



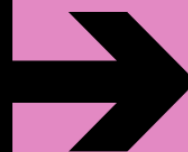
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ARTcoWORKers Methodology



**SHORT
VERSION**



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

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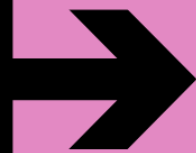
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1. INTRODUCTION



1. Introduction

The project name ARTcoWORKers means:

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

This short version of the methodology gives a theoretical background of how the ARTcoWORKers project facilitates inclusion and the equal involvement of people with disabilities and artists as experts in their own best interests during a pandemic. For more information read the full version of the Methodology (only available in english).

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

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

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

This shortened "ARTcoWORKers" Methodology is a method and a learning program developed in which artists and people with disabilities jointly cope with these



fears in an inclusive way and in an artistic way on their situation, the violations of rights and their wishes and hopes for the time during and raise awareness after the pandemic.

The Annexes with different working documents, reports and results of the questionnaires are only available in the complete English version.

With Kind regards,

The ARTcoWORKers Team

1.1 Inclusion and the Rights of People with Disabilities

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

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

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



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

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

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

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

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



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

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

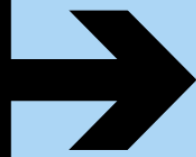
Having to state that the situation before and during the epidemic for cultural workers with disability is not significantly different proves that there is not much structure to begin with, pandemic or not. The greatest need is to implement and support inclusive artistic projects, information for disabled people and accessibility in all of Europe.

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2. LEARNING AND COUNSELING



2. Learning and Counselling

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

The collected 'best practices' demonstrate the features of the ArtcoWORKers project well, related to Peer-Counseling and the Cooperation and Training of Arts and Culture. Each partner has brought three 'best practices' from their own countries with analysis of the existing trainings and training methods for people with disabilities in arts and cultural activities. Simple and consistent descriptions are used based on the following categories: peer-counseling, arts and culture training with people with disabilities, arts and culture cooperation with people with disabilities, inclusive e-learning tools and diverse.

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

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

The feasibility mostly appears during the projects, where participants can find new strength and possible ways to overcome their struggle. With the help of their peers they get to learn and understand that they are not alone, they can help each other out and so even friendships can be formed.



Besides, able-bodied artists can experience how it is to work together with disabled artists and other participants can get a glimpse of another world. This is represented for example by the Hungarian Barrier-free Tourism Day where the large number of volunteers and followers, the comments and the published press demonstrate that the objective is well achieved.

As for the best practices categories that are important for the current project, it is worth mentioning that 'peer-counseling' delivers the message „together we are stronger”. A shared experience contributes to a greater stability of the mind.

The Hungarian Mecsek-Mill-and-Workshop House can also be mentioned in this category. In 2020 an inclusive play was staged with the theme of the long lasting institutional closure and hence complete isolation of disabled people under Covid. These plays are directed by able-bodied and also disabled amateur actors.

The Holland Dance Festival and Stopgap Dance Company has a free online Teacher Training Course that belongs to the category of 'arts and culture training with people with disabilities'. They create equal opportunities for disabled artists and thereby develop a more diverse and accessible dance scene.

The German project Zurück ins Leben! (Back to Life!) is connected to this same category. With different art workshops and peer activities it gives everyone who is excluded a new purpose through the work of art expression and thereby helps to develop their own creativity and self-esteem.

Few projects have been reported representing e-learning tools. Our current goal with ARTcoWORKers group is to create blended learning content and 'inclusive e-learning tools'. As far as blended learning is concerned, attention should be paid to the fact that the e-learning interface should contain a lot of accessible useful knowledge and it should allow for online dialogue and for the presence of a learning facilitator. Based on feedback this system is in many cases not yet fully developed.

Constructivism learning, cooperative learning and peer learning should be the strength of the training. The collected best practices make it clear that there is a need for collaboration to learn from each other effectively. According to the experience



gained every opportunity should be used for obtaining networks, support and collaborations with other organizations. It is important to work together with partners from an inclusive cultural sector that represents the diversity of society. Therefore it is advice, if the curriculum involves developing cultural competence.

The Face-to-Face street magazine which promotes the model of social entrepreneurship is a good example from Macedonia. The Dutch online inclusive map which shows activities and cultural offers in the Netherlands in the field of inclusive performing arts can also help in connecting stakeholders and volunteers. Online presence is one of the keys to sustainability of projects. Besides, events should be organized for the disabled and able-bodied people together. Connecting artists, people with disabilities and the audience can lead to new challenges and new experiences for everyone.

2.2 Involvement of Peer-Groups

The involvement of peer groups in the project is essential. The aim is to link art and disability, but there are many very talented artists with disabilities working in partner countries. During the project, it is important to choose an art form that can be connected to with the most kinds of disabilities and in the most ways. It was a joint decision of the disabled people involved in the beginning of the project to choose shadow play, the simpler way of which can be joined by all people with disabilities.

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

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



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

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

DEFINITION

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

Disabled are by all means not limited to only being passive spectators and consumers of Art and Culture, on the contrary they have the right, freedom, capacity and will to create for wide audiences. Being an artist understands being very sensitive, having strong imagination and finding ways of delivering messages through artistic forms, and has nothing to do with being an able-bodied person.

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

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



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

MAIN OBJECTIVES

Such training has the following objectives:

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

BLENDED LEARNING/TRAINING

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



during and soon-to-be post pandemic Europe is the matter of inclusion of disabled people in those processes.

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

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



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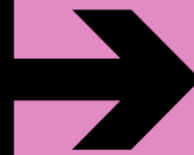
debriefing, writing learning diaries, conducting additional research and diving deeper into some specific areas of interest.

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3. ARTS AND CULTURE BUSINESS DURING AND AFTER THE PANDEMIC



3. Arts and Culture Business during and after Pandemic

3.1 How to Adapt the FairShares Principles of Cooperative Business

Values and principles: description of and elaboration ethical values and principles in the project:

The FairShares Model

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

What are the FairShares Values and Principles?

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

Key to this process within the FairShares Model are five values and principles (wealth sharing, social purpose, social democratic ownership, ethical review of production and services offered, and ethical review of retailing and consumption).



This process can be guided by FairShares learning and development methods and the FairShares Planner. Ideally, the local discussions and deliberations, as well as the final answers and/or procedures that result from them, can be documented. In its entirety, this is where the FairShares Platform comes into play, together with the FairShares method of building your own FairShares “Canvass” to work out how to govern the enterprise with your stakeholders.

Adaptations of the FairShares model for artistic and cultural organizations

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

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

3.2 Inclusion and Segregated Groups Involvement

Inclusion should be one of the main elements of the project and main message to society. The aim is not to create a segregated cultural segment for people with disabilities. On the one hand, people with disabilities want to participate in the GENERAL cultural life in the same way. On the other hand, the able-bodied society understands the needs of the disabled when they participate together in social life, including in cultural life. It is important to point out that people with disabilities are the best knowers of their own interests. Thus, their equal involvement is essential. In all cases consult the affected target group and ask them to try out suggestions and solutions!



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

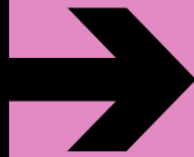
Questionnaire sample for organization of inclusive events:

<https://docs.google.com/forms/d/e/1FAIpQLSc5SLeC2MI1ZIrB2vTfJBUsCmwgcBuKqGjgJvHYHMxFWw6ffw/viewform>

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4. MARKETING PLAN



4 Marketing Plan

4.1 Definition and Creation of Marketing Products/Services

Identification of project target groups:

direct

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

indirect

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

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

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

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

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



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

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

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

Motto/slogan: "Art needs you just as you are!"

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

The central element of our marketing strategy should be to show a novelty. Something the two sectors - the artists and people with disabilities - have not thought of before. In other words, the interconnection of these two sectors, which offers simple but great opportunities in many respects, especially in special situations such as an epidemic situation.

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

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

- people with a wide variety of disabilities should be involved
- understandable in any country
- whether without words, speech, language (language accessibility)



- simple but clear expression way for the disabled, and method of joining society (Art)
- show the art industry new activities, new target groups, new employees, new revenue opportunities

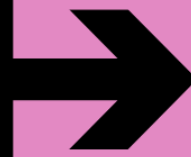
In addition, the potential of the online space must be exploited.

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

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5. LESSONS LEARNT AND PRACTICE REPORT



5. Lessons-Learnt and Practice Report

5.1 Organization and Structure

Layout of the training program

A training program is usually designed with a specific dynamic and space in mind. Its duration, content and tasks create a set of expected results, which can be monitored and measured. However, when creating an inclusive training that has creative outputs, being more fluid in the planning process may come handy. There is this misconception that exactly due to the fact that people with disabilities have various needs, a training program for them should offer a stable structure. Yes, only to the point where they feel safe to explore, each at their own pace.

Therefore, a training program of 7 consecutive days may not be the default choice by definition. The ARTcoWORKers Training Course consists of 7 modules which can be accommodated in different timeframes. For example, a curriculum that plans weekly 3-4 hours meetings allows space for the program to breathe, the learning to sink in and some home assignments to be done in the meantime. It also gives space for further research to be carried out by the participants at their own pace and time, as some unfacilitated self-dependent work will most likely increase the level of interest and active participation in some specific modules. And lastly it enables the need for networking and teambuilding outside of “program” hours, creating a group of connected and motivated participants, willing to walk the extra mile.

Selection of participants

Choosing your target audience wisely requires attention from the very start of the project creation. Their availability changes, their jobs make them critical team members, their interest and motivation to participate varies, or they simply do not identify themselves with your training goals. Including your target audience in the project creation, such as establishing a focus group or having a spokesperson, can be smart moves to make, but bear in mind that this builds high trust and with trust come higher responsibilities.



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

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

5.2 Lessons Learnt

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

1. **Resilience and Resourcefulness:** The training underscored the resilience and resourcefulness of individuals with disabilities and artists. Participants adapted to the limitations of the pandemic by finding innovative solutions and leveraging available resources. They explored new techniques, experimented with different materials, and creatively adapted their performances to suit the virtual medium, showcasing their ability to overcome challenges and continue pursuing their artistic passions.



2. Emotional Support and Well-being: The training emphasized the importance of providing emotional support and promoting well-being during a time of heightened stress and uncertainty. Participants with disabilities and artists found solace and comfort in the creative process and collaborative environment. Engaging in shadow theatre offered an outlet for self-expression, emotional release, and a sense of purpose, contributing to overall mental well-being during the pandemic.
3. Importance of Community and Connection: The training highlighted the vital role of community and connection in times of crisis. Participants with disabilities and artists formed a supportive and understanding community, offering encouragement, feedback, and a sense of belonging. The training fostered a collaborative environment where participants could lean on each other for emotional support and inspiration, reinforcing the significance of human connection during challenging times.

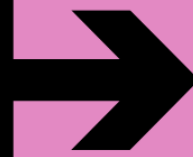
In conclusion, the ARTcoWORKers Training demonstrated the resilience, adaptability, and resourcefulness of the participants. It showcased the transformative power of technology in facilitating artistic collaboration and expanding accessibility. The training highlighted the importance of emotional support,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

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6. EXPLOITATION AND MAINSTREAMING



6. Exploitation and Mainstreaming

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

Benefits:

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

Intercultural cooperation:

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

Examination of intercultural differences and similarities:



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

6.2 Blended Transnational Learning, Sharing Experiences Transnationally

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

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

The main objectives are:

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

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



people joined the meetings as more exciting the forum became. We discussed the topics, while posts went back and forth in the Facebook group, examples, ideas, curiosities from all countries.

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

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

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

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

6.3 Gender and Accessibility Strategy

Art and disability? In the ARTcoWORKers project, artists and people with disabilities are to act together. While accessibility and gender are not the main focus of the project, the issues are naturally included. There are many ways to provide an assistance for people with the most different needs and not all of them are easy to combine. The most important issue is to keep an open mind and look for solutions together with the affected persons. They are experts in their own situation and every one of them knows exactly what he or she needs to improve their environment or getting access to something.



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



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




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



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




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



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

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



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

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



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ARTcoWORKers

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