knowledge and offer space for creative practical exploration about the use of shadow theatre as an inclusive artform. Being able to reflect and self-reflect on the specific roles of each team member during performance design, rehearsal and production period. Identify key elements of a shadow theatre performance, distinguish similarities with other artforms.

Content

Shadow theatre - history, artistic specifics, areas of intervention and target audiences. Storytelling, plot and messages. Topic, characters, messages, (1 story will be pre-selected for the upcoming creation of performance/s) Team Building and definition of roles. Use of language vs non-verbal theatre. All of the mentioned above through the prism of accessibility and inclusion.

Keywords: history, function, different opportunities, script writing, preparing puppets or avatars, practical instructions.



Warm-up

- When was the last time you did some drawings, singing, writing or crafts? How does doing that make you feel?
- Do you maybe feel childish and ridiculous or inspired and relaxed whilst doing it? What does art mean to you?
- Which forms of art do you consume on a daily, weekly, monthly basis? Have you ever watched a shadow theatre performance? (Which was it, when and where, what do you remember of it?)
- Are you an artist or maybe you want to become one?
- If yes, which artform do you feel will express you the most and why is that?

Learning Activity #1: Shadow theatre as an art form, both inclusive and educational

- Time: 60 minutes
- Task description: Lecture about shadow theatre history, artistic specifics, areas of intervention and target audiences. Include ppt, video, images, audio materials. If delivered online, no modifications are required.

Learning Activity #2: Key elements of a performance

- Time: 60 minutes
- Task description: Split the participants in 4 groups and invite them to watch a video from a shadow theatre performance with a duration of approximately 10 minutes. Make sure the groups are inclusive and have somewhat equal abilities for observation and presentation skills. Each of the groups will internally discuss one of the following aspects of the performance for 20 minutes. Characters in the performance - Who are they, how would they appear in real life, where they come from, what are their intentions, is there equal representation among the characters, why are they in conflict among each other?
 1. Story and messaging - What is the plot, how is that identified in the dialogue, what is the time in the story, is there any political or historical context, who is the author, what is the main message, why is that important, how is that applicable to the group of participants?



2. Target audience and language - Who is this performance targeting, how is that evident, what would you change if you were to change the target audience, why is the language important in a performance, what if there is no use of words?
 3. Roles in production - Who are the people behind the performance that have created all of its elements, what does it take to become one of them, how do they coordinate their work?
- Have each of the group for 5 minutes present their findings to the plenary, a total of 20 minutes.
 - Wrap up with facilitated discussion in unifying what was learned and add in case anything was missed.
 - If delivered online, you would need access to an online meeting tool that allows to work in groups (Zoom) or work with different meeting links (Google Meet which is free). As a trainer you would need to closely monitor the progress by checking in each of the working groups.

Learning Activity 3: Creative team formation

- Time: 60 minutes
 - Task description: For this activity we will use a modified version of the World Cafe method. Invite volunteers who feel confident about each of the following topics and facilitate a small workshop with a fluid group of participants, where you as main facilitator would only give guidelines and observe for talented individuals in each of the exercises. Each “cafe” would be open for 10 minutes, always having an equal number of participants. All participants should visit all “cafes”. If possible, document the process as participants might be entering in some of these roles for the very first time in their lives.
1. Drawing and Crafts - Draw any animal or element of nature, cut it and create a puppet.
 2. Dance and Movement - Stand in a circle and start with recreation of an iconic dance for example the Thriller dance, and evolve into improvisation of the movements, always repeat the previous movement and add yours.

3. Music and Singing - Have a karaoke contest, by singing along songs and using percussion instruments or any improvised musical objects.
 4. Story Writing - Write short stories that include 5 given words, have 4 different characters, happen in 3 different locations, have 2 conflicts and last (when red out loud) for a maximum of 1 minute.
- Gather the participants in the plenary, greet everyone for their creative inputs and start a facilitated discussion with a round of words of “How did that feel?”. Then invite all participants to stand beside the role they enjoyed the most. (Have the roles printed on a piece of paper Designer, Dancer, Musician, Writer accordingly, and have Actor on all papers on the other side). Once everyone has chosen their preferences, discuss briefly why that is their choice and then invite the groups to turn the papers on the other side showing the Actor. Point with the fact that in shadow theatre everyone can be an actor. Keep this division of roles among the participants and structure your performance based on that. 20 minutes.
 - If delivered online, you would need access to an online meeting tool that allows to work in groups (Zoom) or work with different meeting links (Google Meet which is free). As a trainer you would need to closely monitor the progress by checking in each of the working groups.

Expectation for the learner

Getting to know more about background, theory, inclusion context and performance creation of the Shadow Theatre.

Be able to self-identify their artistic skills and potential, feel included and represented in arts. Discover space for debrief, relief and “escape” from the pandemic and post pandemic reality. Network with peers and like-minded people in a safe space.

Time planning

- Learning Activity 1: 60 minutes
- Learning Activity 2: 60 minutes
- Learning Activity 3: 60 minutes



Required resources

- **Face-to-face:** screen or tv, ppt, videos, paper, pencils, scissors, wooden sticks, scotch tape, hand lamps, speakers, camera.
- **Online:** Miro board for storing the drawing and writing elements of the exercise. This activity allows it to be implemented via remote collaboration through home assignments and joint live sessions.

Recommendations

We recommend taking some more time to get familiar with "to-do list" and doing more exercises to develop your skills.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically, there is information about all learning activities. Please read all the extra information or work with the learning material in groups to better experience the tasks.

For further studying you can also find more tasks in the learning materials.

The important links for the learning activities can be found in this module and in the Learning materials document.

Review of an inclusive theatre performance:

<http://dismagazine.com/disillusioned/59706/disability-and-disabled-theater/>

Article about the needs-based aspect when creating a performance:

<https://www.onstageblog.com/editorials/2022/4/13/strategies-for-combating-ableism>

Evaluation of the lesson

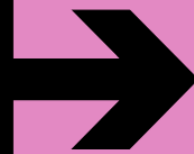
- ✓ Where do you see yourself in the performance creation process?
- ✓ How will you get inspired for creative activities?

A horizontal banner with a black background. On the left, there is a light blue vertical bar. The text 'ARTcoWORKers' is in a smaller white font, and 'Training Course' is in a larger white font. To the right of the text is a black arrow pointing right. Further right, there is a light blue square with a white sunburst icon, a pink square, and an orange square. The orange square contains the text 'ENGLISH LANGUAGE' in white.

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.16 Shadow theatre – Technical specifics



2.16 Shadow Theatre – Technical Specifics

Learning objective

Dive into the spectrum of technical possibilities for performing with shadows and offer space for the group to experience some of them and agree on the technical aspect of their joint performance.

Content

Technical elements of shadow theatre, different stage setups and materials. Light and shadow as key techniques for performing. Sound and speech as elements, recorded, live or combined. Discuss other multimedia formats (projection, animation, video archives etc.)

Design and craft of puppets and set, use of materials, focus on transparency, usability, and durability.

keywords: shadow theatre, crafting puppets, sources of light, verbal, and non-verbal theatre.

Warm-up

- Where do we meet shadows in everyday lives? Describe the term shadow to a person with impaired vision? Name sources of light you think might be used in shadow theatre.
- What are the different locations you have attended a theatre performance? Have you attended performances in different dimensions (small to large scale)? Can you host a theatre performance in your home?
- Name the different materials that might be used for crafting puppets? What is the difference between 2D and 3D? What is the connection between shadow theatre, movie, and animation?
- What do you think you'd enjoy the most when joining a shadow theatre process? Do you like being in front of an audience? Or do you prefer working in the background? Are you a solo player or would you rather join a group? What would keep you motivated to remain in the process of preparation and live performance to the very end? Do you see yourself touring with this performance?



Learning Activity #1: Light, stage and sound design in shadow theatre

A) Introduction

- Time: 5 minutes
- Task description: Brainstorm with the group what are the technical elements of a performance, make this process memorable, for example create a flipchart with content at hand at any given time for the group.

B) Getting to know sources of light

- Time: 10 minutes
- Task description: Practical presentation of different sources of light (hand lamp, overhead projector, reflector, led light, Christmas lights, graph scope) by using the same puppet. Show the different options for dimensions of the shadow, depending on the closeness of the source of light to the puppet and the screen. Fixed vs mobile light, also other multimedia formats (projection, animation, video archives etc.)

C) Explore sources of light

- Time: 10 minutes
- Task description: Share the lights with the group of participants and have them explore the options themselves. Make sure you have several basic puppets at disposal. Play some music during this process.
- Present images and videos of different options for stages - indoor and outdoor, small and large formats, front and back screen projections of shadows. 10 minutes.

D) Venue

- Time: 10 minutes
- Task description: Facilitate a discussion for the possibilities within your working venue, think of the rehearsals and performance. Raise awareness of the aspect of mobility of the performance (you should not be thinking of large-scale spectacle if it is intended to travel abroad). Consider the fact that your crafting space should also be your rehearsing space.



E) Texting

- Time: 15 minutes
- Task description: Split the participants in 2 groups and play a game where the same sentence (choose a refrain from a popular song at the moment) is included in a shadow theatre performance. Spoken, written, sang, spelled, drawn, performed... anything else? The game finishes when you have exhausted the ideas. To wrap up, stress the fact that sound and speech as elements can be live, recorded, combined or fully absent. 15 minutes
- If possible, record this session and include the material in the making-of video.

If delivered **online**, you would need access to an online meeting tool that allows to work in groups (Zoom) or work with different meeting links (Google Meet which is free). As a trainer you would need to closely monitor the progress by checking in each of the working groups. Exploration exercises would either consider using objects from their homes or assigning take home tasks to research certain technical elements in more depth, and then deliver a presentation to the plenary or upload a self-recorded image or video exploring that element.

Learning Activity #2: Puppets and set design and crafts

A) Models of puppets

- Time: 10 minutes
- Task description: Practical presentation of the different models of puppets and their technical requirements. Distinguish the technique of the puppet from the material it is made of. Hand-held, head-held, body-held puppets. Single or multiple sticks used to manipulate the puppet. Fixed or it has a moving part on it. Is it a system, complementing other elements or a puppet?

B) Crafting a puppet

- Time: 20 minutes
- Task description: Deliver a short practical step-by-step workshop on crafting a puppet, from design, cutting, connecting, gluing, performing, and storing the puppet. Each participant is expected to craft at least 1 puppet from the

preselected story. Start simple without complex requests from the group. Basic puppets on one stick and further develop them adding moving limbs, opening holes for nose and eyes, adding colour and other tricks that will give the puppet a character.

C) Scenery

- Time: 10 minutes
- Task description: Practical presentation of the different backgrounds and sets of the performance, depending on the format of the stage, the source of light. Focus on their interchangeability as you almost never remain with one technique throughout the performance. And finally present the different materials and how they are used in shadows performances - cardboard, plastic, fabric, foils, glass, filters, any transparent glittery or reflecting material etc.

D) Puppet and scenery

- Time: 20 minutes
- Task description: Have the group go back to their puppets and add more elements to them, craft a set or a background and practice how they would be looking when combined and manipulated by one or two people.

If delivered **online**, the group`s practical work will need to be changed to individual work. Exploration exercises would either consider using objects from their homes or assigning take home tasks to prepare better beforehand and deliver a presentation to the plenary or upload a self-recorded image or video crafting puppets.

Learning Activity #3: Being a performer in shadow theatre

- Task description: Then they switch their puppets and repeat the process. When done, shuffle the participants and create groups of 3 and repeat the process, where 2 will be performing and one will be the audience, and later they switch. When done, create groups of 4, 5, 6 and repeat the process respectively. When more than 3 puppets perform, participants need to practice entering and exiting the scene with the puppet, staying still while other puppet(s) are talking (active),

practicing walking, talking, flying, falling, running, laughing and other significant movements with the puppets. Text could be improvised or from the story you will be performing. At a later stage in the session present the work of shadow theatre with hands, body, head, also how do they combine with other techniques.

- At the end of the workshop, gather the group in a plenary and remind them of one of the past exercises of their role preferences (Designer, Dancer, Musician, Writer and Actor) and assign their roles. Optimally you'd have at least 2 people per role. Each group would need to research 10 different versions of their element to be used in the performance (10 songs, 10 objects which can be used as percussion instruments, 10 voices for the characters, 10 body movements, 10 background materials for the sets, 10 designs for the missing puppets and set, 10 story variations etc...) This can be overwhelming and most likely some of the groups will not manage to fulfil the task. But the idea is to wrap up at the end that there are endless opportunities in the world of shadow theatre and one can never stop exploring. (Time: 20 minutes.)
- If delivered online, the group`s practical work will need to be transferred towards individual work, multiplying the number of crafting puppets per person. Invite them back to the plenary for a presentation of the results.

Expectation for the learner

Acquire practical knowledge about shadow theatre technical elements with focus on light and stage.

Being able to design and craft puppets and set for shadow theatre.

Acquire practical knowledge about performing with shadow theatre, in the role of a voice over actor, musician, multimedia creator.

Time planning:

- Learning Activity #1: 60 minutes
- Learning Activity #2: 60 minutes
- Learning Activity #3: 40 minutes

Required resources

- **Face-to-face**

There are several core technical specifics which you need to be informed about prior to deciding on the required resources and facilitating the crafting process. They are divided in the following categories based on the resources and conditions you have at disposal. Have in mind that they must remain the same both during the process (creating the performance) as well as the result (rehearsing and performing it). Depending on these categories you will form your list of needed equipment.

1. Sources of light - hand lamp, graph scope, movie projector, spotlight, stroboscope etc. Depending on the sources of light, you also always need to think of access to electricity and charging cables on the stage of performance.
2. Type of screen - white fabric, recycled linens, white wall, white curtain, movie screen, white paper etc.
3. Indoor or outdoor - performing in an interior stage such as workshop area, open space, restaurant, hall etc, or exterior, performing on mobile stage, facades and monuments. When outdoors, note that you need a great percentage of darkness, usually streetlights and car lights would require extra management to have them blind.
4. Front or back projection - performing in front of the screen offers demystification but also allows the performer to be more present and feel more included due to their direct exposure to the audience. On the other hand, back projection, or performing behind the screen offers more intimacy and allows the performer to focus on the crucial things avoiding stage fright.
5. Live or recorded music and narration - when recorded, the action follows the recording. When music and/or narration are performed in live it is the opposite, the music follows the action.
6. Use or no use of words in the performance - if using words, think of the languages you will be using and add the layer of inclusion to that decision. This



category is one of the catalysing categories when it comes to labelling a performance as inclusive.

→ Sample craft materials list:

- A bit thicker paper or even regular paper, in colour if possible. 2 pcs of A4 per person.
- Markers, pens or pencils for drawing. 1 per person.
- Couple of pairs of scissors, scalpel if used safely and with care.
- Plastic see through folders in colour, plain and printed, have 3-4 pieces in different colours in total as you may be using them for details. Plan for more if used as the main designs of the puppets.
- Scotch tape or paper tape.
- Plastic straws or wooden barbecue sticks, 4-5 per person.
- Any see through materials (scarfs for ex.) or things with patterns design. 2-3 pieces.
- Plastic bottles you could cut and melt by warming up with fire and lighter. 1-2 pieces.
- Needle and a thread, thin foldable wire, hanzaplast for sticking thicker materials between each other.
- Any glittery and reflexing material you could find, clothes or glittery paper and toys. 2-3 pieces.
- **Online:** Laptop and internet, access to Module 6.16 and dissemination of the sample craft materials list to the participant.

Recommendations

We recommend taking some more time to get familiar with "to-do list" and doing more exercises to develop your skill.

Learning material

There are no further learning materials for this submodule. In the materials document you can find the same links as below. Use them for this module.



Shadow Theatre and Puppetry Resources: <https://www.shadowlight.org/resources>

Sample solo shadow games:

<http://www.peepandthebigwideworld.com/en/educators/curriculum/center-based-educators/23/shadows/>

The Science of Shadows:

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/6-8/the-science-of-shadow-puppets/>

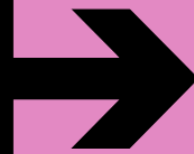
Evaluation of the lesson

- ✓ Do you see yourself doing any of these roles on more of a longer term?
- ✓ Which was the part that made you feel confident the most?
- ✓ How do you see this performance evolving throughout our course?
- ✓ Which elements are inclusive, and which aren't, how can we modify them to become more inclusive?

ARTcoWORKers
Training Course



**ENGLISH
LANGUAGE**



2.17 Directing, rehearsing and performing



2.17 Directing, Rehearsing and Performing

Learning objective

Discovering how to become a performer, potentially how to become a shadow theatre workshop facilitator.

Content

Overview of all the elements, the scene and the performance as a whole. Directing and acting guidelines. Focus on different performance techniques - puppets, hands, body, voice, fabrics etc.

Keywords: theatre performance, disabled artists, inclusive art

Warm-up

- Are you excited about what is coming up for the group?
- Do you have any previous theatre, performance, film or music experience?
- How ready do you think the performance is at this point?
- Who of your family and friends will be in the audience on the premier day?

Learning Activity #1: Performance structure (scenes, techniques and duration)

- Time: 30 minutes
- Task description: Present and then turn into a facilitated discussion about the structure. In this activity you answer the question “What will be happening?” When does a scene start and end? Which are the techniques we use in different scenes? How do you shift from one technique to another? What is the timing required for all of the background actions?
- When discussing, use actual props, set and light, as if you are “drawing” the performance in front of the audience. Follow the text (if your group has decided to have a performance with words) and make sure everyone has a copy of it with space for notes. Make sure the group is following and putting down remarks.

Learning Activity #2: Directing

- Time: 30 minutes



- Task description: In this activity you will be answering the question “Who will be doing what” as your group already is aware of the big picture, now is time for details. Offer space for directing initiative from the group and make sure it lines up with the general idea. Remember that we equally value the process and the result. We suggest 2 options: you either start from the beginning or you start from the most challenging scene from a technical perspective. The reason is that you might have your group less focused when they need to be sharpened the most. When does the light turn on and who does it? What is the order of happening things in the scene (we suggest music, light then puppets). Where should everyone be while waiting for their turn to perform? Be precise whether each of the scenes has a sharp start and end (full darkness) or the performance is fluid. When sharing technical tasks that usually mean background work (as in who is putting the used puppets away) mention it to the group “at this point we need to have the space ready for the next scene” and have the group organically agree on who will do those chunks of work. Another thing for you to either decide with your group of participants or group of trainers is whether you will be aiming for a relaxed performance or not, as your group of participants and audience is expected to be inclusive.

Learning Activity #3: Rehearsals and premiere

- Time: 120 minutes
- Task description: Go scene by scene, structure it and then rehearse it immediately, at least 2-3 times. Then move on to the next one. When rehearsing you always start from the end of the previous scene, so you are practicing the joints between them, as this is quite challenging due to the fact that changes of props and set happens during this moment starting a scene. When things are becoming more or less stable, you can go ahead and encourage the group to rehearse the whole performance in continuity, allowing them space for errors, communicating with each other and improvising on the spot for continuing forward. Have at least 2 of these rehearsals. Lastly you invite the group to rehearse as if there is an audience in the room, so they need to be communicating quietly and effectively. Continuous rehearsal with implementing soft and constructive feedback. The idea of the feedback is not to make a



perfect performance but to motivate the group to perform more united and compactly.

- Final presentation in the plenary, if possible, in front of a peer audience. Record the performance and interview the audience. Do not forget to guide the group through their applause, as not having a proper applause diminishes the effect of successful premiere and the feeling of ownership, recognition, and accomplishment. We would also suggest presenting them individually one by one. Having a token of appreciation for their amazing work would be very much recommended. A flower, a piece of chocolate, a certificate, a branded item given at the applause, or a customized note in the dressing locker is something that helps them to anchor the experience and keep it with them for good.
- All of these activities can be overwhelming and somewhat exhausting. They may peak in intensity and just in minutes result in a sharp drop of interest and motivation. Make sure you follow the group dynamics and go for a short break or a debrief game to release the tension and reset the tone.

Expectation for the learner

To experience being a performer and self-acknowledge the opportunities and duties that come with it. To be able to distinguish that working with art is fun but also demanding. To network and creatively improvise with like-minded peers in a safe space. To boost self-confidence and improve the self-image.

Time planning

- Learning Activity #1: 30 minutes
- Learning Activity #2: 30 minutes
- Learning Activity #3: 120 minutes

Required resources

- **Face-to-face:** participants should be wearing comfortable clothes, all performance puppets and props, stage lights, sound equipment, camera.
- **Online Adaptation**

The method you will perform at the final premiere will determine the way you need to be delivering these sessions online. For instance, if the performance is never intended to take place in person, you could then live stream each of the



participants' solo performances or edit their pre-recorded videos and just screen it as a film. But if at some point actors will be present live in person in front of an audience, then that should mirror the rehearsals method. No changes of environment and conditions should take place between the rehearsals period and the premier, especially when working with an inclusive group of performers. Though the majority of the guidelines, such as directing, can be shared as documents or videos, still, the real time present interaction with other performers is something that cannot be replicated virtually in any manner. If the conditions oblige online delivery, then guide your participants through the process of monodrama, using many props and self-directing.

Learning material

There are no further learning materials for this submodule. In the materials document you can find the same links as below. Use them for this module.

Theatre games that can be used for energizers, warmups and debriefs:

<https://www.ace-your-audition.com/acting-exercises.html>

<https://teambuilding.com/blog/theater-games>

<https://www.signupgenius.com/groups/drama-games-activities.cfm>

<https://actinginlondon.co.uk/exercises-improve-acting-skills/>

Directing exercises:

<https://www.weteachdrama.com/post/directing-exercises-to-use-with-young-actors>

What is a relaxed performance:

<https://officiallondontheatre.com/news/what-is-a-relaxed-performance/>

<https://www.sensoryfriendly.net/sensory-relaxed-performances/>

Group dynamics:

https://en.wikipedia.org/wiki/Tuckman%27s_stages_of_group_development#:~:text=The%20forming%E2%80%93storming%E2%80%93norming%E2%80%93,plan%20work%2C%20and%20deliver%20results.



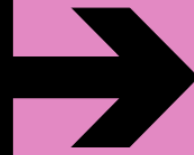
Evaluation of the lesson

- ✓ How did this make you feel?
- ✓ What do you remember from the performance taking place on the stage?
- ✓ Were there any interesting moments that happened behind the scenes?
- ✓ Would you consider performing to be your profession?
- ✓ Why is that?
- ✓ How could this process have helped you during the pandemic?

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



2.18 Online learning environment



Introduction to module 7

The 7. module deals with blended learning, e-learning.

There are two subchapters:

18. Online learning environment
19. Inclusion design and accessibility in the practice

2.18 Online Learning Environment

Learning objective

We deal with the digital competences and best-practices with barrier-free online platforms.

Content

Analysing digital competences. Identifying digital skills, digital environment, and digital identity. Sharing experiences about the digital technologies, possibilities, online spaces. Getting to know about cybersecurity and data protection.

Warm-up

- Are you aware of your digital skills level?
- Did you have the chance to practice your online skills during the pandemic?
- What is your experience with barrier-free platforms?

Learning activity #1: Identify your digital level

A) Warm-up

- Time: 5 minutes
- Task description: Send your emotions emoji about the next statements. The trainer can monitor the relations with online experience of participants and can discover their pre-knowledge during their feedback:
 - how are you
 - relation with your online business network
 - level of your online communication
 - your experience with online learning
 - relation with the online games
 - experience with the online social media.



B) Be aware of your digital level

- Time: 50-55 minutes
- In-person workshop: The trainer chooses a or b exercise.
- Online workshop adaptation:
 - The trainer chooses a or b exercise.
 - The self-learners choose a or b exercise, then summarize their thoughts in writing.
- a) Scale your digital competences.
 - Task description: Read each statement. The 5 items are answered on a 10-point scale ranging from strongly agree to strongly disagree. Below is a list of statements dealing with your general feelings, opinion about your digital competences. Discuss it in a small group, then summarize the thoughts with the trainer in the group.
 - Information and data literacy: To articulate information needs, to locate and retrieve digital data, information and content. To judge the relevance of the source and its content. To store, manage, and organize digital data, information and content.
 - Communication and collaboration: To interact, communicate and collaborate through digital technologies while being aware of cultural and generational diversity. To participate in society through public and private digital services and participatory citizenship. To manage one's digital identity and reputation.
 - Digital content creation: To create and edit digital content. To improve and integrate information and content into an existing body of knowledge while understanding how copyright and licenses are to be applied. To know how to give understandable instructions for a computer system.
 - Safety: To protect devices, content, personal data and privacy in digital environments. To protect physical and psychological health, and to be aware of digital technologies for social well-being and social inclusion. To be aware of the environmental impact of digital technologies and their use.

- Problem solving: To identify needs and problems, and to resolve conceptual problems and problem situations in digital environments. To use digital tools to innovate processes and products. To keep up to date with the digital evolution.
- b) Be aware of your digital skill level! Link to test: [Test your digital skills](#)
 - Task description: The test takes around 20 minutes to complete and, once done, you get a summary report of your skills level. In order to take the test, you will need to register, and login and the results will be available in your Profile.
- This tool "Test your digital skills" can support you to get a good understanding of your current digital competences (based on the established European Digital Competence Framework - DigComp 2.0), which is the starting point to identify what you can do next to improve them.

Learning activity #2: Barrier-free online experiences

A) How do you get the most out of your online environment?

- Time: 5 minutes
- Task description: The trainer presents the video, then asks the participants to discuss what looks like a barrier-free solution to get the most out of the online environment. It is an example for problem solving. Link to video: [How do you get the most out of your online environment](#) ('1.01)

B) Best practices with barrier-free online experiences

- Time: 45 minutes, 2-3 minutes/person, (Platform: Teams, Zoom)
- Task description: Choose your favourite accessible homepage, blog or social media tools. Introduce it, you have 2 minutes. Many sites and tools are developed with accessibility barriers that make them difficult or impossible for some people to use. What is your experience? The trainer begins to present the ARTcoWORKers webpage. Link to webpage: [ARTcoWORKers web page](#)
The participants can share barrier-free social media platforms (where they keep in contact with each other, webpage, forum, SlideShare, Instagram, YouTube).



C) Quiz

- Time: 10 minutes
- Task description: Check your knowledge! What do you know about internet safety? Link to quiz: [Top 10 internet safety rules with quiz.](#)

Expectation for the learner

Be aware of your own digital skills level.

Time planning

- Learning Activity #1: 60 minutes
- Learning Activity #2: 60 minutes

Required resources

- **Face-to-face:** Laptop and beamer
- **Online:** Laptop, access to the platform

Recommendations

Deal with the accessible digital life and share your experience in the field of your own digital world. Test your digital skills and general knowledge.

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically, there is information about all learning activities. Please read all the extra information or work with the learning materials in groups to better experience the tasks.

For further studying you can also find more tasks in the learning materials.

The important links for the learning activities are found in this module and in the Learning materials document.

- Test your digital skills! Link to online test: <https://digital-skills-jobs.europa.eu/en/digital-skills-assessment>
- Test your knowledge about internet safety! Link to quiz: <https://edu.gcfglobal.org/en/internetsafety/internet-safety-quiz/1/>



- How do you get the most out of your online environment? Watch the video!

Link to video: <https://www.youtube.com/watch?v=5UGd-Bw8VFE>

Evaluation of the lesson

- ✓ Do you agree that fostering digital inclusion is of paramount importance? Why?
- ✓ How do you get the most out of your online environment?

A horizontal banner with a black background. On the left, there is a light blue vertical bar. The text 'ARTcoWORKers' is in a smaller white font, and 'Training Course' is in a larger white font. To the right of the text is a black arrow pointing right. Further right, there is a light blue square with a white sunburst icon, a pink square, and an orange square. The orange square contains the text 'ENGLISH LANGUAGE' in white.

ARTcoWORKers
Training Course

**ENGLISH
LANGUAGE**

**2.19 Inclusion design and accessibility in the
practice**



2.19 Inclusion Design and Accessibility in Practice

Learning objective

The following learning objectives are taught in this module:

- Insight into teaching with a heterogeneous learning group.
- Knowledge about positive and negative training methods.
- Ideas for our own teaching/workshop in dealing with each other.

Content

Developing a mutual understanding of each other's needs. Working together using digital tools. Working together in a free form where there is no right or wrong. Best practices sharing.

Warm-up

- What do you need to be able to learn well?
- What might a person need to participate well at eye level in the workshop?
- When has the workshop been a good workshop for you?

Learning activity #1 Digital guide

A) Warm Up

- Time: 10 minutes
- Task description: What rules should we follow so that we can work well together? Please think for 10 minutes about what is important to you so that at the end of the workshop you can say: The workshop was good and I was able to actively participate.

B) Digital guide for working together at eye level

- Time: 50 minutes
- In-person workshop: The trainer uses Padlet and enters the participants' comments there.
- Online: All participants enter their comments in Padlet themselves.
- Link to padlet: <https://de.padlet.com/> - More information on padlet can be found in the training materials.



- Task description: All workshop participants write down their ideas of rules in the padlet that they think are important for good cooperation. These ideas are collected without commenting at the beginning.
- As soon as there are no new ideas, the trainer reads out the different ideas and discusses them with the group. If everyone in the group approves of the idea, it is included in the guideline; if there are justified and comprehensible rejections, the idea is discarded.

Learning activity #2 Accessibility of digital tools

A) Warm Up

- Time: 5 minutes
- Task description: We just worked with Padlet. What barriers did you experience when using it?

B) Accessibility of digital tools for online-meetings

- Time: 25 minutes
- Task description: There are many different tools to exchange via chat or video. Especially during Corona, these tools became more and more important. Which tools do you know? And are they accessible? Or what barriers have you noticed in the tools?
- Please consider in small groups which tools you know and whether they are accessible or which barriers you have noticed. After 15 minutes, the results are compiled.
- In the learning materials there is an overview of tools and information on their accessibility.

Learning activity #3 Best practises

A) Warm Up

- Time: 5 minutes
- Task description: The learning activity part 1 and 2 was about 3 things:
- developing a common understanding of each other's needs.
 - working together using digital tools; and
 - working together in a free form where there is no right or wrong.



- This activity is about a special form of cooperation. There are different learning theories, but with a very heterogeneous group of participants, it is important to address the requirements and needs of each individual. This is not possible if the approach as well as the goal is fixed from the beginning, as each person has a different prior knowledge, approach as well as understanding. A short video to illustrate this: <https://www.youtube.com/watch?v=Xa59prZC5gA> ('4.22)

B) Best Practice sharing

- Time: 55 minutes
- Task description: The application of constructivism in the workshop is not always easy for the trainer, because a wide variety of results, not necessarily expected, can occur both during the implementation and at the end. But it is important: the way is the goal!
- In this learning activity, we will work together on how to implement the method of constructivism with the help of digital tools.
- For this purpose, the following task is set:
- In small groups of 2 to 3 people we consider,
 - what impact Corona has had on their private and professional lives,
 - what they did differently during that time,
 - what they say they were limited in,
 - but also what they found good.
- On the basis of this preliminary work, they should consider how they want to implement the answers artistically. Perhaps in a collage? Or in a play? Or in a shadow theatre? Or do they want to create a film together? Everything is possible - each group is free to choose.
- The consideration should also include which digital tools they want to use to implement the idea.
- In the learning materials there is an overview of the accessibility of different video conferencing systems (Zoom etc.)
- At the end of the learning activity, the individual groups present
- how they have answered the questions in terms of content,
 - which method they have used to involve each person,



- which digital tools they worked with and
- what result they reached in terms of the way the answers were presented.
- At this point, a reference back to Module 6 can be made, in which the creation and realization of a shadow theatre is described. The approaches of module 6 can also be transferred to other art forms.

Expectation for the learner

Be open to share ideas for your own teaching/workshop in dealing with each other.

Time planning

- Learning Activity #1: 60 minutes
- Learning Activity #2: 30 minutes
- Learning Activity #3: 60 minutes

Required resources

It is important to emphasize that digital tools are only tools, never the actual purpose of the training. For this reason, there is no tool or platform that is always suitable for use. Instead, it is important to know the group and its needs (learning activity 1) and then to allow the groups the freedom to work together in the context they have defined (learning activity 2).

Learning material

Learning materials can be found in the corresponding section of the Learning materials document. Specifically, information to all learning activities. Please read all the extra information or work with the learning material in groups to better experience the tasks.

You will also find the graphics and more for this submodule in a proper size at the very end of the corresponding learning material section.

The important links for the learning activities are found in this module and in the learning materials document.

Recommendations

Developing a mutual understanding of each other's needs; working together using digital tools; and working together in a free form where there is no right or wrong. We



recommend taking some more time to get familiar with "homework" and doing the required exercises.

The homework is group work. Until the next meeting, each group produces a concept of how the answers to the questions could be presented. For this purpose, some sketches should already be made (with PowerPoint, Padlet or similar), so that the other groups get an impression of the project.

Evaluation of the lesson

This module is about togetherness, with or without the use of digital tools. It is important to emphasize that digital tools are only tools, never the actual purpose of the training. For this reason, there is no tool or platform that is always suitable for use. Instead, it is important to know the group and its needs (learning activity 1) and then to allow the groups the freedom to work together in the context they have defined (learning activity 2).

Has this goal been achieved? Here are some questions about it:

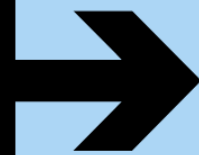
- ✓ Has a better understanding of each other been developed through the development of a guide for cooperation?
- ✓ Did you feel acknowledged in the group?
- ✓ Were you able to contribute?
- ✓ Were the digital tools selected according to your requirements/needs?
- ✓ Were you able to contribute your views and ideas in learning activity 2?
- ✓ What could have been done better in the workshop?

ARTcoWORKers

Training Course



**ENGLISH
LANGUAGE**



3. Keywords

3. Keywords

Accessibility

Distinguish between accessibility and availability.

Accessibility: The built environment is accessible if it is comfortable, safe and independent for all people, including individuals or groups of people with health impairments who require special equipment or technical solutions (Act LXXVIII of 1997 on the Development and Protection of the Built Environment).

Assertiveness

It is an effective communication strategy in which self-assertion and consideration of the interest of others are present at the same time.

Availability

availability is equal if

- the service is accessible on an equal basis if, it is accessible, with appropriate autonomy according to the condition of the recipient, to all, in particular to people with reduced mobility, visual, hearing, mental and communication impairments, in a way that it is accessible, predictable, understandable and perceptible,
- the building is accessible on an equal footing if it is accessible to all, in particular to persons with reduced mobility, visual, hearing, mental or communication impairments, if the publicly opened part of the building can be entered, if it can be safely evacuated in an emergency and if the objects and equipment in the building can be used by all for their intended purpose,
- information is accessible on an equal basis, if it is predictable, comprehensible and perceptible for all, in particular for people with impaired mobility, sight, hearing, mental and communication functions, and if access to it is barrier-free for the user (Act XXVI of 1998).



Creativity

Creativity is an act, an idea, or a product that either changes an existing domain or transforms it into a new domain. The creative person is the one whose thoughts or actions change a domain or create a new one.

Cultural identity

Cultural identity is a part of a person's identity, or their self-conception and self-perception, and is related to nationality, ethnicity, religion, social class, generation, sexual orientation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both a characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity or upbringing. Cultural identity can be expressed through certain styles of clothing or other aesthetic markers.

Disability

Disability is defined as a permanent or permanent impairment, congenital or acquired, sensory, communication, physical, intellectual or psychosocial, or any accumulation of these, which, in interaction with environmental, social and other significant barriers, limits or prevents effective and equal participation in society (Act LXII of 2013, § (1).) Health is a state of complete physical, mental and social well-being and not merely the absence of disease (WHO definition of health). In other words, disability does not exclude health, so it is not a disease, it is merely a condition.

People with disabilities

A person with a disability is any person who has a long-standing physical, mental, intellectual or sensory impairment which, together with a number of other barriers, may limit that person's full, effective and equal participation in society (Act 2007 Convention on the Rights of Persons with Disabilities and its Optional Protocol (CRPD Convention)). A person who has a permanent sensory, communication, physical, intellectual, or psychosocial impairment, or any accumulation of such impairments, which, in interaction with environmental, social or other significant barriers, limits or prevents effective and equal participation in society (Act XXVI of 1998 on the Rights of Persons with Disabilities and Ensuring their Equal Opportunities).



Types of disability

Physiological disability, with varying degrees of severity. Causes may include post-brain injury, paralysis, orthopaedic deformities, limb deficits, developmental disorders, chronic diseases.

Visual impairment

Reduced visual acuity, changes in visual field, space or colour vision, vision narrowing. Visual impairment in reading, orientation, actions. In more severe cases, total or partial (light perception) blindness.

Hearing loss

Reduction in sensitivity to sounds, measured in decibels. If it is at least 30 decibels in both ears, we speak of hearing loss, if it is at least 90 decibels, we speak of deafness.

Deaf blindness

Both vision and hearing are impaired, and damage to one cannot be compensated for by the other.

Speech impairment

Speech impairment and related reading and writing errors. Depending on the severity, a speech disorder or speech impairment can be distinguished. The inability to speak is muteness.

Intellectual disability

Intellectual ability is below the average level. From a medical point of view, an IQ below 70 points is considered to be an intelligence deficit. There are three levels of intellectual disability: mild, moderate and severe.

Autism

A neurodevelopmental disorder that can affect social relationships and communication skills, and sometimes manifests itself in different patterns of behaviour and interests. It has an extremely wide range of presentations.

Multiple disabilities

A combination of several disabilities. When these disabilities are independent of each other, they are called cumulative disabilities. If one is a consequence of the other, we distinguish between primary and secondary disabilities.¹

¹ Source: People First Egyesület, és Rekreáció III. TÁMOP-4.1.2.E-15/1/Konv-2015-0002: http://www.jgypk.hu/tamop15e/tananyag_html/Rekreacio_III/ii22_a_fogyatkossg_fogalma.html

Digital environment

A context, or a "place", that is enabled by technology and digital devices, often transmitted over the internet, or other digital means, e.g., mobile phone network. Records and evidence of an individual's interaction with a digital environment constitute their digital footprint. In DigComp, the term digital environment is used as a backdrop for digital actions without naming a specific technology or tool.

Digital identity

It is an online or networked identity adopted or claimed in cyberspace by an individual, organization or electronic device. These users may also project more than one digital identity through multiple communities. In terms of digital identity management, key areas of concern are security and privacy.

Digital skills

These are becoming essential for everyone. At work, at home or at school, we use smartphones, computers and tablets and we need to be able to master them. To order a pizza, to pay an invoice, or to schedule a work meeting, digital tools and the internet are indispensable for our lives and work.

Inclusion

In other words, social inclusion: In sociological terms, the concept of inclusion describes a society in which all people are accepted and can participate on an equal basis and independently, regardless of gender, age or origin, religion or education, disability or other individual characteristics.

In an inclusive society, there is no definition of what is "normal" to which all members of society should aspire and to which all should conform. The only thing that is normal is the fact that there are differences. These differences are seen as an enrichment of society and do not affect the basic right of individuals to participate. It is the task of society to create structures in all areas of life that allow members of that society to move freely within it (source: People First Association Peer-Act Erasmus+ project).



Mindfulness

It is the practice of becoming more fully aware of the present moment without dwelling in the past or projecting into the future something. It involves a heightened awareness of sensory stimuli (noticing your breathing, feeling the sensations of your body, etc.) and being "in the now." So, it means: No rush! No multitasking! Don't feel anxiety because of the past! Don't look into the future! Let us use mindfulness instead of self-criticism.

Netiquette means to be aware of behavioural norms and know-how while using digital technologies and interacting in digital environments. To adapt communication strategies to the specific audience and to be aware of cultural and generational diversity in digital environments.

Personal assistance

The main aim of accessibility is to enable people to live independently, but in some cases personal assistance is needed. One possible assistance is personal assistance, which is essential to support independent living. Another form of personal assistance in the institutions is complementary to accessibility. Personal assistance is needed where accessibility does not allow full independence or where the person with a disability is not always able to live fully independently.

Self-advocacy

Self-advocacy this has been discussed before. We have a target group whose self-esteem is very low. There is therefore a need for authentic legal and personal development support. There is also a need for strong NGOs that can help protect interests.

Self-compassion

It is the ability to notice our own suffering and to be moved by it, making us want to actively do something to alleviate our own suffering. With self-compassion we mindfully accept that the moment is painful, and embrace ourselves with kindness and



care in response, remembering that imperfection is part of the shared human experience."²

Self-image

It is based on our perceptions of reality, that it is built over a lifetime and continues to change as we do. It is the personal view, or mental picture, that we have of ourselves, that involves the characteristics of the self. These characteristics form a collective representation of our strengths and weaknesses as we see them. So, self-image refers to how we see ourselves on a more global level, both internally and externally.

Simple language

Known in Hungary as "easy-to-understand communication", this is the communication of information in the vernacular in a simple, clear form that helps the information to be understood. In the practice of easy-to-understand communication, grammar is applied according to specific rules, aided by the appropriate use of pictures and illustrations. Target groups: people with intellectual disabilities (including learning disabilities and people with poor language skills) and people with comprehension problems (people with disabilities, socially disadvantaged people, people with dementia, people who speak Hungarian as a foreign language 2).

Social inclusion

Social inclusion the process of improving the terms for individuals and groups to take part in society (by [the World Bank](#)). Social inclusion aims to empower poor and marginalized people to take advantage of burgeoning global opportunities. It ensures that people have a voice in decisions which affect their lives and that they enjoy equal access to markets, services and political, social and physical spaces.

² Kristin Neff: Self-compassion, 2009 <https://self-compassion.org/the-three-elements-of-self-compassion-2/>



Talent

Talent is an ability built on the capabilities born with us and then developed through practice and ambitious development. An ability which can create an above-average performance in one or more areas of human activity.” (István Harsányi)

Universal designing

By "universal design" we mean designing products, environments, programmes and services in such a way that they are as accessible as possible to all people: without the need for adaptation or special design. Universal design should not exclude the use of assistive devices and technologies for groups of people with disabilities where justified (Act XCII of 2007).

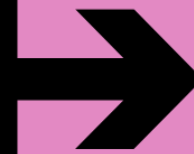
Web accessibility

It means that websites, tools, and technologies are designed and developed so that people with disabilities can use them.

ARTcoWORKers Training Course



ENGLISH
LANGUAGE



4. Curriculum for the ARTcoWORKers training course

4. Curriculum for the ARTcoWORKers trainings course

Lesson	Activity description	Objectives and expected outcome	In-person workshop	Online Workshop
0. module: Introduction				
0.	Introduction	Accompanied introduction to the structure of the course and its objectives.	Tutor introduction to the structure of the course and its aims and objectives. Dealing with experiences in the field of the creative sector. Letting to know participants what the expectations are considering the course.	Watching the video introduction. Participants share their experiences in the field of creative sector (via zoom, etc.). Audience answers the question "What are your goals and expectations of this course?" and send it to the trainer.
1. module: Developing self-knowledge				
2.1	Self-representation	Dealing with personal experience in professional life on accessibility	Defining the self-image. Getting to know how the abilities of a creative person can be improved, testing and	Each task focuses on the approach of art working. Discuss the effects on creative life during the pandemic. Learners upload
2.2	Developing creativity			



2.3	Building self-esteem	topics, and networking with disabled people in relation to the creative sector. Sharing individual fears.	developing creative thinking and self-esteem. Getting to know how to adapt to the ARTcoWORKers project.	their solutions/thoughts/opinions to the learning diary or/and send them to the trainer (by photo, online editing...).
2. module: Independent living, UN CRPD and peer counselling				
2.4 2.5 2.6	UN CRPD Independent living and social inclusion Insight view in an Art Workshop	Knowledge about UN-CRPD, social models of disability and the independent living movement.	Lecture on the development of the independent living movement and social inclusion. Reflection about past experiences and about new experiences delivered through the course.	Summary and short lecture, followed by a discussion (who is the target group, what is the task of the disabled person on the subject and what is the task of the able-bodied society, how can we understand each other bilaterally...)
3. module: Union citizenship and active citizenship				



2.7	Globalization, active citizen	Participation in civil society, community, characterized by mutual respect and non-violence.	Discussing cultural and national identity. Discovering attitudes towards diversity and multiculturalism. Developing intercultural identity, empathy, relations with culturally different others. Determining stereotyping and prejudice.	Based on the video on the topic of active citizenship the class discusses opportunities of active citizenship nowadays and during the pandemic in the diversity society. Each task approaches the topic of art, theatre and improvisation.
2.8	Identities and interculturalism			
2.9	Awareness of others			
4. module: Communication				
2.10	Conflict management	Developing intercultural communication competence, building empathy, identifying assertive communication.	Managing intercultural conflicts. Playing out good and bad examples of communication with people with disabilities. Discussing and evaluating how assertiveness can manifest itself.	The aim of the tasks is attitude formation and to develop the skills of assertiveness. The audience determines the roles and tasks in one shadow play.
2.11	Disability-friendly communication			
2.12	Assertive communication			
5. module: Inclusion				



2.13	Effects of exclusion and storytelling.	Clearing concepts, storytelling, sharing best practices, using mindset.	Use circular questions about the law, daily experiences at work and around the world, art therapies. Discussing best practice examples in the field of art.	Lecture about accessibility requirements in the EU and in individual countries. Knowing the law. Presentation of the People First Association's database of Barrier-free Pécs which is unique in Hungary.
2.14	Accessibility, best practices			
6. module: Shadow theatre				
2.15	History of shadow theatre and artistic specifics	Acquiring theoretical and practical knowledge about shadow theatre.	Identifying key elements of a shadow theatre performance. Being able to design and craft puppets and set for shadow theatre. Recording the performance and interviewing the audience.	Acquiring knowledge about technical elements, performing. Final online presentation of the edited performance. Recording the live reactions of the audience.
2.16	Technical specifics			
2.17	Directing, rehearsing and performing			
7. module: Blended learning, e-learning				
2.18	Online learning environment	Getting to know the requirements of the	Identifying digital skills, digital environment, digital identity,	Getting knowledge about Web Accessibility. Creatively using



2.19	Inclusion design and accessibility in the practice	online platform for information, exchange, and learning.	sharing barrier-free online platforms (e.g., e-learning tools and contents, online counselling, tutorials).	digital technologies. Developing digital and design skills. Sharing barrier-free online platforms (e.g., Moodle, Laya, Zoom, Teams).
<p><i>Learning approach:</i> learning diary, analysing, self-assessment, discussion, role-plays, reading, peer-counselling, mentoring, inventory, presentation, circular question, lecture, links, homework, summary, evaluation, learning materials. Developing/practicing "to-do list".</p>				



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



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



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



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



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



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

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

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

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

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

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



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



**Program: Erasmus+ KA2 Cooperation
for innovation and the exchange of
good practices, KA227 Partnerships for
Creativity**

**Duration: 01.04.2021. – 31.03.2023.
Contractor: Nationale Agentur Bildung
für Europa beim Bundesinstitut für
Berufsbildung, Germany**

**Contract No.: KA227-3E79C94F
Coordinator: Verein zur sozialen und
beruflichen Integration e.V., Merseburg,
Germany.**



ARTcoWORKers

artcoworkers.eu



The sole responsibility of this publication lies with the author. The European Union is not responsible for any use that may be made of the information contained therein.



Creative Commons Copyright, 2021, Attribution-ShareAlike 4.0 International Licence, BY-SA. You are free to share, and adapt this material under the terms of the authors' Creative Commons Licence.