



# “GUIDE US INTO ARTS 2-GUIA2”

Erasmus+ KA2 Strategic Partnership Project  
in the Field of Adult Education

## E-MANUAL-C5

Brussels / Belgium

AN EDUCATIONAL PROGRAM FOR  
TRAINERS & FACILITATORS IN THE FIELD  
OF ADULT EDUCATION

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# CONTENTS

INTRODUCTION OF GUIA2 PROJECT.....	4
Background Information .....	4
Project Aim, Activities & Partners.....	4
WORKSHOP-5 IN BELGIUM.....	7
Objectives & Target Group of Workshop-5.....	7
Program of Workshop-5.....	8
Method Used in Workshop-5 .....	9
Reflection .....	18
Evaluation .....	19
Pre-Survey Results .....	20
Post-Survey Results .....	22

## INTRODUCTION OF GUIA2 PROJECT

GUIA2 is working to empower and improve employability of people with disability (PWD) and art-educators (EDU) who work for and with this population. Therefore, it is in line with goals set by the EU Ministries responsible for Education (the Paris Declaration, 2015): “strengthening the key contribution which education makes to personal development, social inclusion and participation“, „ensuring inclusive education for all“, „empowering teachers so that they are able to take an active stand against all forms of discrimination“ and that educators can „meet the needs of pupils from diverse backgrounds“. In terms of the needs of target groups: GUIA2! uses artistic education to address the immediate needs of PWD and EDU by combating marginalization and social discrimination but also low basic skills which are present due to high levels of self-stigma and low self-esteem (Corrigan, 2009). Inclusive education which includes artistic expression is crucial in this process as it helps raise self-esteem (O’Toole et.al., 2010), helps develop basic skills (Key Competences) of those involved and motivates them for education. This, in turn, gives greater employability.

### Background Information

GUIA2 project is based on GUIA partnership which became an example of good practice in 2013 and addresses organizations experienced in inclusive and participatory work, especially in the field of performing arts; theatre, dance, music...

Title:

GUIDE= learn process, education

US = educators and disabled people

INTO = not only to consume, but really to go into, to participate, as equal, inclusion

ARTS = performing arts

TWO = continuation of good practice from GUIA 1

### Project Aim, Activities & Partners

GUIA2 project aims to exchange experiential knowledge and methods of work with disabled people by means of artistic tools. The project will achieve:

- ☐ reducing prejudice and enhancing social and artistic inclusion,
- ☐ empowering participants by addressing their self-stigma and inviting them to join in this inclusive European educational program,
- ☐ development of inclusive methodologies for working with disabled people,
- ☐ learning through the sharing of professional knowledge.

To reach the aim of the Project, the trainings will consist of:

- ☐ Practical workshops for disabled participants, lead by host organization
- ☐ Professional teachers and trainees from partner organizations will attend these workshops,
- ☐ Post-session debriefings will exchange methodologies and experiences towards achieving monitoring and output measures,
- ☐ Public presentations to increase participation in European citizenship, promote discussions on disability & employability issue and enhance Disability Festivals,

The project acknowledges all participants as equal partners on the way to integration and to overcome stigmatization, marginalization, exclusion. Not only to guide them towards, but really to lead them “into” the arts, as active participants and artists.

During 210 days of 7 educational workshops for 100 participants (of which at least 18 are participants with disability) accompanied by 18 assistants, individual post-workshop public performances and 3 disability multiple-days festivals, participants and partners will produce and publish:

- ☐ Final photo exhibition,
- ☐ Digital Stories- short educational videos from all meetings,
- ☐ Website with educational materials (video, e-Manual, photos, descriptions of methods)
- ☐ E-Manual and a printed version- with all methods, experiences of participants, evaluation results and recommendations by experts (educators)
- ☐ Photographic documentary on the project and project partner organization

GUIA2! website will serve as a web tool where disabled people and teachers/trainees can upload their impressions, and where examples of best practice about working with arts and disabled people can be found.

The partnership was initiated by Akdeniz University from Antalya, Turkey and joined by 6 organizations from 6 countries of Europe: Tresnjevka Cultural Centre (Zagreb, Croatia), Stowarzyszenie Pracownia Filmowa "Cotopaxi" (Warszawa, Poland), Arts & Disability Forum (ADF) (Belfast, Ireland), Teatralie (Praha, Czech Republic), GC DE ZEYP (Brussels, Belgium), Blauschimmel Atelier e.V. (Oldenburg, Germany).



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## WORKSHOP-5 IN BELGIUM

### Objectives & Target Group of Workshop-5

In 1018 GC De Zeyp launched a Creative Europe Project “ABbA”, Audiences blended by arts. It was the start of inclusive bilingual theatre work, spoken and signlanguage. With equal participation of deaf and hearing actors, with as result total equality in audience experience, deaf and hearing audience. The project introduced this special theatre method in the five partner countries. The original theatre play was created in Finland in 2015.

For that reason the bilingual approach for deaf/hearing participants was one of the objectives of the workshop Brussels. The presence of the theatre group Signdancecollective from London was inspiring for this workshop part. GC De Zeyp worked in the last 10 years on several levels, always with persons with mental disabilities: dance, theatre. What started as workshops all over Brussels, became in the last three years a permanent Theatregroup Zet6.

Therefore, also Dance became one of the key objectives for this workshop-festival week.

Target group were the participants from the partner organisations GUIA 2 together with the local arts leaders in the field of inclusive arts. Due to Covid 19, the local participation was very limited. Because a performance of Platform K was cancelled in the program, we decided to take the whole group on Wednesday to Gent for the workshops in the venue of Platform K. This is at this moment the best dance company in Belgium/Flanders with disable dancers. They built up their own methods to bring the dancers to a higher level. <https://platform-k.be/>

## Program of Workshop-5

It is a 5-day workshop. Participants attended 6 hours of activities each day. Here is the program day by day:

Date	Hour	Activities
Day 1 10.03.2020 Tuesday	10.00 – 10.30	Introduction by host
	10.30 -12.30	Theatre workshop Leader: Dahlia Pessemiers
	14.00 – 17.30	Theatre workshop Leader Sandra Delgadillo
Day 2 11.03.2020 Wednesday	9.00	Departure to Gent 'DANCE Company Platform K'
	10.00 – 13.00	Introduction on work method of Platform-K Workshop Dance
	14.00 – 17.30	Guided tour in City of Gent
Day 3 12.03.2020 Thursday	Morning 10.00 – 12.30	Theatre workshop Leader: Dahlia Pessemiers and Sandra Delgadillo
	14.00 – 15.00	Introduction 'work method signdancecollective'
	15.00- 16.30	Performance "in Between Spaces" by Signdancecollective London
	16.30 – 17.30	After the performance: dialogue and workshop on deaf theatre/dance
Day 4 13.03.2020 Friday	10.00 – 12.30	Dance workshop Leader: Isolde, Signdancecollective
	14.00 – 17.30	Dance workshop Leader: Isolde, Signdancecollective
	Evening	Group dinner in De Zeyp
Day 5 14.03.2020 Saturday	10.00 – 12.30	Theatre workshop Leader: Dahlia Pessemiers
	14.00 – 17.00	Theatre workshop Leader Sandra Delgadillo



## Method Used in Workshop-5

On Tuesday whole day and on Thursday morning workshops theatre were led by Dahlia Pessemiers and Sandra Delgadillo. Both are connected to De Zeyp as artistic leaders for the work with persons with disabilities. Dahlia specialised the last two years in work with deaf and hearing actors. About our exercises and methods. Sandra and I are committed to a workshop where language is not an issue. We are looking at possibilities to give the deaf, the people with or without disabilities, the same tools to produce, invent and compose scenes. We build the workshop in such a way that combinations of the exercises become building blocks, inputs to build up and achieve a performance with a diverse cast or group. As warm up and then to get acquainted, we start with the following exercises:

### **Morning Session (Dahlia)**

#### *Warming up body*

Standing together in a circle. Put on music. Each participant has a body part in mind to warm up. Everyone takes it in turns to warm up a part of the body, head, face, arms, legs, knees, hips, stomach, shoulders, arms etc. of your choice, the others follow.



#### *Names*

Standing in a circle. Each one says his name in turn and makes a move. Everyone repeats the name and the movement. In the case of an inclusive group with the deaf, learn to adopt name gesture and name gestures.

### *Cross the road*

The group faces each other in two rows. The people opposite each other cross in turn. When they cross, they do a small interaction, a movement, a word, a dance.

### *Follow hands*

In pairs, people from different groups together, holding the palms together without touching each other. One leads, one follows. The leader moves the arms and hands, the other follows the movements.

### *Touching one another*

The group is divided into pairs, all groups mixed. Two people face each other. In turn, they touch each other gently and lovingly with the hand, somewhere on the body of the other. (exercise with music).

### *Posing In groups of 5*

In turn, groups of 5 participants come up from the sides to the middle of the scene to "pose for a photo." Someone is playing the photographer. The group comes up to pose, rises and immediately takes position for the photo. Then back off to the sides.



### *Impro with four seats*

There are four chairs on the scene. Five participants are ready to show up. The intention is for the person who does not have a seat to try to get a seat. The others play and perform a game of

getting up and sitting down.

### *Fishing*

Everyone moves through the room and follows their hands, which indicate the direction. Everyone moves separately. When someone says "together," all the participants, fishes move together as if they were in a school of fish. Everybody moves together with the person who is next to him/her at that moment. At the word "separate", everyone moves back alone.

### **Afternoon Session (Sandra) and Thursday morning session (Sandra and Dahlia)**

The second half-day we start with a physical warm-up. We do this visually and rhythmically. We loosen all body parts in order to come to consciousness. With this exercise we can scan what each participant is capable of, what the boundaries are. To music and with hand gestures we always count each body part in 8 counts. Keeping to these 8 beats creates a constant and gives the opportunity to find a common rhythm. Head, neck, shoulders, back, arms, hands, stomach, thighs, lower legs, feet are released. After this we switch to Body percussion. Body percussion offers the possibility to ‘make’ music on both ways, visually and aurally. We first limit ourselves to 3 body parts. As a group we find out we as a group find out which sounds you can produce with these body parts. Hundreds of combinations are possible; Foot, Belly, Hand,... During the workshop there is an awareness that this is also music for the deaf. They can feel it and create it together with hearing people.

After this we talk together what a nice, joint, easy to handle basic rhythm could be. We fix on this rhythm. Together with a joint pulse, the speed is determined.

(inspiration) <https://www.youtube.com/watch?v=zsXOehynKJ8>

After determining the basic rhythm (A rhythm), a B rhythm is determined and practiced. In this way we can vary.

Pulse rhythm

1 A rhythm

1 coda rhythm

Now that we understand how this can go, we divide the group and work in groups of 3. They

each prepare 4 counts which they then show. When each group has determined its rhythm/choreo, we have different options to vary with. Pulse rhythm 1 A rhythm 1 coda rhythm And the Swop (these are all suggested rhythms in small groups) With this you can experiment. Because this all happens very visually, language does not get in the way.

(inspiration) <https://www.youtube.com/watch?v=YMomWUnFtE4>

If you have a very large group, you can also apply this. During the workshop, we explain how you require the necessary attention and focus. Very important here are the steps to properly dissect and add step by step.

(inspiration) <https://www.youtube.com/watch?v=NVsk0fY0Njw>

The second part of this afternoon is based on group dynamics: Speed and slow down - creating group dynamic scenes

### **Exercise 1:** Give numbers

Isolate someone by indicating a number.

(inspiration) [https://www.youtube.com/watch?v=y6anj5T\\_I5k](https://www.youtube.com/watch?v=y6anj5T_I5k)

### **Exercise 2:** Becoming a leader and passing on, movement from a character:

(inspiration)

[https://www.youtube.com/watch?v=P0leUlr9H\\_M](https://www.youtube.com/watch?v=P0leUlr9H_M)

### **Exercise 3:** step and discover, imitate and enlarge.

(inspiration) <https://www.youtube.com/watch?v=oNSrJru2PXw>

In a next session, the participants will now each make their own movement phrases. These short phrases are basic material to work with.

They are built up through physical assignments that everyone can complete in their own way. This creates a clear framework in which there is freedom to experiment. By showing the phrases together, we arrive in a setting where we alternate between being performers and audiences. For people who are not used to working with movement, "showing each other" is a big step. Trust not only in the group, but also personally, grows and people get to know each other

artistically. By looking at each other fears are overcome and personal aspects are discussed. After this first phase, couples are formed to make duets of the solos. Original encounters arise through the combination of people who do not yet know each other well. By shifting some parameters (space, size, quality, ...) the assignments become more specific, but still there is room to fill in personally. This aspect is important because everyone in the group has to fill in physicality in their own way.

If assignments are not completely clear, time is taken to "translate" by colleagues and interpreters. Communicating with each other is part of the exercise: collaboration and creating.

How to make yourself understood?

How to communicate clearly?

How can I convert my ideas into movement?

How can I put movements in space?

The duets are shown in combination with music and grow into elements for a group improvisation on the floor.

The link between dance and music will be explored the next day by playing with your own voice in combination with movement. The focus also remains on collaboration between different participants who speak different "languages" and come from different backgrounds. Simple constructions are set up in a playful way to achieve complex combinations.

### *Theatre in Workshop -5*

Because GC De Zeyp wanted to focus in this workshop on the method of bilingual theatre, sign and spoken language, a theatre group from London was invited to give workshops and to perform. Unfortunately the workshops couldn't happen because of the Covid-19, but the show was a great success. After the performance the audience/participants had a long talk

What follows is a report from the theatre group about their participation in our GUIA-2 workshop Brussels, written by Isolte Avila. Signdance Collective [www.signdancecollectiveinternational.com](http://www.signdancecollectiveinternational.com) (London) are the pioneers of Signdance Theatre. Established in 1987 and re-established in 2001 as an international touring group, SDC is led by a team of Deaf, disabled and diverse producers/artists. We tour 20 weeks of the year nationally

and internationally with a comprehensive engagement program. A few months after the workshop in Brussels, we started a new European Company, called Signdance Co, based in Croatia. It will be open for partnering projects from summer 2021.

Our performance of In Between Spaces in collaboration with Transmitter Performance, Austria [www.transmitterperformance.at](http://www.transmitterperformance.at) LMM Productions & 73DegreeFilms [www.73degreefilms.com](http://www.73degreefilms.com) March 2020 at Theatre De Zeyp, at the GUIA2 project, was our final performance before the Covid 19 lockdowns and spread of this horrendous and dangerous virus. One of our great artists & colleague Lionel Macauley died on September 13th 2020. So this was also his final performance. Although this is very sad and upsetting, I do not write this to make people sad, I write to inspire us all to keep hope and faith in the arts & our belief in cross-cultural collaboration. The conference was a wonderful experience for all the company. Every company member LOVED every moment of this week! And we are happy that it was our last show before the chaos, as it was so exciting and we were able to meet so many interesting artists and re-engage with colleagues in the European Deaf Theatre Community. We were able to visit the beautiful & interesting city of Ghent, which was so fascinating, even in the rain! We participated in two workshops, the theatre workshop in-particular was excellent and we enjoyed being participants. Our experience of getting in technically for our show, In Between Spaces [www.inbetweenspacesplatfor.com](http://www.inbetweenspacesplatfor.com), was easy and enjoyable. The theatre has excellent facilities, they provided perfect support and the show went ahead without any problems. As I said, it was our last how before the pandemic, and the Q&A was very interesting. Especially for me. I don't normally just speak about myself, but on this occasion, it was fascinating. As a disabled dancer, I cannot walk any distance, but I have learned again to dance, And Signdance Theatre, our art form was and is the vehicle for my ability to continue my career. The audience, who was made up of the Guia Project mainly, (because of the lockdown), had been with us in Ghent and they were confused as to how I can dance Because they witnessed my inability to walk. This led to a nice scientific and cultural conversation about dance/art & disability.

This is why these events are so important. Because they offer a wholesomeness, for those who are willing to commit to everything offered. The trip to Ghent provided insight to a disabled dancer's (my)everyday life, understanding and appreciation. Full circle .. Beautiful. Thank you.

Finally, our workshop, which we had planned was a basic and developed workshop in signdance. Because of the rising danger with Covid19, we thought, maybe we can use our

phones to film each other, develop sign dance in different spaces, share them and then create duets, physical/ virtual. But alas, this was possible as the city shut down because of Covid19. But this idea flourished into a wonderful virtual project, and has been an artistic lifeline for the 70 plus artists and community who have and are participating. The Time Project & The Essence Of Time Projects arrived/arose from this first idea at DeZeyp Theatre and this brilliant event.

You can see the project here;

[www.inbetweenspacesplatform.com/thetimeproject](http://www.inbetweenspacesplatform.com/thetimeproject)

The hospitality for the event was exceptional and the organization space and all logistics ...Please see the latest film about the filming of In Between Spaces in Croatia in 2020 by film & production partner 73 Degree Films ; : <https://youtu.be/VXefHtXXLsQ>

Thank you and we will meet again!

Isolte Avila

Signdance Collective @signdanceco

From Angelina Schwammerlin Transmitter Performance, Austria collaborator with Signdance Collective

"The performance on 12. March 2020 at De Zeyp in Brussels was the last of just 4 shows of IN BETWEEN SPACES. We missed the older people in the audience. It was the day before lockdown. People from different countries, with great support from the festival, came together for Art and Diversity. Because Lionel passed away on 13. Septemeber 2020, it will always be the last of 3 shows. We carry on but he is irreplaceable."

### *Dance in Workshop-5*

For a Dance and movement workshop we traveled with the whole group to the city of Ghent to the Dance company Platform-K. What follows is a presentation of their company and a report of the workshop, written by Frauke Seynnaeve, artistic leader of the company.

Platform-K: a powerful platform for dance

Platform-K explores how dancers with a disability can exert a fundamental influence in the world of contemporary dance and what this dance could be like in the future. Our work fills in



a blind spot in the field of Flemish stage production. Even as Flanders receives international praise for the quality of our dance scene, we are lagging behind in our support for dancers with a disability. Platform-K leads the pack in trying to bring about this necessary change.

Platform-K creates professional dance productions by dancers with and without a disability. We work inclusively. In order to produce high-quality projects, we organise regular dance training for people with a disability, mostly learning disabilities. Reaching for a professional level goes gradually, depending from each one's tempo, ambition, motivation and capacities. The training program is geared towards a small, talented group. Dancers who attend weekly trainings in this workshop can go on to participate in residencies and creative projects with choreographers. In this frame we, as organisation, watch over things that are key in working with people with disabilities: taking (recovery) time, balancing stretching and respecting limitations, translation and adaptation of movement, language or abstractions.



### *About our dancers:*

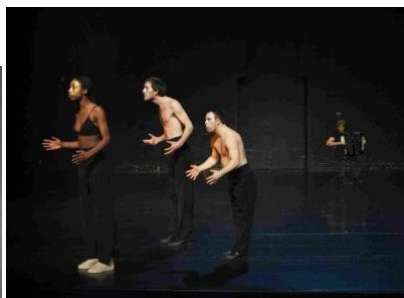
If you have a learning disability and you dream of becoming a dancer, you have limited options. Very often they have to bury their dreams because of the things they can't choose themselves, because of waiting lists, the offer of the day centre they go to and because of exclusion from professional dance training. The mission of Platform-K is to fill this gap. To attain this goal, we have developed two strategies. On the one hand, we offer training programmes to people with a disability. On the other hand, we try to change the perception of dance companies and dance schools. We do so because we believe that dancers with a disability are an added value to the contemporary dance scene.



After some years of work, we see a shift in perception of audiences and partners towards so-called “non-normative dancers”.

For instance: Lisi Estaras is a respected international choreographer. She used to work for the Belgian dance company les ballets C de la B, leaded by Alain Platel. At first, she was reluctant to work with Platform-K. Once she had met our dancers, she saw that they performed much better than she had expected. So she got curious and decided to work with us. Finally, we made the performance “Monkey Mind” (2016) with Lisi as choreographer, two dancers of les ballets C de la B and three dancers of Platform-K. It didn’t stop there. During rehearsals, Lisi noticed that our dancers are very creative. So she asked them to join her Monkey Mind-workshops. With the Platform-K dancers present, there was less hesitation and the result was more profound. Another example: dancer Taha Ghauri shared a stage with Platform-K dancer Kobe Wyffels for our production “The Beast in the Jungle” (2014).

At the end of the project, he stated that he had retrieved the joy to dance. Inclusivity goes two-way: we believe that both our dancers can learn from professionals and the way around. Freedom in improvisation, expression and creativity that comes from a total different imagination, ... to name some things. In the process of exchange we put equality on the first place. As company and dance workshop Platform-K is based in Kunstencentrum Vooruit, Gent, Belgium. This makes inclusivity becomes an logical thing. Our dancers walk in and out the venue and bump easily into other professionals, artists. The dancers of Platform-K are a role model for other people with learning disabilities and their families. It gives them hope. It shows them that you can realize your dreams and ambitions. It gives them a perspective that is wider than dancing in your own bedroom.



## Reflection

*About the workshop the 11<sup>th</sup> of March 2020:*

The participants experienced a 3 hours dance training together with the beginners group. 12 people with learning disabilities who are in the beginning of their growing process as dancers. In this level we focus on basics such as: body consciousness, awareness of the space, basic contemporary dance technique, exchanging and transferring weight, making eye and physical contact, touch, floorwork, etc. We go step-by-step and give time to get to know the possibilities and limitations of our moving bodies. The workshop consisted of :

- An active warming – up: going through all the bodies parts, giving attention to body tensions, from moving slowly towards shaking and moving more dynamic. The aim is to make the body warm and flexible before we start dancing.

- An exercise to explore the space: walking around in the space: getting a feeling of where you're located, how to relate to the space and people around you. Given tasks: stand as close/as far from 1 person you keep in mind, stop and start all together, accelerate and slow-down as a group, 1 person leads in movement – the others follow/copy exactly, etc.

The aim is to install trust and knowledge of the space the move in.

- Partnerwork: walk two-by-two. One person closes the eyes. The other person leads the person into the space (walking). Keep contact through two physical contacts: one hand on the shoulder blades and one hand takes the hand of the blindfolded person. The leader is responsible for the other person: go soft and slowly in order to not bump into another. Feel the other. After that switch roles.

The aim is to install trust between people. Giving yourself in the hands of someone else takes time, so we did this exercise for quite a long time.

- Meetings in the space: we divided the group in two. Each group was standing in a row with the back to the wall. They faced the other group standing the same way. Like this, each person had a partner on the opposite of the space. Then we explored how to relate to each other and how to approach each other in movement/dance. We did this few times. Every couple took time to create a small “phrase”, combination of a few moments, where we could move/touch/lift the other person. Creative work that gave everyone freedom to decide what to make and show afterwards.

- Duets for an audience:

After the previous creative task we showed this meetings to a small audience: a nice result, concentration and performative focus in the group.

- Time to stretch: a good dance training ends with stretching: take care of your own body by giving attention to every body part, especially where it's tensed.
- Closure and aftertalk: Q&A

## Evaluation

14 Participants filled pre-survey before workshop and 12 participants filled the post-survey after the workshop.

## Pre-Survey Results

Participants were asked about their expectations from the partnership, the host, and the workshop. Here are the answers:

Based on the information that you have, what do you expect from the partnership?

- ☐ I hope to meet the other participants and partner organisations and get an opportunity to learn new skills. Learn about differences and similarities in the way the work and how they deliver engaging programs to their participants.
- ☐ I expect to meet interesting people and artists to exchange our ways of doing different ways of art, to learn a lot about different arts and people and the way to work with different arts and artists and people.
- ☐ I expect to meet my old friends and make new friends.
- ☐ Exchange of experience, learning new things, meeting interesting people
- ☐ To gain new knowledge that I can implement in my work in disability education, arts and culture.
- ☐ Good meeting preparation, good coordination, full information
- ☐ To learn from other organisations how they work with people with disabilities in different art forms, how to increase participation.
- ☐ Meeting many people from different countries and cultures. To do a good work together.
- ☐ From this week I expect to see a performance, to attend workshops and exchange know how and experience in working with different groups of people. To see some people I have met in Belfast last year (or their colleagues from their organizations), to have fun together because I believe that in a good atmosphere we can learn together and share our experience.
- ☐ During the last exchanges I have already had an interesting, intensive and perspective changing time. I think that just by the exchange with the partnerships alone it will be a very enriching time. But I would also like to be challenged in terms of content.
- ☐ They seem highly organised, structured and wholistic. They seem to have a variety in the ways in which they work and how they use different art forms with people with disabilities.
- ☐ Sharing experience
- ☐ Hospitality, new experience, good workshops,

Based on the information that you have, what do you expect from the host?

- ☐ That they will be well established in their methodologies and approaches to different discipline workshop and art forms.
- ☐ I expect a very interesting time and to learn a lot.
- ☐ I have no expectations from the partnership.
- ☐ interesting workshops, new informations, exchange of expertise
- ☐ To learn about exciting and inspiring new methods in working with people with disability.
- ☐ Good preparation of the meeting, showing us interesting Belgian ways of working, showing us at least some Brussels, maybe also another city
- ☐ Well organised and structure learning through experiences/performances and workshops series.
- ☐ I want to learn new things by teaching us about their experience.
- ☐ A friendly atmosphere. And also I hope it will be a friendly atmosphere.
- ☐ I am looking forward to see a performance and to attend the workshops.
- ☐ By focusing on, for example, dance and theatre, I think new focal points and areas of opportunity for my own work in the studio are revealed. It sounds like an exciting mixture of practice and theoretical exchange about my fields of interest.
- ☐ A well paced and full program that will provide a lot of new ways of working and experimenting with different techniques.
- ☐ Sharing experience
- ☐ Hospitality, new experience, good workshops,

Based on the information that you have, what do you expect to learn from this workshop?

- ☐ Inspiring new performances by exciting artists.
- ☐ opportunities to share experiences, meet people, inspire, learn something new
- ☐ How spoken word, international's sign, dance and movement can be used as a means of artistic expression and experimentation.
- ☐ Some new teaching methods and ideas.
- ☐ To see new ideas, to experience them through the body and that s way to learn new approaches in working with different groups of people.
- ☐ I work in the inclusive theatre business. So far, the field of dance in an inclusive setting has been perceived as significant but has not yet been so intensively integrated into practice. Movement in particular enables access to people with disabilities, which can be very magical.

- ☐ I hope to learn about how dance, physical theatre and non-verbal communication is used in work with people with disabilities.
- ☐ Creative attitude
- ☐ I hope I will understand art.

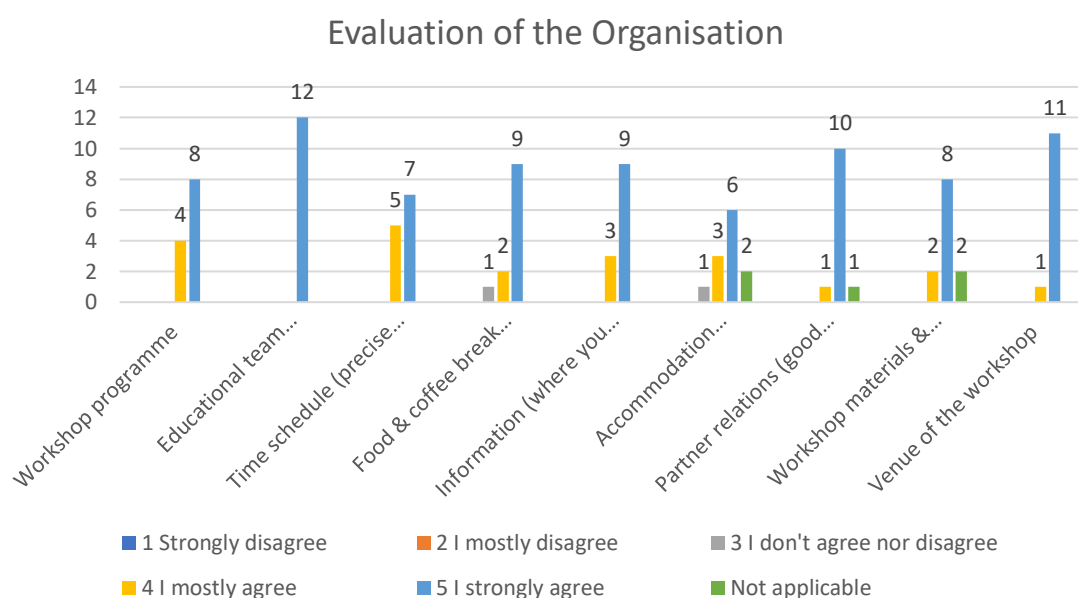
(OPTIONAL) If you have any comments about the PARTNERSHIP, please share here.

- ☐ I am really excited to see the city of Brussels and how they can work within a community context in such a large city.
- ☐ Very good and interesting partners. It's good to be part of this partnership
- ☐ They are very well established group within a community centre setting so I am interested in the integration of the whole community in activities.
- ☐ The explanation and introduction to the location and community centre were very useful.

(OPTIONAL) If you have any comments about the HOST, please share here.

- ☐ I am looking forward to be in Brussels and to know more about the projects there
- ☐ Friendly and approachable.

## Post-Survey Results

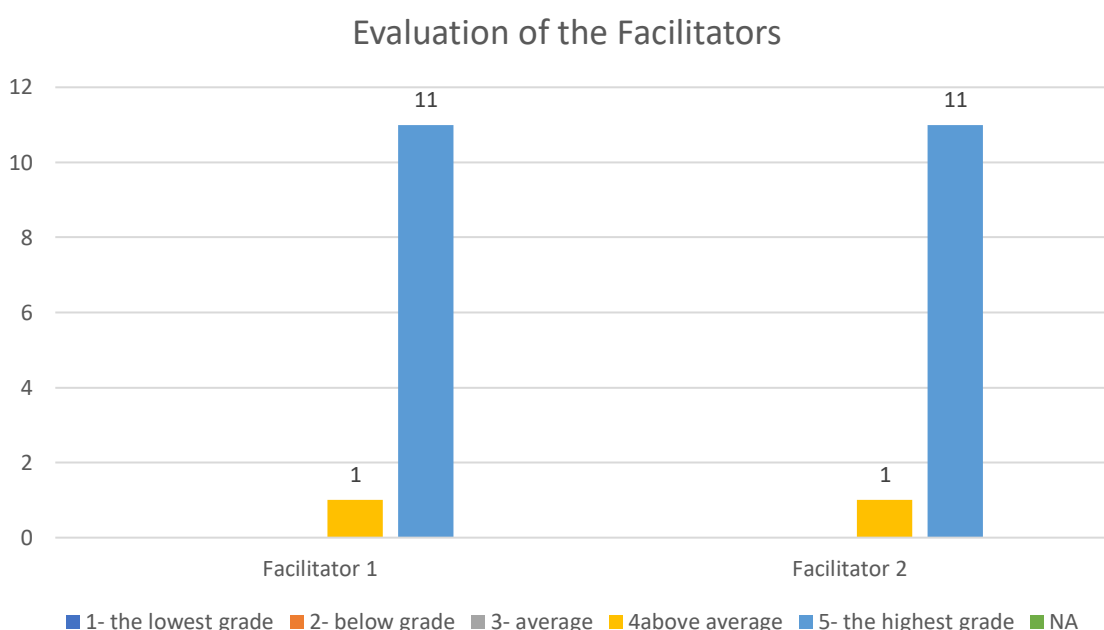


(Optional) Please comment on the organisation. Your comments will help improve future events.

- ☐ Everything was organised just fine, and the programme was interrupted by the outbreak of coronavirus in Europe (or rather, the change of approach in Europe toward the

coronavirus crisis). So, the hosts held just fine and they informed us on time. I would appreciate more information about the local issued (e.g. no info was provided on the status of the airport, no local "tips" about Brussels or what to avoid, what are the news from the local government etc.)

- ☐ Everything was very good
- ☐ Thank you for everything. It was a really great organization on the covid 19 border, when the world froze in the chaos of information.
- ☐ Very good
- ☐ Thank you. It as pitty, that Covid19 made our week shorter.
- ☐ I am very positively surprised by the fields, i.e. in terms of divisions, that this organisation covers and how participatory it works. I think it is a place that is very well suited as an example of really lived inclusion in the field of work and in the creative field.
- ☐ There was a very good time organization. The host was very kind and organized. It is a pity that the workshops had to end early (coronavirus)
- ☐ The organisation was very accommodating friendly and efficient seems really well connected to the community.
- ☐ Very good supporting organisation with super programm. They did the best under the special Corona conditions



(Optional) Please comment on the facilitator. Your comments will help improve future events.

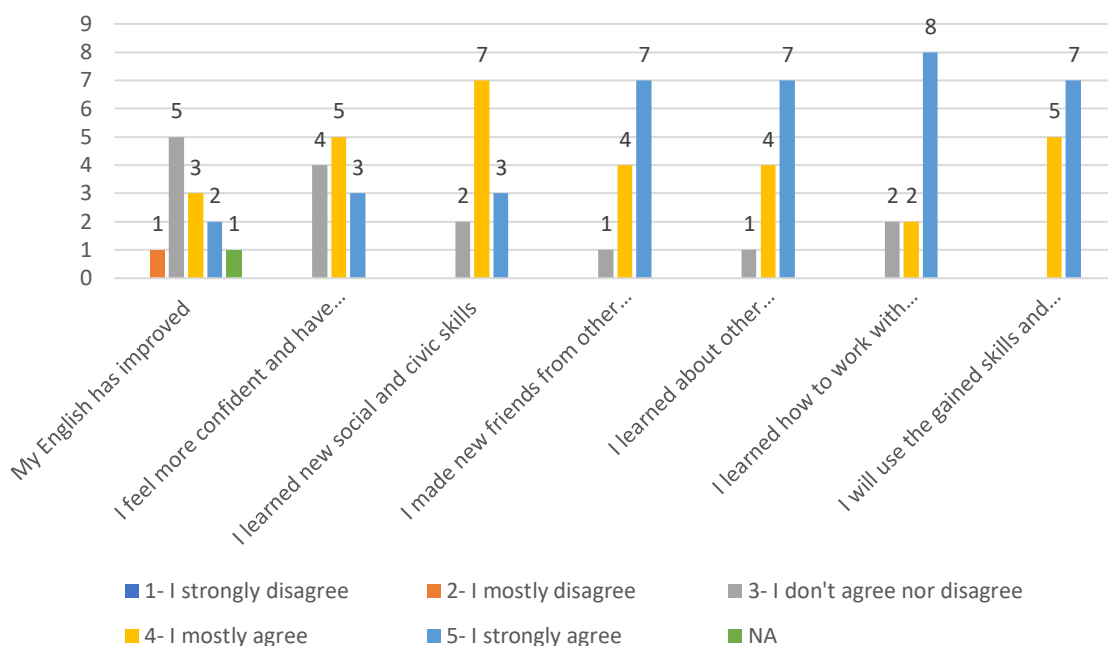
- ☐ Ivo, Dahlia and Sandra organised this event in a difficult time and we had to cut the programme short due to coronavirus. All things considering, they gave a very nice workshop.
- ☐ He has been professional, very affectionate and polite. I always had the impression that I knew what was happening and was well conducted through the days.
- ☐ I thought the facilitators were very experienced and engaging with a wide range of techniques and experience. They demonstrated how they use different ways to engage a wide range of people with a wide board range of people with disabilities.
- ☐ the programme was excellent. Very divers, gave a lot of interesting input.

(Optional) Please comment on other facilitators, if applicable. Participants and guest who gave energisers or parts of the programme. Your comments will help improve future events.

- ☐ I enjoyed the art group from UK that performed there. I think their work inspired many in the audience about disability work and about use of art in transforming societies views about disability.
- ☐ Isolte Avila made me realize that there were things I gave up without trying because of my physical disability. I figured I was limiting myself. And seeing the trainers' approach to children with disabilities made me very emotional.
- ☐ The workshop was fine and the workshop in Gent as well.
- ☐ I had little to do with the orgnisation beforehand, because my colleague had taken over this. But I did not have the impression that anything was missing.
- ☐ They were professional and experienced facilitators using interesting methods for exploration and expression through the use of the human body employing several different art mediums..



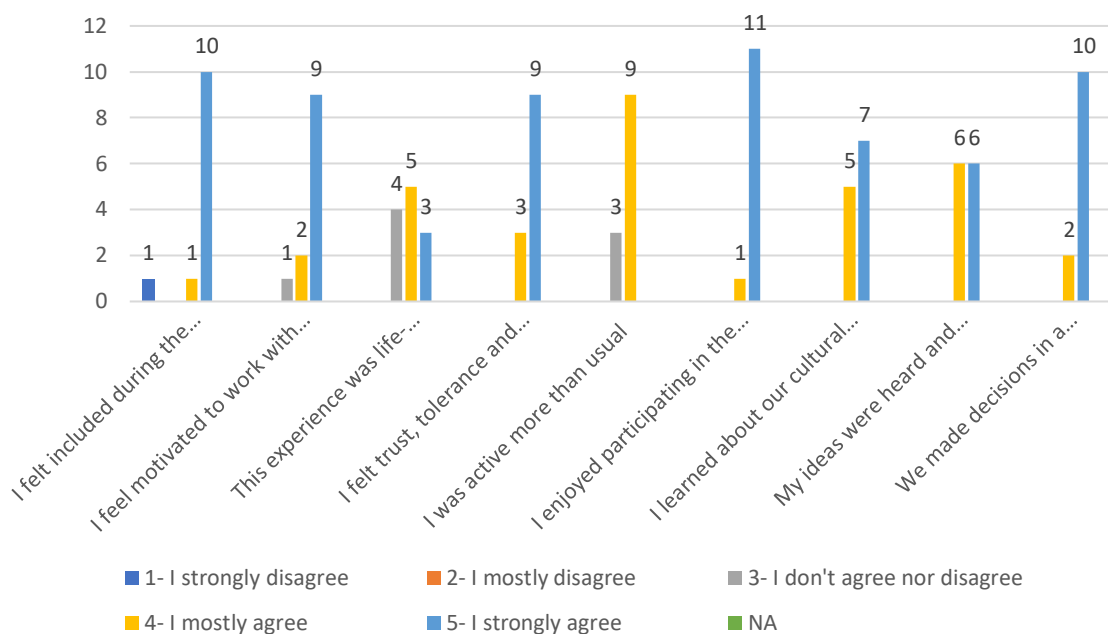
## Evaluation of the Learning Experience



(Optional) Please comment on your learning experience. Your comments will help improve future events.

- ☐ To learn the working methods of platform K was very useful.
- ☐ I am assured that concentration on movement during workshops is really important and helpful.
- ☐ Socialy for the terme of dance.
- ☐ The program of events and workshops focused on physical movement, dance and elemental performance techniques. The exercises introduced several different forms which were focused on exploring how non-verbal communication, cues and interaction which can be universally understood. As the week progressed ideas of the communicative qualities of dance and movement became further established; broadening the possible applications of the methods employed. The scope for working in this way; beyond the use of traditional language is endless in terms of flexibility and its inherently inclusive nature.

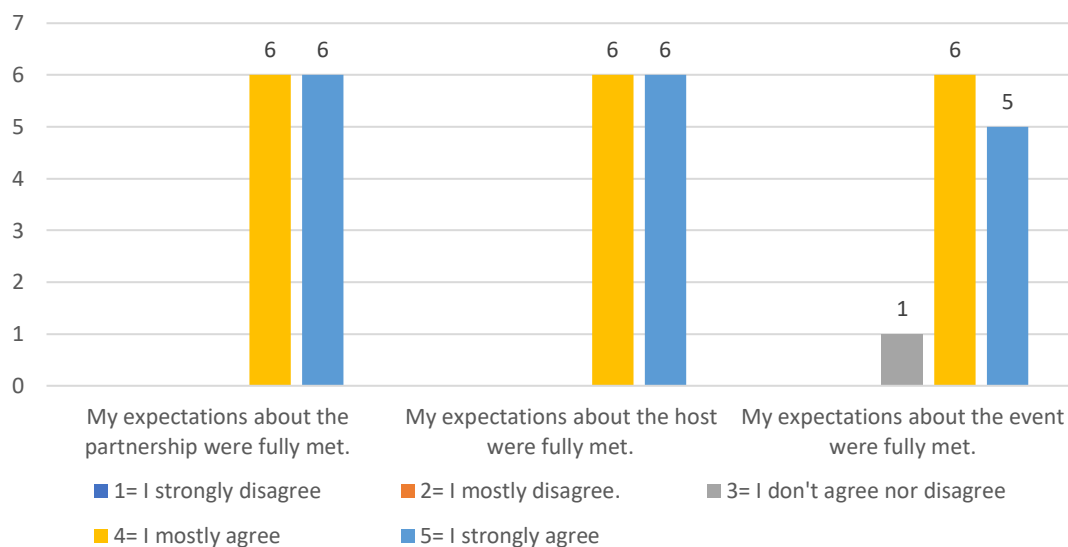
## Evaluation of the Overall Experience



(Optional) Please comment on your overall experience. Your comments will help improve future events

- ☐ I watched the dance of Isolte Avila physical disabled dancer, with admiration. I faced my own prejudices. I definitely understood that the handicap was only in our thoughts.
- ☐ I became more comfortable in my own ability to explore and convey increasingly complex ideas in a completely unfamiliar art form and means of expression.

## Participant Expectations



Please comment on your expectations. What was good?

- ☐ All things considering, the hosts gave a good workshop with corona virus pending and eventually cancelling the whole event ahead of schedule.
- ☐ Watching professional theater performance of mixed deaf and hearing actors was very good. Workshops and educators were very good too.
- ☐ I met many people from different countries and cultures. We worked very well. I learned a lot from experts.
- ☐ Thank you for everything. It was a really great organization on the covid 19 border, when the world froze in the chaos of information
- ☐ It was very nice to meet all the GUIA2 partners and to experience together all the different workshops and performances, Everything was very interesting and nice.
- ☐ It was good that the workshops and the performance took place, although it suddenly was obvious that it would not last for the whole week. Thanks to the organizers.
- ☐ I particularly liked the fact that we got to know the practice and the results of working with people with disabilities and were able to participate ourselves. In addition, we were also able to see input from professionals as a performance.
- ☐ Except for the early ending, everything was good :)
- ☐ Theater was really good
- ☐ The Dezeyp Festival was structured around several high-quality performances which were both innovative and challenging in terms of their artistic content and design. The workshops challenged each of the participants to communicate a series of simple ideas and emotions through movement and the use of their own body form and movement. This complemented the overall experience with a variety of different activities in the program making it very engaging and enjoyable.
- ☐ Atmosphere
- ☐ I met other interesting people and learned about their way to work with marginalized or disabled persons.

Please comment on your expectations. What was not to your expectation and needs to be improved?

- ☐ All things considering, everything was fine, and the programme got cancelled early due to corona virus.
- ☐ Everything was great.
- ☐ Because of covid we had to stop a little early and change some things.

- ☐ It was a mishap that our meeting had to be shorter due to the sudden beginning of the Corona-crisis. It was great that we could participate in the workshops anyway.
- ☐ I didn't get the whole program because it had to be stopped early due to the corona eruption. Up to the time of the event I did not notice anything negative.
- ☐ Everything was good.

Please comment on your expectations. What should be avoided in the future events of GUIA2?

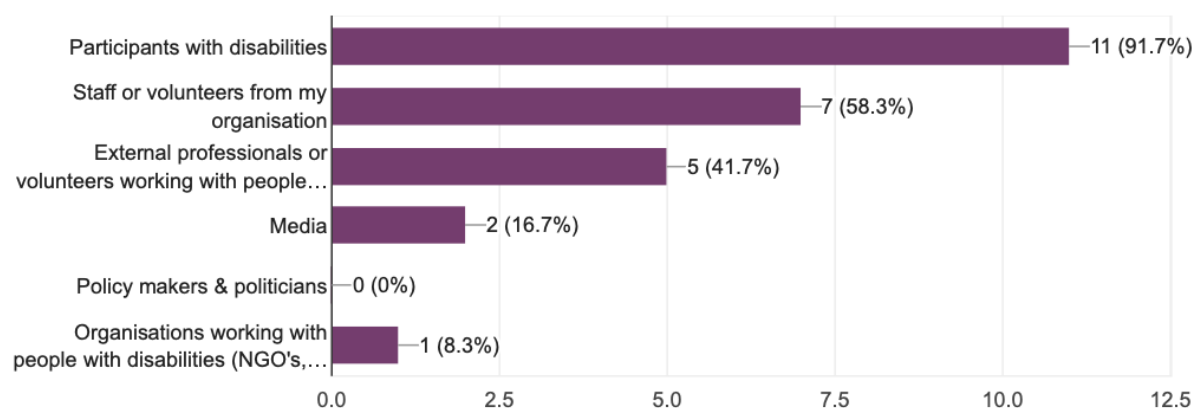
- ☐ More local input and information about the local situation (we don't speak Flemish or French and some of these technical information would have been useful, e.g. what is the situation at the airport, should we go there early or late to avoid traffic etc.).
- ☐ Everything was fine.
- ☐ Thinking with too optimism in calculating emerging information about a pandemic (in my opinion, you should meet at another date)
- ☐ There should be more time for informal contact to learn more about the other countrys, cultures and people to become even more friends.
- ☐ I don't know.
- ☐ Everything was good.
- ☐ All is well
- ☐ Unfortunately the covid pandemic began whilst we were in progressing through the week, I felt they was kept informed and supported despite the difficult circumstances.

### *Follow-Up*

Participants were asked about how they plan to use the knowledge they gained at the workshop. Here are the answers:



Participants were asked about for which target group they will organise their follow-up workshop and who they will invite to join their follow-up activity. Here are the answers:



Please describe in short your planned activity

- ☐ We will give a workshop with our volunteers who will present their experiences and knowledge they received at Brussels, and include sharing about corona virus and international travel problems
- ☐ We had planned some events for the week of disability. To make a room similar to "invisible exhibition, to organize a competition with wheelchairs etc... We had to cancel it because of the pandemic. But I still want to do this kind of activities on campus. I can't predict how and when it happens because of pandemic, but I didn't give up. We had started a course for disabled students. I had a nice interaction with our students who attended the course. I want it more than ever to keep it up and encourage them to dance.
- ☐ I don't have a plan yet.
- ☐ Workshop movement - music for people with intellectual disabilities. The date of flooding with the possibility of meeting in a large group (for now this is not possible due to the covid pandemic - 19)
- ☐ I plan Workshops where different people with and without disabilities can make music together. About the exactly what, when, who and how i can\*t tell at the moment because of the special time in covid conditions.
- ☐ 1 - Mix of activities with creative material, in our studio and in the garden, on various themes, use the material in non-traditional way. Participants: local people and people with SMI (mental health problems). 2 - Helping to study a theater play together with people mentally impaired.
- ☐ I will inform more dance theater. I saw more than before the positive effects out of it.

- ☐ I would like to try dance therapy with people with intellectual disabilities at work
- ☐ I will use what I learned to create a new type of assessable dialogue and interaction to engage D/deaf, neurodiverse artists/participants with disabilities. I will design a new framework for a workshop which builds on inclusive means of expression developed through direct human interaction and non-verbal communication. Creating a workshop for a group of artist/participants with disabilities through the University Of The Apytical in Belfast, Northern Ireland. Developing and further exploring several elements which can be incorporated into a multidisciplinary workshop. It will be developed over the next few months for application when a group can be identified and engaged. Communication and the translation of ideas, emotions and more general self-expression is often difficult for many people with disabilities to convey. I will use what I learned to create new possibilities for the development of a universal language; constructed through the use of the physicality of the human form, movement; adding multisensory formats or tools to expand on more inclusive ways of working. Learning new approaches, methodologies and tools for truly inclusive work.
- ☐ Using theatrical tools with marginalized groups

### *Creative Evaluation*

What did you find the most useful?

- ☐ Watching performance “in between Fields” and learning about the work of Platform K
- ☐ Workshops, performances, sharing experience
- ☐ All movement workshops (first day, Gent, last day)
- ☐ To meet other people, to do arts together and to see arts together and talk with them about all this experience was very useful.
- ☐ The workshops.
- ☐ The combination of sign language and how it was embedded in the course of a performance.
- ☐ Dance therapy
- ☐ Theater skills
- ☐ The use of verbal and non-verbal communication and how it can be used to explore simple and complex ideas and forms of self-expression. The performances us of the spoken word, non-verbal, movement and dance can be combined through the use of new digital technology.

- ☐ Sharing experience, discussions, performance
- ☐ Take part in practical workshops, watch other experts working

What was the least useful?

- ☐ I think Gent trip was the least useful. However, I highly appreciated the gentleman who guided us on the trip. He was doing his job with great devotion.
- ☐ Theatre from England
- ☐ To stop very early because of covid was at least very sad.
- ☐ The Corona which made the end sooner : )
- ☐ For my work the day of, but on the other hand very useful for the partnership and the relationships

What was difficult for you (working with people with disabilities, watching yourself on video, using the equipment, communicating with the trainer or other participants, etc.)?

- ☐ Workshops that require physical activity were difficult for me. So I just watched some workshops. But when I watched Isolte Avila's dance I thought I did wrong.
- ☐ Everything was fine.
- ☐ Voltage resulting from uncertainty about the covid 19 situation
- ☐ Nothing was very difficult but to communicate in english is not so easy for me.
- ☐ To be able to communicate with all of the participants even those who were not willing to communicate.
- ☐ Everything was difficult for me because I'm very shy person but this workshop opened me to new experience
- ☐ Being on stage
- ☐ I found it difficult initially to engage fully with some of the physical elements because of neurological problems. The facilitators, however, had so many minor adaptations and ways of experimenting within different limitations, I felt the solutions they provided meant I could engage with each exercise and workshop fully.

Was there anything outside the official curriculum that you won't forget? Why?

- ☐ Corona virus crisis started during the workshop and we had problems returning home, also we saw how fear can change people.
- ☐ Of course, I will not forget the effect of pandemic on us. We were from different countries, far from each other, but we all had a common virus problem. Having different countries, different cultures and sharing a common worry impressed me.
- ☐ Friendships

- ☐ 1. Meeting with wonderful people 2. The speed with which we decided to end the meeting early and return home immediately, along with the rapid purchase of new tickets.
- ☐ The City, the land and of course the people were very, very nice and friendly.
- ☐ The dancing studio in Gent. It was a nice work what they did.
- ☐ The meetings with the people from the other countries. The exchange in between.
- ☐ The collective knowledge and experiences really made me rethink what I can do; rather than focusing on what I cannot. This was a very positive experience with the organization, facilitators and the participants creating a positive and supportive learning and social environment.
- ☐ The trip to Gent.

(OPTIONAL) If you have any comments, suggestions, or remarks, please share them here.

- ☐ Thank you very much, it was splendid :)
- ☐ I was really sad about it, that we have to break up earlier.
- ☐ I think the supportive and informed way they dealt with the outside impending lockdown of the city was particularly well handled under the circumstances.