creability

**Creative and Artistic Tools for
Inclusive Cultural Work**

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Note

We have tried to use simple language for all information presented in this book to support good readability and reading motivation. We would like to point out that this book wishes to address and appreciates all human beings regardless of their gender or the gender they identify with. We are also aware of the fact that the terms used to describe disabled people vary widely between different European countries. The terms used even differ across English-speaking countries such as Great Britain, the Republic of Ireland, the US etc. For the English version, we chose the language use accepted in Great Britain (e.g. disabled people).

For more information on inclusive language referring to disabled people, we recommend that you have a look at the brochure by Leidmedien.de (German) and the GOV.UK guideline (English).

Contents

Art is not
to be
understood

but it is
to be tasted

Art and Culture Open Up New Dimensions

Inclusion is a task that touches upon all aspects of life – including all state and social institutions. Most EU countries signed the UN Disability Rights Convention on 30 March 2007. The convention specifies that disabled people have the natural right to fully participate. This must also be true for culture and education!

We are called to increase our focus on active equal participation in cultural education – as a place to develop one's own creative potential and to bring together individuals of all kinds of personal circumstances. Because cultural education opens up new dimensions of perception and communication for disabled and non-disabled people and creates an experimental space that allows to change perspectives and habits. This is where we can find new ways of exploring what »disability« truly means and how we define our perception of »normal«.

This handbook is to provide a toolkit to help interested artists, multipliers in youth work, social work and services for disabled people, teachers and other educators plan and conduct creative and artistic activities for different target groups. At the same time, it is meant to allow everybody interested in cultural work, whether disabled or non-disabled, to participate equally and fully in cultural education. This handbook was created as part of the international project Creability. Over the course of two years, the project looked into the following key question: How can we reshape

»How can deaf people take part in a voice-led rhythm exercise?«

tasks, exercises and methods from the performing arts to make them practically accessible and applicable to all human beings? For example, how can deaf people take part in a voice-led rhythm exercise or how can a dance warm-up be done in a wheelchair?

Numerous different workshops that took place in Germany and Greece between February and December 2019 allowed disabled and non-disabled artists and other cultural professionals to examine more than 70 tested methods and smaller teaching units (tools) from dance, acting and music. They aimed at modifying and further developing the tools in such a way that they can be used largely without restrictions in future inclusive practice. The TU Dortmund University monitored the project to ensure that the inclusive tools produced met the latest scientific standards. In a final workshop series, the best approaches were further tested by different target groups. We were particulary interested to learn whether the tools were more accessible now and whether they could help promote social participation (for more information on the research process see »Creability Project Research « (PAGE 129)). This handbook features a collection of the best 31 tried-and-tested creative tools. This toolkit is meant to encourage people to create their own inclusive offers. In addition, it comes with important general guidelines and practical checklists for even more specific guidance and advice.

We will be happy if you use this handbook to explore new paths of your own and create varied opportunities for disabled and non-disabled people to come together. We wish that it helps grow the international network of inclusive cultural and creative offerings. Because fostering culture through inclusion helps positively impact, enrich and diversify our society.

May you be inspired to make your creative work more inclusive!

Your Creability editorial team
Susanne Quinten and Lisette Reuter

1. Creability: Towards an Accessible Society

Imagine a two-year old child playing in the sand. Moments of carefreeness, innocence, purity, selflessness. Besides these positive associations that come to mind, we have to acknowledge that, through playing, the child performs two major functions of human life.

On the one hand, the child explores the things that surround it and by doing so, learns about the world (temperature, texture, fluidity, density, colour, sounds produced, even taste, if we don't stop it from eating the sand). Thus, playing is a tool of learning.

On the other hand, the child shapes the sand with the means available to it (e. g. creating shapes, using other objects, making imaginary beings and structures) and explores its own relation to the world. The child recognises itself through the world that surrounds it. Here, playing becomes a tool of self-development.

Both the learning process and the ability to modify the world through play can be seen as early forms of yet another major human function – creating art. Both playing and exploring the world can be observed in all human beings from the moment of birth, which makes us think it is rather an innate human need and ability than a behaviour caused by external factors.

While creating art with the sand, the child learns and changes the world around it. When we grow up, we might forget that we learn and change the world through playing or making art. Yet forgetting does not mean that it is not happening. And since it is an innate need and ability, it equally applies to all people, regardless of their individual circumstances.

Yet, the world we get to know by making art is not a stable one. Today, more than ever, our societies are characterised by heterogeneity, mobility, and major financial and political changes. Diversity is no longer the exception to the rule; it rather sets the course for a sustainable present and future. In this ever-changing world, we come to realise that traditional forms of cultural

participation[1] can hardly meet the current and future needs. Right now, thousands of disabled and non-disabled artists and educators all over the world daily redefine the limits of communication, expression, presentation and representation. This trend is documented in the recent report »Disabled artists in the mainstream: a new cultural agenda for Europe« (Europe Beyond Access, March 2020).

However, in a society that produces and reproduces exclusion, ending exclusion cannot remain the exception to the rule. In the past, the barriers disabled people face in education and cultural activities were considered the result of their physical, mental and/or sensory conditions. This way of thinking was known as the Medical Model of Disability. This model supposed that the exclusion of disabled people was caused by their impairments rather than by society. It suggested that they needed the help of others such as doctors, therapists and specialists to live autonomous and independent lives.

According to this model, disabled people were excluded from basic learning and development activities due to the type, diversity and form of their impairments.

»Disabled people were excluded from basic learning and development activities due to the type, diversity and form of their impairments«

This approach identified impairment as the cause and exclusion as the consequence.

This model indirectly acknowledged that the world could not be equally accessible to everybody. Moreover, the social and cultural diversity of society remained unused. While some people could use their universally recognised rights, others could not. Much along the lines of »everybody is equal, but some people are less equal than others«,

alluding to the phrase coined by George Orwell. This clearly discriminating approach is very much opposed to the fundamental principle of human rights. Article 30 of the UN Convention of the Rights of Persons with Disabilities (CRPD, 2006) requires that disabled people have the equal right to participate in cultural activities; the application of this Article lies with the member states.

Thus, besides the need to redefine inclusive cultural participation beyond its cognitive, emotional, developmental, educational, social and cultural dimensions, there is also a clearly defined national and international policy framework.

Are we really convinced that firstly, the political will expressed, secondly the efforts for equal access and thirdly, the understanding that impairment creates barriers contribute to a solution? Are the efforts for equal access to culture and education really compatible with the idea that barriers created by impairment only affect some but not all people? Are we contributing to a solution or are we rather creating a difficult equation that only legitimises inequality?

»Are we contributing to a solution or are we rather creating a difficult equation that only legitimises inequality?«

This required a deus ex machina solution [2]. A first step towards a solution was the Social Model of Disability. Due to this model developed by disabled people and contemporary academics, exclusion is not caused by impairment but by society. Disabled people are not responsible for the exclusion they experience. Accordingly, disability is the product of various barriers that society produces and reproduces and

that cause discrimination. In order to end discrimination we need to change the way we view and shape our society. This model contradicts the way of thinking suggested by the Medical Model of Disability above. Once we get the fundamental difference between these two models, our way of thinking needs to shift dramatically in order to address inclusion, accessibility, creativity and cultural participation.

We need to understand that society is responsible for the barriers that disabled people experience everyday. As a consequence, inclusion processes are not about changing disabled people but about changing society in a way that it includes all people on an equal basis. Accordingly, accessibility must not be a mere afterthought to social procedures and functions but a fundamental social concept in itself. Developing creativity through educational and participatory processes must not be divided into (disabled and non-disabled) categories. There is no need for any »special« activities for disabled people, instead, activities should be made accessible to everybody. That is why the Creability book addresses everybody who believes in the necessity of equal participation for all people in our diverse society.

»There is no need for any ›special‹ activities for disabled people, instead, activities should be made accessible to everybody«

Changing our way of thinking could be so simple. We would just have to do it. If we applied the Social Model of Disability principles, we could develop a whole new »vocabulary« as even our words could potentially create new worlds.

However, we must not underestimate the difficulties that come with applying the Social Model of Disability and think that

change happens all by itself if we only believe in it. Instead, ending exclusion for disabled people calls for a whole new kind of society. A fully inclusive and accessible society might rather seem like a utopia than a future reality. Yet, it is the destination we need to move towards to and we must not be frustrated by (possibly) not reaching it. It is comparable to Ulysses' journey to Ithaca in the sense that the journey is more important than the destination. It is the journey that will change us.

This was the motto that kept the whole Creability team going during our two-year journey. We further developed training practices, methods, and games inspired by the performing arts. We approached art from an interdisciplinary viewpoint and overcame many obstacles, always striving to cater to the innate human need for expression, creation and communication.

»A fully inclusive and accessible society might rather seem like a utopia than a future reality«

We played with the edges of perception and expression, gazing at new »realities« that are inclusive, accessible and fairer for everybody. We may not have met all goals fully and we may not be there yet. What matters, though, is that we have set out on the path, moving towards an accessible society because it is the journey that changes us, not the destination.

May you, too, enjoy your journey with your Creability (guide)book.

Andreas Almpanis

[1] e.g. trainings and/or artistic activities that reproduce discrimination by exclusively addressing disabled people
[2] sudden and unexpected solution or help in a moment of need or emergency, common in ancient Greek drama.

2. The Creability Practice

This chapter comprises all the materials you will need to plan and conduct an inclusive activity for your group. The toolkit forms the centrepiece of this collection.

A tool is a smaller teaching unit that allows you to achieve specific goals with your group. Some of the tools are well-suited to help participants learn how to work together or how to take responsibility. Other tools help improve one's expression or be artistically creative. Another goal might be to learn how to communicate with others or to practice awareness. In order for that to happen, each tool gives a number of tasks or exercise instructions. Some tools require participants to work either in teams of two or by oneself. For other tools, they form small groups or they work together as a single group comprising all participants. You need a detailed description of the tool to facilitate it. In addition, you need essential general information for planning and facilitating an inclusive group.

This chapter comprises the following four »blocks«:

- **GENERAL GUIDELINES FOR TOOL PLANNING AND FACILITATION** (chapter 2.1, PAGE 16): The general guidelines are designed to support you in planning your teaching unit and facilitating the tool.

- **A TO Z TOOL OVERVIEW** (chapter 2.2, PAGE 22): Here, you will find an alphabetical list of all 31 tools including a brief tool description.

- **TOOL PRESENTATION** (chapter 2.3, PAGE 25): Each tool description is divided into several sections that are marked by icons. This is where you will find them explained.

- **THE TOOLKIT** (chapter 2.4, PAGE 28): The toolkit comprises all the tools and their detailed descriptions. It represents a varied mix of tools from dance, music and theatre.

The toolkit is the centerpiece of our handbook. We recommend that you thoroughly study the general guidelines for tool planning and facilitation before you facilitate any of the tools.

2.1 General Guidelines for Tool Planning and Facilitation

Inclusive groups are often made up of individuals of highly diverse circumstances regarding their way of perception, learning and expression. This is why it is necessary to use different forms of communication while planning and facilitating. Moreover, it may be necessary to adapt a tool to the individual circumstances of the participants. This chapter offers advice to support you in planning and facilitating tools for inclusive groups.

Moreover, the detailed description of each tool (chapter 2.4) offers further facilitation advice that is important for the particular tool to work.

General Guidelines for Planning Your Activity:

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- When you promote your activity, you should first think about what target group you want to address, e.g. children, teenagers, non-professionals or professionals. Disability is of secondary importance. In fact, the line between disabled and non-disabled is fluid since every human being has abilities and limitations.

- It is appropriate to promote your activity using mixed-abled or inclusive language so that disabled people feel your activity addresses them.
  > *Example: »All bodies, all genders, all levels … are welcome.«*

- You should promote your activity in a way that all people you would like to address understand the information contained and can sign up for your activity by themselves. Video messages, sign language videos, information in simple language and audio flyers can be a good way of complementing the promotion of your activity.

- Make sure that the venue where your activity takes place is accessible. Consider, for example, that rooms must be accessible to wheelchair users, there must be accessible toilets, the room must be free from objects that could become dangerous obstacles for participants with visual impairments etc.

- It is important to know what support each of your participants needs. Always ask them as early as possible what specific support they need. Accessibility does not mean the same thing to everybody. For example, different wheelchair users require different kinds of accessibility.

- Questions about participants' needs may include if an interpretation into sign language or simple language is required, what attendance and working hours are suitable for them, if any other assistance is needed, if they are accompanied by an assistance dog etc. This is where you need to take into account the rest of the group too as other participants could, for example, be allergic to dogs.

- When asking about needs, it is helpful to use open questions.
  > *Example: »Is there anything you need to comfortably participate in the activity?«*

- One rule that always applies is to find solutions together with the participants. Open and transparent communication is key here!

- Allow yourself to make mistakes and engage with the participants to find solutions that everybody supports.

- Keep in mind that perfectionism too can create barriers.

Before you start planning your activity, we recommend that you take a look at the checklist for planning inclusive activities at the end of this handbook (PAGE 140).

General Guidelines
for Tool Facilitation:
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- Identify as early as possible and in time before the workshop what the group needs. If you did not manage do so beforehand, make sure to be very attentive, in particular at the beginning of the workshop, and respond to the needs of the individual participants in a respectful way. Tell the participants that they can always talk to you during the workshop to resolve any difficulties that might occur. If you are not sure whether an individual needs support during the workshop or not, it is best to ask him or her personally during a break or at the end of the day.
  > *You could ask: »What would help to make the exercise work better for you?« or »Is there anything you wish for or need to comfortably participate in the workshop?«*

If the group already knows each other well and participants trust you and each other, you could offer an open conversation that allows everybody to openly speak about their needs. Sometimes it can be helpful to additionally talk to people who are familiar with the participants' needs.

- Use different formats and media to inform the participants or to explain something.
  > *Example: You can use spoken language or gestures to give feedback about the (right or wrong) way to carry out a task. You can make a drawing on a sheet of paper to explain a task.*
  > *Example: Information can be conveyed by touch to a blind individual or if participants work with their eyes closed (e.g. by touching a person's back).*

- You can adapt the actions and forms of expressions of a tool to meet the individual circumstances of the group. It is important to ensure though that the goal of the tool remains achievable.
  > *Example: An individual cannot clap because of a cerebral palsy of the hand. Alternatively, you could offer the whole group to use spoken syllables (hi-ha-ho) to speak the clapping rhythm.*

- If individuals experience problems while they carry out a tool, allow them to come up with solutions themselves.
  > *Example: Some tools include touch. Allow everybody to communicate how they want to be touched: what body part may be touched, how firm should the touch be, what other ways can be found to touch somebody etc.*

- Always encourage feedback within your group and proactively talk about how the exercises or tasks can be made even more accessible to everybody. We feel that engaging with the participants is a key aspect of working inclusively and accessibly.

- Sometimes it can be useful to form tandems in which one partner supports the other. Tandems can create a sense of safety for some individuals. They can offer quick and easy support while you can keep focusing on the whole group. Many participants experience these spontaneous tandems as very valuable.
  > *Example: Audio description to tell a blind person what is happening in the group.*
  > *Example: An individual can use touch to convey information to his or her blind partner.*
  > *Example: Tandems of participants with and without learning restrictions can help each other to simplify situations. Participants without learning restrictions can rephrase complex issues using simple language for participants with learning restrictions.*

- Make sure that there are enough opportunities and time for the participants to exchange about a joint task, for example, to give each other feedback.

- Use varied ways to motivate all participants of the group to engage and spark their interest for the joint tasks.

- Inclusive groups offer varied learning opportunities. Allow for enough time for everybody to become aware of others' individual circumstances and together find constructive ways to treat each other well
  > *Example: How can somebody who walks move an electrical wheelchair? How can participants who do not know sign language still communicate with deaf people?*

- Wherever necessary or useful, make things less complex.
  > *Example: Avoid noise, work in pairs instead of small groups, explain a task step by step, give clear paths through the room instead of letting participants move freely etc.*

- Rather give participants more than too little time for a task.

- Sometimes it is helpful to repeat a tool several times to achieve its goal.

- Respect the boundaries or preferences of individual participants. Right at the start, introduce the rule that everybody has the right to communicate what he or she does not want.

- Sometimes it is necessary to explain terms, in particular, when you mix disciplines.
  > *Example: What do terms like »stretching«, »movement quality« or even »accessibility« mean?*

Some Notes on Sign Language Interpretation

- Plan for enough time for sign language interpretation.

- As a facilitator, make sure that the participants of your group do neither speak too fast nor all at the same time to support the sign language interpreter.

- Instructions for exercises that are done with the eyes closed or on the floor should be interpreted before the actual exercise starts.

- If you demonstrate something as a facilitator, make sure that the sign language interpreter has finished interpreting.

Some Notes on Working with a Second Facilitator

- Respect that others work differently than you and appreciate the other's work.

- You must be very clear about who will give instructions for what part and how you will do the handovers.

- The more experienced facilitator should give the other enough space to try things out and support him or her if asked to or needed.

- Allow yourselves to try something new together.

- Plan for enough time to prepare for working together.

- Plan for enough time to exchange feedback while you are working together.

Some Notes on Tool Selection

- Always take a look at the group yourself to determine what tool you think works best for the group at the moment of facilitation.

- Some tools work better for a specific target group than others.

- It might happen that a tool works very well for one group and not at all for another similar group. Do not despair but stay flexible enough to quickly let go of a tool to try out another one.

- The tool description gives a lot of information and tips. What is most important though is that you are very aware of all the participants not only to support and protect but also to challenge them in the best possible way.

2.2 A to Z Tool Overview

The toolkit comprises a total of 31 tools including seven basic tools that we have marked **B** in the overview. These seven basic tools are particularly suited to get a new group started or to prepare an existing group for a specific topic.

1 AIRPLANES PAGE 30
Small groups of participants move around the room like airplanes. Everybody takes the role of the pilot once.

2 BALL PAGE 33
The participants imagine a ball that first moves through their bodies and then moves their bodies around the room.

3 BREATHING **B** PAGE 36
With this tool, participants practise focusing on their own breath and movements and coordinating both.

4 CHINESE WHISPERS PAGE 38
This tool works like the classic game of »Chinese Whispers«. The participants use different forms of art and expression to pass on messages. A message could be a sound, a sign, a touch, a word etc.

5 CHOIR OF BREATH PAGE 41
The participants form a choir by combining their breath with movement and sound.

6 CONNECTING STRING PAGE 44
In pairs, the participants are joined together by a piece of string and move together with their partners.

7 DANCING IN THE DARK PAGE 46
The participants close their eyes and trust another person to guide their dance.

8 DANCING MUSIC PAGE 49
The participants translate music into movement.

9 DESCRIBING **B** PAGE 52
The participants practise describing what they perceive.

10 EXCHANGING PRESENTS PAGE 55
The participants take turns to give each other small presents in the form of gestures, massages and moments of relaxation.

11 FINDING A THEME PAGE 58
The participants spontaneously respond to a given term and develop their own theme for a performance.

2.3 Tool Presentation

The toolkit provides a detailed description of each tool. The description comprises different sections marked by specific icons that are explained here.

(B) BASIC TOOLS

These are great tools to get a group started or to prepare an existing group for a specific topic.

HEADLINES AND SUMMARIES

The headlines and brief summaries give you a quick overview and help you easily find the tools. Before you work with a tool for the first time, we recommend that you fully read and preferably internalise the tool.

(🕐) WHEN TO BEST USE THIS TOOL?

In this section, we share our experience on whether the tool is best used to start or end a workshop or to explore something in depth. You will also find suggestions for exercises you could do before or after the tool. There are many factors that determine whether an exercise works for a group or not. These may include the group atmosphere, the time of day and even the weather. Always use your experience and your intuition to assess whether a tool is a good fit for a specific situation.

(🚩) WHAT IS THE GOAL?

This section specifies the goals you can achieve when you use the given tool. While you are working with the tool, it can be helpful to check now and then whether you and the group are still working towards these goals.

WHAT IS NEEDED?

This section lists the materials you need to comfortably facilitate the tool.

WHAT IS IMPORTANT FOR THIS TOOL TO WORK?

This section includes important information from our research. Here, we offer you some advice on how to make the exercises as accessible as possible to as many of your participants as possible. Since this information is that important to the success of a tool, we introduced it rather early in the tool description. Some of these tips will become clearer once you have read the full tool.

SPECIFIC ADVICE

The specific advice included in many tools allows participants with certain disabilities to comfortably take part in the exercise. Often, the whole group benefits from this advice. We decided to use specific icons so that you can quickly find the advice.

Refers to specific advice for blind participants and participants with visual impairments.

Refers to specific advice for deaf participants and participants with hearing impairments.
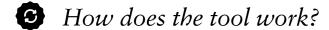
Refers to specific advice for participants with learning and cognitive restrictions.

Refers to specific advice for participants who have motion restrictions and who use mobility aids.

Since your participants are generally experts for their own disabilities, we recommend that you always follow their suggestions in particular and include them in the exercises.
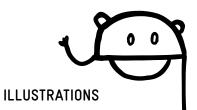
How does the tool work?

This description is designed to help you use a tool in your group in the best possible way. Each tool is divided into individual steps. The tool description is to offer you all information necessary for the tool to work. However, each tool gives you enough freedom to facilitate it in your own way.

TIP

Now and then, we have included tips that have proven quite useful in our Creability work and that we would like to share with you.

WHAT COULD BE NEXT?

We deliberately reduced most of the tools to their core elements as we found those »core tools« to be most accessible for mixed–abled groups. If a tool is accessible in its core, it is easy to further develop or adapt the tool in a way that makes it more fun and motivating for your group. This section gives you a few suggestions what else to do with the tool once you and your group have worked through its core elements.

ILLUSTRATIONS

The illustrations serve as a quick visual reference to make sure you always know which tool you are working with.

On the following pages you will find all of the tools and their detailed descriptions. We hope you enjoy working with them!

Lisette Reuter
Maximilian Schweder
Mia Sophia Bilitza
Susanne Quinten

2.4 The Toolkit

Airplanes

Small groups of participants move around the room like airplanes. Everybody takes the role of the pilot once.
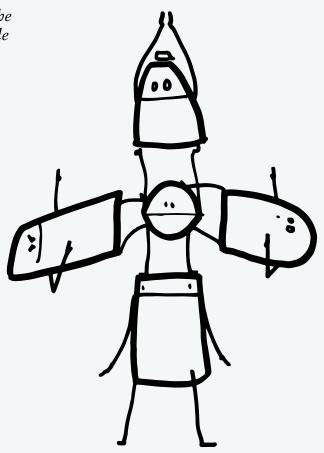
WHEN TO BEST USE THIS TOOL?

- In between
- Short and snappy

WHAT IS THE GOAL?

- Get creative
- Activate
- Lift the mood
- Create awareness

WHAT IS NEEDED?

- Activating music

WHAT IS IMPORTANT

- Everybody makes sure that they don't bump into each other
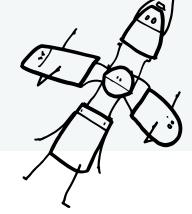- Participants can always imitate the movements of other participants in a way that best suits them

- Everybody starts slowly. All airplane passengers hold on to each other's shoulders. Alternatively, create tandems between participants with and without visual impairments

- Everybody is encouraged to adapt the presented movements and path across the room to their own abilities. Somebody who uses crutches could, for example, turn on the spot instead of rolling on the floor and getting up again. Somebody who uses a wheelchair could lift one arm instead of jumping etc.

T01

Airplanes

How does the tool work?

1 ALL PARTICIPANTS CREATE AIRPLANES WITH PASSENGERS AND ONE PILOT

- All airplanes have 4–6 participants
- The participants line up one behind another
- The person in front is the pilot

2 ALL AIRPLANES FOLLOW THEIR PILOT AROUND THE ROOM

- The pilot makes sure that nobody gets lost
- He or she always chooses new paths
- Each airplane has its own flight path
- All airplanes fly carefully to make sure they don't bump into other airplanes

3 UPON A SIGNAL, THE PILOT MOVES TO THE END OF THE LINE

- Choose a signal that can be easily heard and seen, for example, clapping
- You choose when to give the signal to change the pilot

4 THE SECOND PERSON IN LINE IS NOW THE NEW PILOT

5 THE AIRPLANE FOLLOWS THE NEW PILOT AROUND THE ROOM

6 ONCE EVERYBODY ON THE AIRPLANE HAS BEEN THE PILOT, THE AIRPLANE LANDS AGAIN

WHAT COULD BE NEXT?

Change the path around the room: All airplanes find their own creative paths around the room. They pause in flight, fly high and low and play with backwards and sideways movements.

Add movements: The pilot adds movements of individual body parts or the whole body. The movements must be visible or palpable to everybody on the airplane to make sure that the whole airplane can imitate them directly.

Ball

The participants imagine a ball that first moves through their bodies and then moves their bodies around the room.
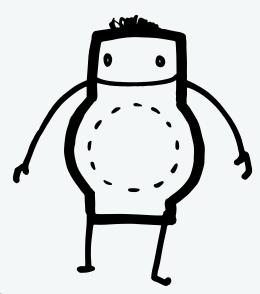

WHEN TO BEST USE THIS TOOL?

- In between
- To relax

WHAT IS THE GOAL?

- Improve body awareness
- Learn new movements and movement qualities
- Build imagination

WHAT IS NEEDED?

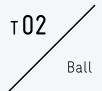- Music that allows for all speeds of movement

WHAT IS IMPORTANT

- For some participants, it works well to use the idea of a small bird or fish instead of a ball. Choose yourself which kind of movement you would like to use for the group
- It can be very helpful to describe the position and movement of the imaginary ball very precisely

- Talk the exercise through with the sign language interpreter before the exercise starts. The sign language interpreter should fully understand the exercise to be able to give an appropriate interpretation

T02

Ball

Ball

⟳ *How does the tool work?*

1 EVERYBODY FINDS A SPACE IN THE ROOM

- Everybody takes up a comfortable position lying down, sitting or standing

2 EVERYBODY BREATHES IN AND BREATHES OUT DEEPLY

- Everybody takes enough time to do so
- Everybody focuses on how fresh air enters their bodies

3 THE PARTICIPANTS SEND THE AIR THEY BREATHE INTO ALL PARTS OF THEIR BODIES

- Name body areas into which the participants can send their breath

4 THE PARTICIPANTS IMAGINE THAT THE AIR THEY BREATHE TURNS INTO AN IMAGINARY BALL

5 THE IMAGINARY BALL STARTS TO TRAVEL THROUGH THE BODY

- It moves very gently
- For example, it travels to the head, through an arm, into a hand or a finger
- It can roll or float
- It can change its weight
- The ball explores each part of the body
- Give the participants enough time to really focus on the movements of the ball

6 THE IMAGINARY BALL CAREFULLY STARTS TO MOVE THE PARTICIPANTS

- The body part in which the ball is located is slowly moved by the ball
- At first, all movements only take place on the spot

TIP:

If participants don't know how to move, describe the position and movement of the ball in more detail to them.

7 **THE MOVEMENTS OF THE IMAGINARY BALL BECOME LARGER AND MORE INTENSE**

- The body parts in which the imaginary ball is located are also moved in larger and more intense movements
- The movements still take place on the spot

8 **THE IMAGINARY BALL BECOMES MORE ALIVE AND FASTER**

- It rolls and flies faster from one body part into the next
- The movements still take place on the spot

TIP:

. . . .

Choose how intensely the participants should move. Make sure that everybody has enough space.

. . . .
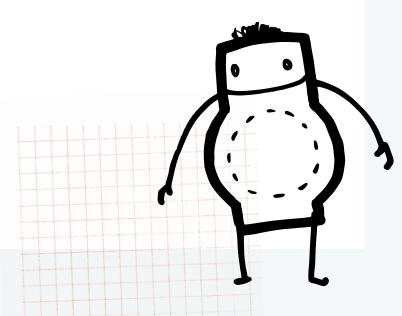
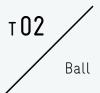**9** **THE BALL MOVES THE WHOLE BODY AROUND THE ROOM**

10 **THE BALL SLOWS DOWN**

- All movements slow down

⫸ **WHAT COULD BE NEXT?**

- The ball becomes magnetic. It moves around the room and it also gets attracted by the balls of other participants
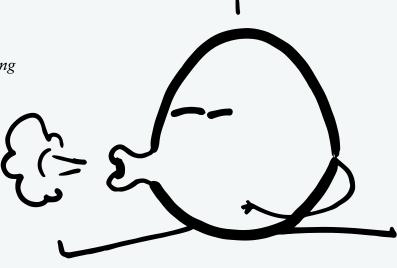
T02

Ball

Breathing

B

With this tool, participants practise focusing on their own breath and movements and coordinating both.

WHEN TO BEST USE THIS TOOL?

- As a gentle start or end
- To help settle in oneself and the room

WHAT IS THE GOAL?

- Support body experience
- Improve body awareness
- Create awareness

WHAT IS NEEDED?

- Soft music

WHAT IS IMPORTANT

- After the exercise has been explained, everybody should be asked if they want assistance for the exercise
- If desired, it is possible to move body parts that the participants can't or don't want to actively move themselves

⟳ *How does the tool work?*

1 EVERYBODY FINDS A SPACE IN THE ROOM

- The eyes are closed
- The breath is flowing consciously and naturally
- All participants are ready to move
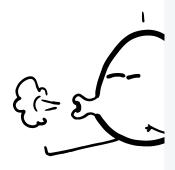- The rest of the body is relaxed

2 EVERYBODY STARTS TO MOVE ONE OF THEIR BODY PARTS TO THE RHYTHM OF THEIR BREATH

- On the in-breath, the body part is moved in one direction, on the out-breath, it is moved in the opposite direction
- The movement goes on for the full length of the in-breath and out-breath

3 AFTER A FEW REPETITIONS, THE PARTICIPANTS INDEPENDENTLY MOVE ANOTHER BODY PART OR ARE GUIDED TO DO SO

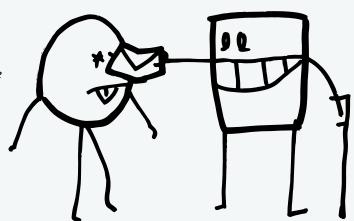**4 IN THE END, ALL MOVED BODY PARTS ARE SHAKEN OUT AND LOOSENED UP**

》》 WHAT COULD BE NEXT?

- Many other tools allow to combine breath and movement, for example, »Choir of Breath« (PAGE 41)

T**03**

Breathing

Chinese Whispers

This tool works like the classic game of
»Chinese Whispers«. The participants use
different forms of art and expression
to pass on messages. A message could
be a sound, a sign, a touch, a word etc.

WHEN TO BEST USE THIS TOOL?

- In between

WHAT IS THE GOAL?

- Get creative
- Try out different forms of expression
- Create movements, sounds, words or images
- Reproduce messages in an artistic way

WHAT IS NEEDED?

- Pen and paper as needed

WHAT IS IMPORTANT

- Ask the group before the exercise if everybody is okay with touch. Alternatively, other signals such as sounds can be used
- The message is always passed on to the next person in line only
- If there is a great number of participants, it may make sense to form smaller groups
- The messages should address as many senses as possible at the same time. Words and sounds are always combined with movements and, if desired, touch
- The goal of the exercise is to pass on the same message in as many different ways as possible

⟳ *How does the tool work?*

1 EVERYBODY LINES UP ONE BEHIND ANOTHER

- Everybody faces the same direction
- Nobody turns around

2 THE LAST PERSON IN LINE RECEIVES A MESSAGE

- Attract the attention of the last person in line, for example, by touching him or her or saying »Ready!« out loud", then pass on your message
- For example, the message could be a movement, a sound, a word, a drawing made in the air or onto a body part

3 THE MESSAGE IS PASSED ON TO THE NEXT PERSON IN LINE

- The participant attracts the attention of the next person in line
- The participant passes on the message in his or her own way
- The message should stay the same but be passed on in a different creative way. A sound plus a movement can, for example, become a drawing plus a word

TIP:

For example, the message »water« could be passed on as wave movements, a rushing sound or the colour blue.
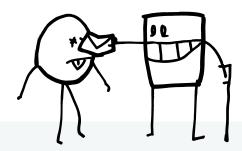
Chinese Whispers

4 **THE MESSAGE IS PASSED ON UNTIL IT REACHES THE FIRST PERSON IN LINE**

- Each participant interprets the message received by the last person in his or her own way and finds his or her own creative form to pass on the message
- Everybody who has already passed on a message can watch how the message develops

5 **THE FIRST PERSON IN LINE SHARES THE MESSAGE WITH THE WHOLE GROUP**

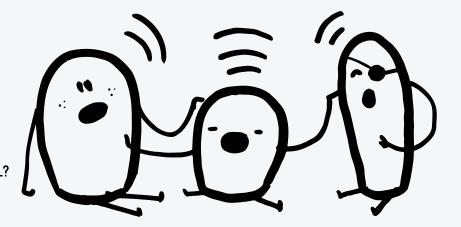**6** **SHARE THE ORIGINAL MESSAGE WITH THE GROUP**

WHAT COULD BE NEXT?

- Instead of you, a participant gives the original message
- Everybody gives a short feedback after the round
- One person takes the role of an observer and tells the whole group how the message developed at the end of the round
- After the round, everybody shows the whole group how he or she has passed on the message

Choir of Breath

The participants form a choir by combining their breath with movement and sound.

⏾ WHEN TO BEST USE THIS TOOL?

- To help settle in
- In between
- At the end
- To deepen the tool »Breathing« (PAGE 36)

⚑ WHAT IS THE GOAL?

- Improve body awareness
- Create awareness
- Build attention for the group

📢 WHAT IS IMPORTANT

- The tool uses demonstration and imitation
- You are the choir conductor and demonstrate everything
- The exercise can be done after the basic tool »Breathing« (PAGE 36)

T05

Choir of Breath

Choir of Breath

How does the tool work?

1 THE PARTICIPANTS FORM A CHOIR OF BREATH

- Everybody comes together in a circle
- The belly button points towards the centre of the circle
- Everybody focuses on breathing in deeply and evenly through the nose and breathing out fully through the mouth
- After a few deep breaths, you can use your voice to make different sounds when you breathe in and out

2 EVERYBODY TOUCHES ONE OF THEIR NEIGHBOURS

- If needed, the group can move in closer together
- Try out different contact points on the upper body to better feel the breath and the voice. For example, place one hand on the neck, the throat or the chest
- The participants and their neighbours find contact points that are okay for both

3 THE GROUP STARTS BREATHING TOGETHER

- Everybody breathes in with you when you lift your shoulders
- Everybody breathes out with you when you lower your shoulders

TIP:

As the conductor of the choir, find a good rhythm that allows calm and steady breathing for everybody. The out-breath can be about twice as long as the in-breath.

4 THE CHOIR COMBINES BREATH AND MOVEMENT

- The contact point with the neighbour can be changed

5 **OUT-BREATH AND MOVEMENT ARE CONNECTED BY A SOUND**

- Find different sounds, for example, a »haaa«, »raaa« or »shhh« sound

6 **A PIECE OF BREATH, MOVEMENT AND SOUND IS CREATED**

7 **COME TO AN END**

- The end must be audible and visible

WHAT COULD BE NEXT?

- Change movement speed, volume and sounds to create a spontaneous choral piece
- Try different movements
- Divide the choir into several groups. The sound may not stop until the piece is finished
- Instruments can be used to accompany the choir
- A participant takes the role of the choir conductor

T05

Choir of Breath

Connecting String

In pairs, the participants are joined together by a piece of string and move together with their partners.

WHEN TO BEST USE THIS TOOL?

- In between

WHAT IS THE GOAL?
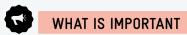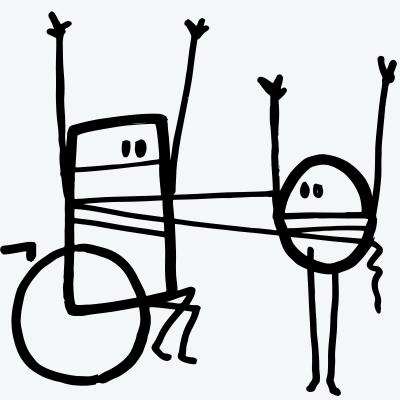
- Support interaction
- Encourage team play

WHAT IS NEEDED?

- A piece of string of about 1.5 metres length per pair

WHAT IS IMPORTANT

- The participants can communicate at any time what movements work well for them and what movements don't

⟳ *How does the tool work?*

1 EVERYBODY FINDS A PARTNER

- Each pair is given a piece of string
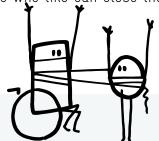
2 THE PAIRS SPREAD OUT ACROSS THE ROOM

- Each pair has enough space to move
- The partners face each other

3 THE PAIRS CONNECT

- Each partner holds one end of the string and ties it loosely to one of his or her body parts
- The strings are under light tension

4 EVERYBODY FULLY FOCUSES ON THE CONNECTION TO THEIR PARTNER

- Those who like can close their eyes

5 THE PAIRS MOVE THE STRING BETWEEN THEM AND CONNECT THEIR MOVEMENTS

- The movements are slow and on the spot
- The pairs keep focusing on their connection by the string
- Each movement of the partner can be felt through the connection by the string
- The partners switch roles in leading the string

TIP:

Always make sure that the participants don't bump into each other.

⟫⟫ WHAT COULD BE NEXT?

MIRRORING WITHOUT STRING:
The participants mirror the movements of their partners. The leading person speaks and describes his or her own movements as well as possible.
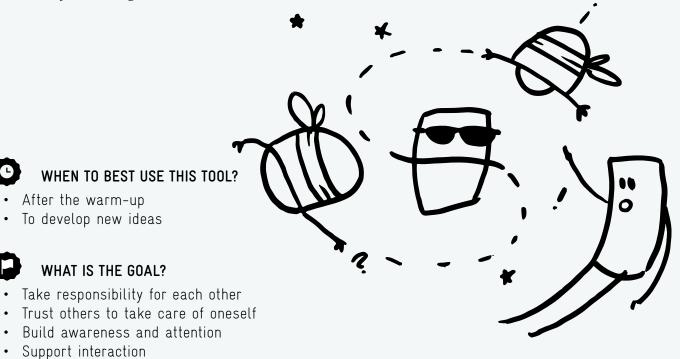
т06

Connecting String

Dancing in the Dark

The participants close their eyes and trust another person to guide their dance.

⏱ WHEN TO BEST USE THIS TOOL?

- After the warm-up
- To develop new ideas

🚩 WHAT IS THE GOAL?

- Take responsibility for each other
- Trust others to take care of oneself
- Build awareness and attention
- Support interaction

✏️ WHAT IS NEEDED?

- Soft and calm music as needed

WHAT IS IMPORTANT

- This tool requires enough space between the participants
- If needed, first carry out the basic tools »Trust« (PAGE 117), »Leading and Being Led« (PAGE 70) and »Giving Impulses« (PAGE 67) with the group
- The exercise is done as slowly as possible
- It is important that the whole group takes good care of each other during the whole exercise
- Plan for enough time for this tool

- Communicate with the blind participants or participants with visual impairments whether they want to do this exercise in trios. The blind person or person with a visual impairment gives the impulses while a non-blind person or person without a visual impairment makes sure that the pair doesn't bump into others

- Communicate with the deaf participants or participants with hearing impairments if they are okay with touch. The participants touch those body areas of their partners that they want them to move

T07

Dancing in the Dark

Dancing in the Dark

⟳ *How does the tool work?*

1 EVERYBODY FINDS A PARTNER
- The pairs spread out across the room
- There is enough space between them and other pairs

2 ONE PARTNER ATTENTIVELY WAITS FOR AN IMPULSE TO START A MOVEMENT
- If possible, the eyes remain closed during the whole exercise

3 THE PERSON WHO GIVES IMPULSES NAMES OR TOUCHES A BODY AREA OF HIS OR HER PARTNER
- The person who gives impulses is now responsible for the safety of his or her partner and makes sure he or she doesn't bump into anything or anyone

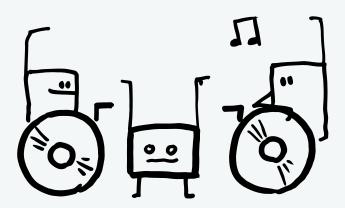**4 THE PERSON WHO RECEIVES IMPULSES STARTS TO MOVE THE NAMED OR TOUCHED BODY AREA**
- The participant chooses in which direction to move the body area and in which direction he or she moves around the room
- All movements are made slowly and consciously

5 THE PERSON WHO GIVES IMPULSES NAMES OR TOUCHES FURTHER BODY AREAS OF HIS OR HER PARTNER

6 AFTER ABOUT 5 MINUTES, THE PARTNERS SWITCH ROLES

›› WHAT COULD BE NEXT?
There are no more impulses. The participants who have closed their eyes choose how to move and their partners only make sure they don't bump into anything

Dancing Music

The participants translate music into movement.

⏱ WHEN TO BEST USE THIS TOOL?

- As a warm-up
- As an energetic start

🚩 WHAT IS THE GOAL?

- Warm up
- Improve body awareness
- Translate music into movement
- Build musicality

✏ WHAT IS NEEDED?

- Music of different pitches, instruments and rhythms that you choose beforehand

📣 WHAT IS IMPORTANT

- Consciously choose different styles and moods of music beforehand
- Choose music that encourages movement

👁

- Ask blind participants or participants with visual impairments if they would like to work with a tandem partner to make sure they don't bump into others

👂

- If possible, the music is performed live by musicians in the room
- Alternatively, use music with strong bass frequencies that are well transferred to a wooden or sprung floor by loudspeakers or a subwoofer

T08

Dancing Music

Dancing Music

How does the tool work?

1 EVERYBODY SPREADS OUT ACROSS THE ROOM

- Everybody makes sure that everybody has enough space to move freely and safely

2 START THE MUSIC

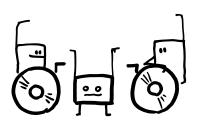**3 ALL PARTICIPANTS BEGIN TO DANCE**

- Name one body part, for example, a finger, hands, arms or head or let the participants choose what body part they would like to start with
- The participants start to express the music with the chosen body part
- For example, the pace, the volume, the dynamics or mood of the music can be translated into movement

TIP:

Join the exercise yourself and give examples. Give the participants enough time to explore possible movements of individual body parts. Give them enough time to enjoy their movements more and more.

4 THE MOVEMENTS BECOME LARGER

- The movements become larger and larger, spread to other body parts and finally the whole body
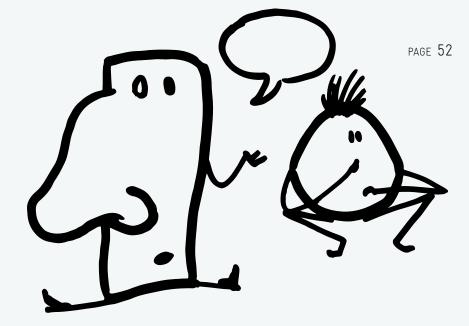

WHAT COULD BE NEXT?

- Different styles of music are used, for example, classical music, pop music, jazz etc.
- The participants come together in pairs and interpret the music together
- Different body parts translate individual instruments into movement
- The participants form groups. Each group translates a specific instrument into movement

Describing

B

The participants practise describing what they perceive.

WHEN TO BEST USE THIS TOOL?

- As a basic tool to the tool »Who, How and Where Am I« (PAGE 124)

WHAT IS THE GOAL?

- Practise describing
- Provoke thought
- Get creative

WHAT IS IMPORTANT

- The participants need a quiet space that helps them pay close attention
- The participants are asked to describe what they perceive without judging it
- Explain the difference between describing and judging before the exercise starts

- Sign language can be used in this exercise. Small signs can be used for whispering and larger signs for shouting

ABC

- The exercise can be done in tandems. One by one, the partners describe what attracts their attention

✪ *How does the tool work?*

1 EVERYBODY SPREADS OUT ACROSS THE ROOM

- Everybody takes up a comfortable position

2 DESCRIBING IN SILENCE

- The participants start to describe what they perceive
- Everybody describes this in silence to themselves without speaking

TIP:

It is helpful when the participants start the exercise by describing only a small part of what they perceive. Another option is to describe only what they see or hear or feel or taste or smell. For example, they can describe how the contact with the floor feels to them, how they hold their hands etc. What they perceive can be described in as much detail as they want.

3 BECOMING EMPTY

- The participants can close their eyes
- Everybody tries to let go of the impressions gathered before and empty their heads again
- If desired, the participants can shake out their bodies

4 DESCRIBING IN A WHISPER

- Now the participants describe to themselves in a whisper or in very small, fine signs what they perceive
- Repeat point 3, becoming empty

5 DESCRIBING WHILE SHOUTING

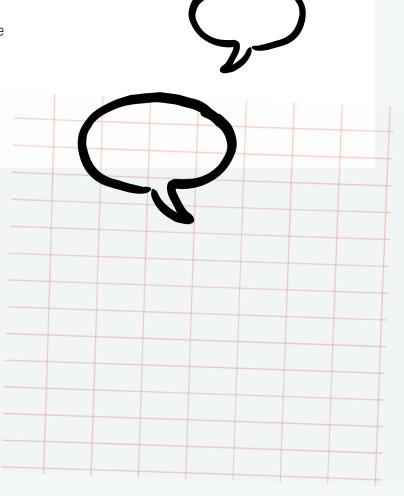- The participants shout or use very large signs to describe what they perceive
- Repeat point 3, becoming empty

T09
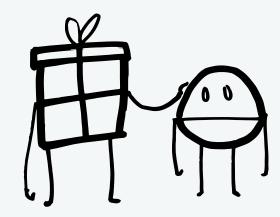
Describing

Describing

»»» WHAT COULD BE NEXT?

- Everybody moves around the room while describing
- The participants carry out a movement wherever they are and describe this movement in as much detail as possible
- A volunteer describes his or her own perception and movements to the whole group. Everybody can close their eyes
- For example, the tool »Who, How and Where Am I« (PAGE 124)

Exchanging Presents

The participants take turns to give each other small presents in the form of gestures, massages and moments of relaxation.

⏱ WHEN TO BEST USE THIS TOOL?

- At the end
- To deepen the basic tool »Touch« (PAGE 110)

🚩 WHAT IS THE GOAL?

- Create awareness
- Build attention for other participants
- Calm down and relax

✏ WHAT IS NEEDED?

- Relaxing music
- Chairs or blankets as needed
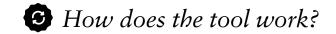
📢 WHAT IS IMPORTANT

- Plan for enough time for this exercise
- Help participants communicate to what body areas might welcome touch before the exercise
- It can be helpful to do a guided massage before the exercise
- The tool is carried out in silence
- Everybody takes good care of each other
- Everybody only gives presents that they would like to receive themselves
- Everybody can choose whether to do the exercise with their eyes closed or open

♿ 🦽

- Make sure that the participants who give presents can reach all other participants in the group

T 10

Exchanging Presents

☉ *How does the tool work?*

1 EVERYBODY FINDS A PARTNER

2 THE WHOLE GROUP FORMS A CIRCLE

- The belly button points towards the centre of the circle
- Everybody takes good care of each other and makes sure that there is enough space between them and other pairs
- The pairs agree who gives and who receives first
- The pairs agree signals that mean »stop« or »I want more«

3 THE RECEIVING PERSON CAN CLOSE HIS OR HER EYES

- He or she takes up a comfortable position

4 THE GIVING PERSON GIVES THE PRESENTS TO HIS OR HER PARTNER CAREFULLY AND IN SILENCE

- For example: gentle touch, little massages, small gestures such as hugs, humming a song, reciting a poem

TIP:

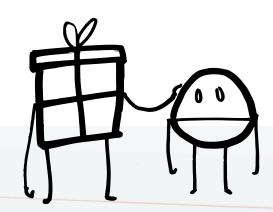*Make sure that everybody pays attention to their partners' reactions.*

5 AFTER ABOUT FIVE MINUTES, THE RECEIVING PERSON SLOWLY OPENS HIS OR HER EYES

- The receiving person thanks the giving person

6 THE PARTNERS SWITCH ROLES

⫸ WHAT COULD BE NEXT?

- The receiving person offers other body areas
- During the exercise, the giving person changes over to the next receiving person after about one minute. This is a challenge to the receiving participants as they never know who is giving them presents, however, this can be a particularly nice experience
- Instead of forming a circle, the pairs can find a space in the room

T 10

Exchanging Presents

Finding a Theme

The participants spontaneously respond to a given term and develop their own theme for a performance.

WHEN TO BEST USE THIS TOOL?

- After the warm-up
- At the beginning of a workshop
- To develop new ideas

WHAT IS THE GOAL?

- Develop a theme for a performance
- Get creative
- Create movements, sounds, images and words

WHAT IS NEEDED?

- Pens
- Flipchart
- Post-it notes

⬛ WHAT IS IMPORTANT

- Only guide the participants and don't participate yourself
- Each response or action can be used as an impulse for the theme

👁

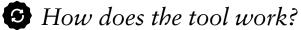- The group pays attention when participants move around the room
- All participants combine their movements with sounds

👂

- This tool needs sign language interpreters
- The group pays attention not to speak too much at the same time to allow for enough time for sign language interpretation
- Make sure that the sign language interpreter is always clearly visible next to you

T 11

Finding a Theme

🔄 *How does the tool work?*

1 ALL PARTICIPANTS MOVE AROUND THE ROOM FREELY

- Walking, rolling on the floor etc.

2 YOU PRESENT A TERM

- The meaning of the first terms should be known to everybody, for example, ball, wind or tree
- The terms can be looked at, felt or discussed beforehand

TIP:

If necessary, have pictures and further explanations of the terms ready.

Test out a few terms before you present a term to the group that could be used to develop a piece.

3 THE PARTICIPANTS RESPOND WITH THE FIRST RESPONSE THEY THINK OF

- All participants can also use their mother tongue – whether spoken language or sign language
- Each participant can express his or her own idea of the term
- The response can also be a movement or a sound
- Encourage the group to be spontaneous
- There is no right or wrong

TIP:

In this exercise, it is okay when participants speak at the same time. The sign language interpreter agrees to only interpret what he or she hears or sees first.
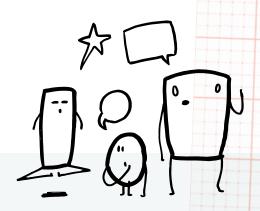
❯❯❯ WHAT COULD BE NEXT?

ONE BY ONE IN A CIRCLE:

- Everybody comes together in a circle
- Present a term. One by one, the participants respond to this term in their own way
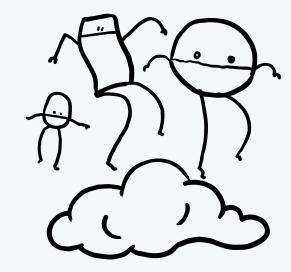
FROM TERM TO PERFORMANCE:

- Choose some terms or responses of the participants and write them down on post-its or a flipchart
- The participants come together in small groups and choose some of the notes
- The groups use the notes to develop a short movement, a gesture, music or a dance
- All small groups present their results to each other

T 11

Finding a Theme

Floor

The participants imagine that the floor changes its structure and act accordingly.

⏱ WHEN TO BEST USE THIS TOOL?

- In between
- As a deepening exercise

⚑ WHAT IS THE GOAL?

- Build imagination
- Improve body awareness
- Change quality of movement

✎ WHAT IS NEEDED?

- Music that inspires different movements as needed
- Fabrics or objects of different texture as needed

📢 WHAT IS IMPORTANT

- Explain to everybody that »floor« can also mean another surface such as the wheelchair or any other surface that can be felt
- Plan for enough time for the different exercise parts
- All participants should know the different surfaces that are described. Fabrics and objects can be used to feel the texture
- Everybody can work on the floor as desired
- Everybody finds a comfortable position and chooses whether to work with their eyes open or closed

How does the tool work?

1 EVERYBODY FINDS A SPACE IN THE ROOM

- Everybody sits, lies down or stands comfortably
- The participants can close their eyes

2 EVERYBODY FEELS THE CONTACT WITH THE FLOOR

- The participants focus on what body areas touch the floor and what that contact feels like
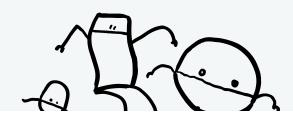- Each contact point is perceived very consciously

3 THE FLOOR TURNS INTO SAND

- Describe with a calm voice how the floor turns into sand: »The floor becomes pleasantly warm and soft. You feel how your body sinks softly into the sand. The sand is running through your fingers or toes. Your body can become very heavy. It slowly sinks deeper and deeper into the sand.«
- Give the participants enough time to imagine this scene
- Describe further characteristics of the floor to make the experience more alive

4 MOVEMENTS IN THE SAND

- Everybody starts to move on the floor that has the imaginary characteristics
- Imagination is key here

T 12

Floor

5 SAND TURNS INTO STONE

- After some time, change the imaginary structure of the floor:
  »The floor now becomes harder until it turns into stone. Feel how smooth the floor is. Feel how the stone is slowly cooling down…«
  The participants are given enough time to explore the new structure of the floor

6 MOVEMENTS ON THE STONE FLOOR

- Give the participants enough time to explore how their movements change on this new floor

7 STONE TURNS INTO …

- Try further different floor structures

TIP:

If you want the participants to relax, only choose floors with relaxing characteristics: for example, velvet, feathers, grass etc.
Respond to the participants and choose floor structures they like.

»»» WHAT COULD BE NEXT?

THE BODIES TAKE ON THE FLOOR'S CHARACTERISTICS
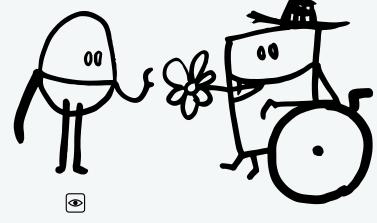Everybody imagines how they take on the floor's characteristics themselves and move accordingly.

CREATING A SOLO
The participants think of different floor structures and how these can turn into other structures. Everybody creates a little solo and then presents it to the group.

Flower

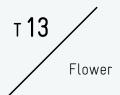*The participants pass on an imaginary flower around a circle. Everybody handles the flower in a different way.*

⏱ WHEN TO BEST USE THIS TOOL?

- After the introduction round
- In between
- Short and snappy

🚩 WHAT IS THE GOAL?

- Support interaction
- Get creative
- Train communication

🖱 WHAT IS IMPORTANT

- There is no right or wrong
- This is not about judging individual actions but about telling stories

👁
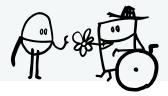
- Everybody in the circle briefly describes what they have done with the flower after they have passed it on
- The exercise can be done in tandems. Sighted participants describe to their partners with visual impairments what is happening. The description should be as clear and detailed as possible

ABC

- The exercise can be done in tandems. Participants without cognitive restrictions can additionally describe in plain language what they are seeing to their partners with cognitive restrictions

T 13

Flower

Flower

↻ *How does the tool work?*

1 EVERYBODY COMES TOGETHER IN A CIRCLE

- The belly button points to the centre of the circle

2 PICK AN INVISIBLE FLOWER

- Use mime to show it is a flower. For example, you could smell the flower once you picked it and marvel at its beauty.

3 THE FLOWER IS PASSED ON TO THE NEXT PERSON

- The next person in the circle receives the flower and responds with an action. For example, he or she can pick some flower petals

4 THE FLOWER IS PASSED ON AROUND THE CIRCLE

- Everybody responds with their own creative actions
- The flower is passed around the circle until it comes back to you

》》 WHAT COULD BE NEXT?

VARIATION:

Change the imaginary object. For example, instead of a flower, you could use a cup of tea, a cat, a rope etc.

SPEED:

Increase the speed. The flower must be passed on as quickly as possible to the next person, yet still in different ways.

CHANGING THE OBJECT:

The object changes whenever it is passed on to the next person. For example, a participant could sneeze because of the flower. The next person hands him or her a handkerchief, takes it back and passes the handkerchief on to a third person...

PERFORMANCE:

The participants are divided into small groups in which they create a short performance using this method.

Giving Impulses

B

The participants learn to pass on and receive movement impulses, for example, by using physical contact.
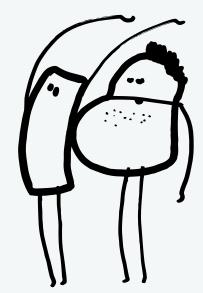
WHEN TO BEST USE THIS TOOL?

- As a basic tool for tools with physical contact

WHAT IS THE GOAL?
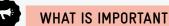
- Learn how to pass on impulses
- Touch with care
- Lose fear of touch
- Support exchange

WHAT IS NEEDED?

- Music as needed

WHAT IS IMPORTANT
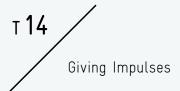
- Carry out this exercise in a very calm way
- Support communication between partners: How clearly do impulses need to be given? Do impulses need to be given in another way?
- Everybody makes sure there is enough space between themselves and other pairs. Everybody takes good care of each other

- Body areas to be touched can be offered to participants with visual impairments to make the exercise easier

- The participants can choose to work on the floor

T 14

Giving Impulses

Giving Impulses

🔄 *How does the tool work?*

1 EVERYBODY FINDS A PARTNER AND ALL PAIRS SPREAD OUT ACROSS THE ROOM

- All pairs make sure there is enough space between them and others
- Both partners pay attention
- They make sure that they don't bump into others

2 THE PAIRS AGREE WHO TAKES THE ACTIVE ROLE AND WHO TAKES THE RECEIVING ROLE FIRST

- The active person gives the impulse
- The receiving person receives the impulse

3 THE ACTIVE PERSON PLACES A BODY PART WITH A LARGE SURFACE ONTO A BODY AREA OF HIS OR HER PARTNER

- The contact area must be clearly felt by both
- The receiving person can also choose to offer a contact area

TIP:

Make sure that the participants don't only, for example, use their fingertips but the full palm to make contact.

4 THE IMPULSE STARTS

- The active person passes on the impulse over as large a surface as possible
- The active person gently pushes the body part in a direction in which his or her partner can move the body part
- The pressure is very gentle

5 THE RECEIVING PERSON MOVES THE BODY PART THAT IS TOUCHED

- The receiving person focuses on the direction and the intensity of the impulse
- The movement follows the direction that is given by the impulse

6 THE IMPULSE ENDS

- The impulse giver stops applying pressure but doesn't release the touch
- The receiving person carefully feels into the contact area and stops moving as soon as the impulse stops
- When the impulse and movement clearly stop, the physical touch can be slowly released

7 THE ACTIVE PERSON GIVES FURTHER IMPULSES

- The partners agree new contact areas on the body of the receiving person
- A new movement impulse is given
- There is a clear stop and a new contact area is found
- Impulse length and intervals are varied

8 AFTER ABOUT 10 MINUTES, THE PARTNERS SWITCH ROLES

⌬ WHAT COULD BE NEXT?

THE RECEIVING PERSON DANCES AROUND THE ROOM

- The receiving person starts to carry out a movement with the body part that receives the impulse
- The stronger the impulse, the longer and more intense the movement
- The length of the movement depends on the intensity of the impulse
- As soon as the movement ends, the receiving person freezes in a new position and receives a new impulse

T 14

Giving Impulses

Leading and Being Led

B
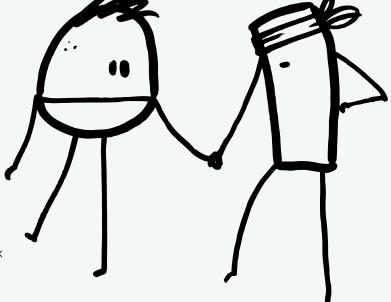
Participants lead their partners around the room. The participants being led have their eyes closed.

🕐 WHEN TO BEST USE THIS TOOL?

- In between
- As a basic tool for the tools »Swarming« (PAGE 100) or »Airplanes« (PAGE 30)

🚩 WHAT IS THE GOAL?

- Support teamwork
- Increase attention
- Take responsibility
- Build trust

✏️ WHAT IS NEEDED?

- Small portable loudspeaker or musical instrument
- Music

WHAT IS IMPORTANT

- Everybody takes responsibility for their partners' safety. If necessary, remind everybody of their responsibility again
- Give the pairs enough time to agree who leads and who is led first and how leading takes place
- This is not about being fast but about finding a good speed together with the partner
- This is about sharing a beautiful experience
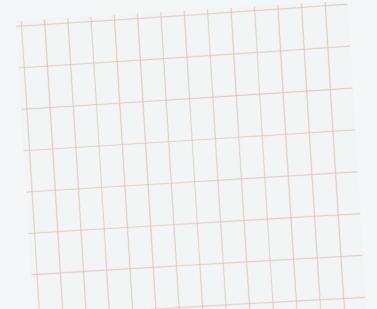
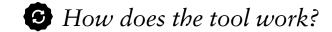- Place a small loudspeaker at one end of the room that can serve as an acoustic destination

- All pairs find contact areas that help them to be constantly in touch and to move at the same time. These could be head and hand, shoulder and hand, head and shoulder etc. Give them some time to try out a few possibilities before the exercise starts

T 15

Leading and Being Led

Leading and Being Led

How does the tool work?

1 EVERYBODY FINDS A PARTNER

2 ALL PAIRS AGREE WHO LEADS FIRST AND HOW HE OR SHE LEADS

- The partners find a way how to keep up a nice physical connection while leading
- The touch is always light and clear

TIP:

For example, the leading person can offer his or her shoulder to the hand of person being led.

3 ONE PARTNER LEADS THE OTHER PARTNER

- For example, to the other end of the room or to the source of music
- One by one, the pairs move to make sure everybody has enough space
- The pairs can imitate and try out different ways of leading and being led they have seen in other pairs

4 THE PAIRS LINE UP NEXT TO EACH OTHER AT ONE WALL OF THE ROOM

5 THE PARTNERS SWITCH ROLES
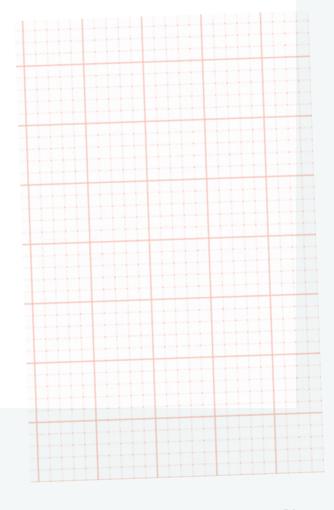
))) WHAT COULD BE NEXT?

- In the centre of the room, the partner is led to a lower room level, for example, he or she is first led towards the floor and then led back to a higher room level
- The pairs circle a few times in the centre of the room
- All pairs criss-cross the room at the same time and take good care of other pairs
- Everybody experiments very carefully with different speeds. The pairs make sure to take good care of other nearby pairs
- The pairs lead each other around the room by using their voice and sounds instead of physical touch
- The participants lead each other out of the room and continue outside

T 15

Leading and Being Led
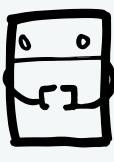
Movement Name

This introduction round creates movement names that combine a movement with the name of a participant.

⏱ WHEN TO BEST USE THIS TOOL?

- Introduction round
- First exercise
- This tool is perfect for starting a workshop

⚑ WHAT IS THE GOAL?

- Get to know participants
- Create a new form of one's name
- Open perception and create interest for other forms of expression
- Get creative

WHAT IS IMPORTANT

- Each person thinks of a movement name that can be easily imitated
- Give the participants enough time and support them in finding movements if necessary
- Everybody can change the movement name of other participants in a way that best suits them

- All participants combine their names with a rhythmic movement, describe the body part they are moving and the direction of movement

- If participants already have a sign name, the sign name can be used
- Sign language interpretation is only necessary at the beginning to explain the exercise. The exercise itself should be done without the help of a sign language interpreter

T 16

Movement Name

Movement Name

⟳ *How does the tool work?*

1 EVERYBODY COMES TOGETHER IN A CIRCLE
- Everybody is on the line of the circle
- The belly button points to the centre of the circle
- Everybody has enough space to move

2 EVERYBODY THINKS OF A MOVEMENT NAME FOR THEMSELVES

TIP:

If participants can't think of a way to move, these questions can help: »What's your favourite hobby and how do you move when you do it?« or »What's your favourite animal and how does it move?«

3 ONE BY ONE, EVERYBODY GIVES THEIR NAME AND SHOWS THE MOVEMENT AT THE SAME TIME
- The group imitates both like an echo
- If a movement name can't be imitated by everybody, it can be adapted

TIP:

Participants who don't like their name can change it later.

⚛ WHAT COULD BE NEXT?

BARRIER-FREE MOVING NAMES:

Find movement names that can be easily imitated, heard and seen by all participants of the group.

LARGE AND SMALL MOVEMENTS:

One by one, everybody presents their name and movement name again: one time as quietly and small as possible, the other time as loudly and large as possible.

TOUCH NAME:
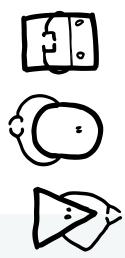
A touch is added to each name. As a result, the name can be seen, heard and felt. For example, a sign can be drawn onto the palm of a person. This touch name can be passed on to another person who passes it on to the next person (Chinese whispers-style) so that all participants can feel it.

NAME CHAIN:

One by one, the whole group repeats the movement name of each person. This creates a first sequence of movements and group choreography.
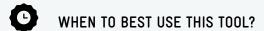
NAME CHOREOGRAPHY:

Small groups connect the movement names to create a repeatable choreography. These choreographies can be presented to the whole group.

T 16

Movement Name

No-Ball Game
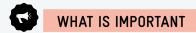
The participants play a ball game with an invisible ball. The invisible ball is represented by sounds and movements.

⏱ WHEN TO BEST USE THIS TOOL?

- In between
- Short and snappy

🚩 WHAT IS THE GOAL?
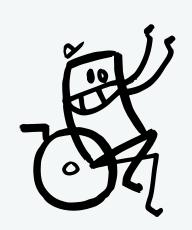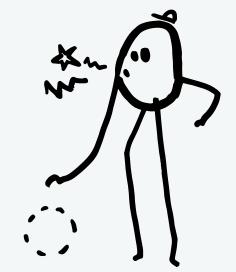
- Wake up the group
- Get creative
- Get to know each other
- Create own movements and sounds
- Build attention

📢 WHAT IS IMPORTANT

- Everybody wins this game
- Sounds should always be combined with a movement

✳ *How does the tool work?*

1 **THE GROUP PRACTISES CATCHING, HOLDING AND PASSING ON THE INVISIBLE BALL TOGETHER**

- Each of these actions is given a movement plus a sound
- Everybody finds creative movements and sounds such as clapping, jumping, whistling, rolling, shouting etc.
- Try to catch, hold and pass on the invisible ball with different body parts
- Demonstrate a few examples that everybody can try out together
- Participants can also demonstrate an example

2 **EACH PARTICIPANT THINKS OF THREE MOVE-MENTS PLUS THREE SOUNDS THAT HE OR SHE WILL USE DURING THE GAME WITH A PARTNER**

- Give the participants enough time to find and practice their movements

3 **EVERYBODY FINDS A PARTNER**

4 **THE PAIRS SPREAD OUT ACROSS THE ROOM AND MAKE SURE THERE IS ENOUGH SPACE AROUND THEM**

- The partners face each other and pay attention

5 **THE PAIRS PLAY A NO-BALL GAME**
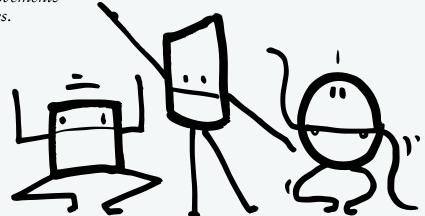
- The pair agrees who has the invisible ball first
- The partners pass the ball between them until you give a signal to stop

✱ WHAT COULD BE NEXT?

- Everybody experiments with very large and very small movements
- Larger teams of two or more players per team are formed
- Two large teams are formed that play against each other

Rhythm Machine

The participants create a spontaneous rhythmic group performance with movements and sounds they thought of themselves.

⏰ WHEN TO BEST USE THIS TOOL?

- After the warm-up
- To develop new ideas
- After rhythm exercises or the tool »Choir of Breath« (PAGE 41)

🚩 WHAT IS THE GOAL?

- Combine movement and sound
- Support exchange
- Build attention for the group
- Develop, arrange and repeat own sound and movement material

WHAT IS IMPORTANT
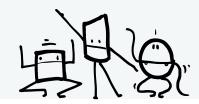
- Everybody takes good care of the whole group
- Watching and listening is as important as participating
- The group must make sure that every participant is given enough space and time
- The tool is carried out without physical contact
- Questions that could help participants find sounds and movements could be: What happens in a kitchen? What happens in a factory?

👁
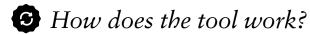
- Everybody makes sure to carry out their movements in a controlled and safe way
- If desired, assistants or partners can guide participants into the centre of the circle

🔊

- Show very clearly that every movement must be combined with a sound
- Show that movements can also create a sound, for example, clapping, knocking or stamping

T 18

Rhythm Machine

Rhythm Machine

⟳ *How does the tool work?*

1 EVERYBODY COMES TOGETHER IN A LARGE CIRCLE

- Everybody is on the line of the circle and faces the centre of the circle

2 EVERYBODY CARRIES OUT A MOVEMENT AND COMBINES IT WITH A SOUND

- The sounds can be made with the body, for example, by tapping and clapping, loud breathing, humming or singing
- Start yourself and set a slow pace with a simple rhythm
- All participants present their movement combined with the sound once. The participants can choose whether they want to step in the centre of the circle or not
- Each movement and each sound are repeated two to three times on the spot
- Each person should be able to easily repeat their own movements and sounds

TIP:

Less is often more.

You can give and demonstrate examples if participants can't think of anything: movements and sounds in a factory, a kitchen, a swimming pool etc.

It can be helpful to do a rhythm exercise with the whole group beforehand, for example, a tool that has everybody breathe in the same rhythm (tool »Choir of Breath« PAGE 41).

3 THE RHYTHM MACHINE STARTS

- One participant starts by moving into the circle
- He or she repeats his or her movement plus the sound over and over again
- The pace and rhythm should preferably be steady
- The movement takes place on the spot, the participant is not moving through the room

4 ONE BY ONE, FURTHER PARTICIPANTS JOIN IN

- They respond to the rhythms and movements that are already present in the circle
- The participants in the centre of the circle should be quite close to each other without disturbing each other. This makes sure that movements and sounds can engage with each other like the gears of a machine
- All sounds and movements that were started are not changed and are repeated over and over again
- The circle should neither be too full nor too loud. You can set or limit the number of people who participate in the rhythm machine as needed

TIP:
....

Encourage the participants to be spontaneous. Also encourage them to consciously choose what movement and sound in the circle they want to respond to before they become part of the rhythm machine.
....

5 THE MACHINE SLOWLY DISSOLVES

- Participants who have been in the centre of the circle for a while return to the line of the circle
- The participants should preferably leave the rhythm machine one by one
- Everybody can choose when they want to leave the rhythm machine

⟫ WHAT COULD BE NEXT?

- Give a setting such as swimming pool, factory or beach
- Experiment with different conditions for building and dissolving the rhythm machine, for example: How many participants are allowed to be part of the rhythm machine at the same time?
- Try out different or changing paces
- All participants find two different, successive movements plus sounds and use those to form the rhythm machine

T 18

Rhythm Machine

Rolling Contact

In pairs, the participants create a physical contact point between them that rolls and flows over the bodies.

⏱ WHEN TO BEST USE THIS TOOL?

- After the tools »Leading and Being Led« (PAGE 70) and »Touch« (PAGE 110)
- To deepen the process during the workshop

🚩 WHAT IS THE GOAL?

- Support interaction
- Create physical contact
- Build trust

✏ WHAT IS NEEDED?

- (Soft) music
- Mats as needed

📢 WHAT IS IMPORTANT

- Start this exercise very slowly
- The participants take responsibility for the safety and wellbeing of their partners. Remind them of this responsibility again and again
- It is only allowed to touch body areas that participants want to be touched and that they can feel. The pairs must name those body areas beforehand
- The contact should not be lost. The participants make sure that they don't stroke or push the body

♿ 🦯

- If desired, the participants can do this exercise on mats on the floor

⟳ *How does the tool work?*

1 **EVERYBODY FINDS A PARTNER AND ALL PAIRS SPREAD OUT ACROSS THE ROOM**

2 **ONE PERSON TAKES THE ACTIVE ROLE, THE OTHER PERSON TAKES THE RECEIVING ROLE**
- The active person moves the contact point
- The receiving person can relax and wait for the contact point

TIP:

The receiving person can offer contact points as needed.

3 **THE ACTIVE PERSON TOUCHES HIS OR HER PARTNER AND CREATES A CONTACT POINT**
- He or she imagines that the contact point becomes a ball that can roll

TIP:

For example, start with a rolling wrist on the back.

The exercise can first be done with a real ball to gradually build physical contact.

T **19**

Rolling Contact

Rolling Contact

4 THE CONTACT POINT IS ROLLED OVER THE BODY OF THE RECEIVING PERSON

- The contact between the partners is never lost
- The receiving person becomes consciously aware of the contact point
- The pressure on the contact point can vary as needed

5 AFTER ABOUT 5–10 MINUTES, THE PARTNERS SWITCH ROLES

»» WHAT COULD BE NEXT?

CHANGING CONTACT POINTS:

The contact point changes. For example, it moves from the wrist to the elbow, to the shoulder etc.

COMMON CONTACT POINT:

Both partners start to move so that the contact between them remains but the body areas keep changing.

DUET:

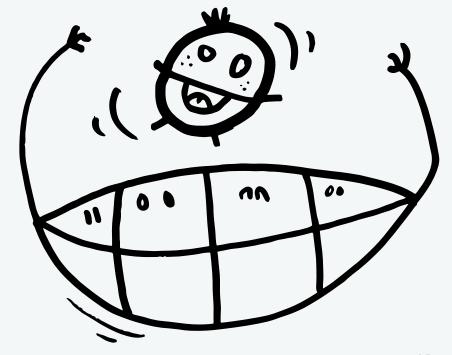Both partners can create a new contact point. This makes them both active and receiving. They create a little duet.

Safety Net

Individual participants move through the room with their eyes closed and are caught by a safety net of other participants.

WHEN TO BEST USE THIS TOOL?

- In between
- Short and snappy
- After the lunch break

WHAT IS THE GOAL?

- Build trust
- Increase awareness
- Support cooperation

T 20

Safety Net

Safety Net

WHAT IS IMPORTANT

- Carry out the basic tool »Trust« (PAGE 117) first
- The safety net (the whole group) agrees how to catch individual participants, for example, by carefully holding them by the shoulders or hips
- The safety net can agree an acoustic signal to stop participants
- The room is as large as possible and must be free from furniture or dangerous obstacles
- The speed of the individual participants must match the capabilities of the whole group
- The individual participants are always stopped by several group members
- Always stay close to those participants who are moving through the room with their eyes closed. If they are off course and might bump into walls, you must actively intervene

- It can be helpful if the safety net and the individual participants make soft sounds to help orientation

- Wheelchair users should keep their hands on the wheelchair while they are moving through the room to be able to stop the wheelchair themselves at any time

⚙ *How does the tool work?*

1 THE GROUP FORMS A SAFETY NET

- Everybody lines up next to each other at one wall of the room
- Everybody keeps at least two metres distance from the wall behind them
- Everybody turns their attention to the opposite wall of the room

2 A VOLUNTEER MOVES TO THE OPPOSITE WALL OF THE ROOM

- The volunteer moves to the centre of the wall and turns around with his or her belly button facing the other participants

3 THE VOLUNTEER CLOSES HIS OR HER EYES AND SLOWLY MOVES TOWARDS THE SAFETY NET

- The volunteer takes the direct way towards the safety net
- The speed is steady, controlled and so slow that nobody is put at risk

4 THE SAFETY NET WAITS ATTENTIVELY

- The safety net stays in place, yet it can become tighter at the point that the volunteer moves towards
- The participants who form the safety net pay attention and ready themselves to catch the person

TIP:

Always stay close to protect the volunteer if he or she wanders off too far.

T 20

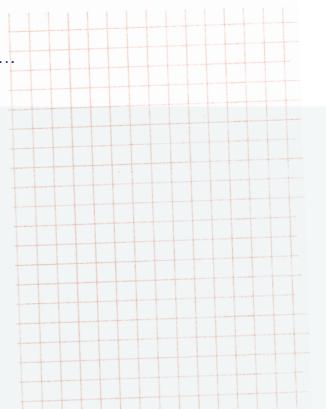Safety Net

Safety Net

5 THE SAFETY NET CATCHES THE VOLUNTEER

- The volunteers can be stopped by touching their shoulders and hips or in a way that was agreed beforehand

TIP:

....

Wheelchair users can, for example, turn one side of their bodies towards the person who moves towards the safety net. This can help prevent people from bumping into the wheelchair.

....

WHAT COULD BE NEXT?

- The safety net can make a sound, for example humming, that becomes louder when a volunteer comes closer
- When everybody feels very safe, the volunteers can slowly increase their speed

Sound Research

The participants look for and explore different ways to create sounds with the means available in the room.
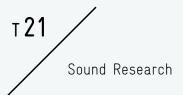
WHEN TO BEST USE THIS TOOL?

- In between

WHAT IS THE GOAL?

- Get creative
- Support teamwork
- Create and perceive sounds

WHAT IS NEEDED?

- Random objects and pieces of furniture in the room to create sounds

T21

Sound Research

Sound Research

WHAT IS IMPORTANT

- Encourage participants to be curious to create and explore a wide variety of sounds

- The exercise can be done in tandems if desired by blind participants or participants with impairments. The person without a visual impairment describes what is happening and supports the blind person or person with a visual impairment in looking for sounds and ways to create sounds in the room

- The exercise can be done in tandems if desired by deaf participants or participants with hearing impairments. Each sound is combined with a movement. The person without a hearing impairment carries out a movement to give feedback about the sounds he or she has found to the person with a hearing impairment. The tandems find a way to express the sound vibrations with the body

⚙ *How does the tool work?*

1 **EACH PARTICIPANT EXPLORES THE ROOM FOR SOUNDS ON HIS OR HER OWN**

- Everything can be used to create sounds, for example, the floor, heaters, a pen, a window handle etc.
- Everybody takes enough time to try out different sounds and find a sound that is of interest to them

TIP:

Encourage the group to be inspired by other participants and their sounds.

2 **EVERYBODY CHOOSES THEIR FAVOURITE SOUND**

3 **ONE BY ONE, EVERYBODY PRESENTS THEIR SOUNDS TO THE WHOLE GROUP**

4 **NEARBY PARTICIPANTS FORM SMALL GROUPS**

- Each group consists of four to six participants

T21

Sound Research

5 **THE GROUPS CREATE LITTLE COMPOSITIONS OR COMBINE SOUNDS IN AN ARTFUL WAY**

- Everybody uses the sounds they found and combines them
- The groups experiment to either create the sounds one by one or at the same time
- Everybody tries out different paces, volumes and orders
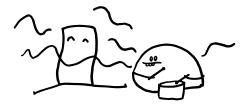- Each group creates a fixed order and dramaturgy with a clear beginning, climax and end

TIP:

. . . .

It can be helpful if one participant of the group becomes the conductor and conducts the composition.

. . . .

6 **THE GROUPS PRESENT THEIR COMPOSITIONS**

»» WHAT COULD BE NEXT?

- Take the role of the conductor and form an orchestra with the whole group
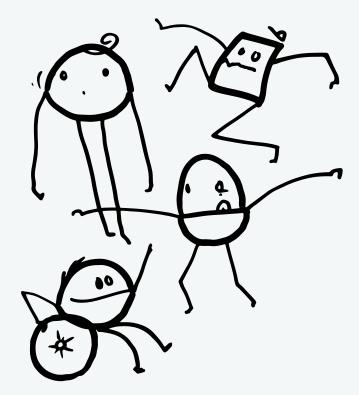
Starting and Stopping Together

B

In this exercise, the participants move around the room and practise being aware of each other by starting and stopping together.

⏲ WHEN TO BEST USE THIS TOOL?

- At the beginning and at the end
- To settle in oneself and the room

⚑ WHAT IS THE GOAL?

- Create awareness
- Build attention for the group
- Support movement control

📢 WHAT IS IMPORTANT

- All participants can choose whether they want to carry out a movement on the spot, while moving around the room or both
- Alternatively, starting and stopping a movement can be made audible by using instruments or clapping

т22

Starting and Stopping Together

⟳ *How does the tool work?*

1 ALL PARTICIPANTS MOVE CAREFULLY AROUND THE ROOM

- Everybody takes good care of each other
- Nobody speaks

2 ALL PARTICIPANTS TRY TO STOP MOVING AT THE SAME TIME

- The movement is stopped for a while as if the group was frozen

TIP:

Try to achieve simultaneity even if it seems impossible.

3 ALL PARTICIPANTS TRY TO START AGAIN AT THE SAME TIME

4 REPEAT THE INDIVIDUAL STEPS

TIP:

Alternatively, and as a warm-up, use music for this exercise and start and stop the music over and over again.
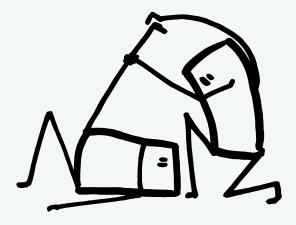
Alternatively, and as a warm-up for the exercise, 2–5 participants can stand next to each other and practise starting and stopping together.

⟫ WHAT COULD BE NEXT?

- Every time the group starts again, the group develops a new way of moving without speaking
- Instead of stopping, the participants find their own way to move on the spot

Stretching

*Participants help
each other stretch.*

⏰ WHEN TO BEST USE THIS TOOL?

- After other warm-up exercises
- As a gentle beginning
- At the end of the day

🚩 WHAT IS THE GOAL?

- Support body experience
- Improve body awareness
- Help get to know each other
- Encourage exchange

✏️ WHAT IS NEEDED?

- Cushions or mats for the floor as needed

📢 WHAT IS IMPORTANT

- Only guide participants into stretches you feel comfortable and safe with
- The pairs should by all means communicate their own boundaries during the exercise
- Make sure that everybody carries out movements very slowly and gently while they pay attention to their partners
- If this is not the case, intervene if necessary, to make sure that nobody is put into a position he or she doesn't feel comfortable in

♿ ✏️

- If they like, the participants can work on the floor without their mobility aids

👂

- Participants can communicate with simple hand signs or body language

T23

Stretching

Stretching

⟳ *How does the tool work?*

1 EVERYBODY FINDS A PARTNER

- The whole group forms a circle
- The belly button points towards the centre of the circle

2 THE PAIRS AGREE WHO WANTS TO BE STRETCHED FIRST

- The person who does the stretching sits behind his or her partner
- The participants can also sit on a chair or lie down on the floor

3 THE STRETCHING STARTS

- The partners communicate their own abilities, boundaries and wishes before and during the exercise
- The pairs agree signals that mean »stop« or »I want more«
- All stretches are done in slow motion
- The force used to stretch body areas and muscles must feel good to both partners
- Each stretch is held for about one minute
- The right and the left side of the body are stretched
- The pairs try different muscles groups and stretching directions

4 THE PARTNERS COME TO A NICE END

- For example by stroking the back, placing the hands on the body, massaging the head etc.

5 THE PAIRS SWITCH ROLES

⚡ WHAT COULD BE NEXT?

BACK STRETCHING:

1. The participants who do the stretching stroke up their partners' back a few times, left and right of the spine, towards the head. Those who want to be stretched can slightly bend forwards to experience a deeper stretching of the back
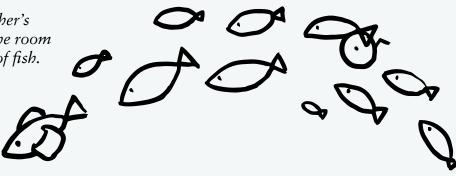
ARM AND UPPER BODY STRETCHING:

1. The person being stretched sits comfortably and lifts one arm
2. The other person carefully pulls the arm up and then to the opposite side of the body
   > For example, the right arm is pulled up and, at the same time, to the left side of the body
   > The bottom of the person being stretched should not leave the ground

ᴛ23

Stretching

Swarming

The participants imitate each other's movements and swarm across the room like a flock of birds or a school of fish.

WHEN TO BEST USE THIS TOOL?

- At the beginning
- Right in the middle
- At the end

WHAT IS THE GOAL?

- Improve body awareness
- Support exchange within the group
- Get creative
- Increase group harmony

WHAT IS NEEDED?

- Music as needed

- The tool works best in small groups of four participants
- Accessibility here doesn't mean to be able to do what everybody does but to be able to participate just as one is
- Everybody thinks of very simple movements in the room or on the spot that can be easily imitated

👁

- The swarm leader can describe the movements he or she is doing. Alternatively, a person outside the group describes the movements of the swarm leader
- It is possible to form tandems. The person without a visual impairment leads the person with a visual impairment by offering contact points, see tool »Rolling Contact« (PAGE 84). Encourage communication within tandems

ᴛ 24

Swarming

Swarming

⟳ *How does the tool work?*

1 EVERYBODY COMES TOGETHER IN GROUPS OF FOUR

- You can create groups or let them create the groups

2 ALL GROUPS FIND A SPACE IN THE ROOM AND CREATE SWARMS

- The participants stand together as a swarm
- One person takes the role of the swarm leader and stands in front. The belly button of the leading person points away from the group
- The other participants turn towards the leading person

3 THE LEADING PERSON STARTS TO MOVE ON THE SPOT

- The movements start slowly to allow the swarm to tune in to the leading person
- The leading person takes care of his or her swarm
- The leading person doesn't turn in another direction while he or she is moving. His or her belly button keeps pointing in the original direction

4 THE SWARM IMITATES THE LEADING PERSON

- The swarm imitates the movements of the leading person as accurately as possible
- It can be helpful to use the shoulder of the leading person for orientation

5 **THE LEADING PERSON PASSES ON HIS OR HER ROLE TO THE NEXT PARTICIPANT**

- When the leading person turns towards another person of the swarm, he or she passes the leading role to the person now in front

TIP:

....

Each time when the leading person points his or her belly button towards another person, this person takes the leading role.

....

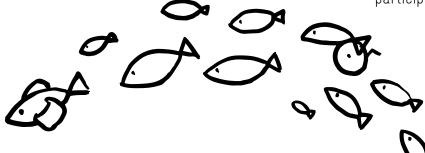**6** **THE SWARM IS LED BY ANOTHER PERSON FROM THE SWARM**

- All participants imitate the movements of the new leading person

7 **THE SWARM KEEPS MOVING WITH CHANGING LEADERS**

»»» **WHAT COULD BE NEXT?**

- Changing the »swarm leader« can be marked by a visible or audible signal like clapping
- The leading person takes it in turns to move on the spot and around the room
- The tool is carried out using music
- Carry out the tool with more than four participants per group

T 24

Swarming

Tapping

In this exercise, the participants warm each other up by tapping different body parts.
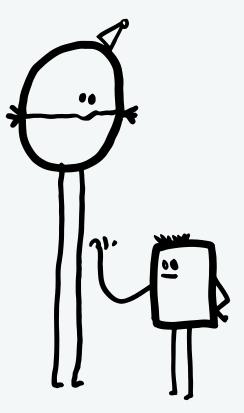
⏰ **WHEN TO BEST USE THIS TOOL?**

- Before or after other warm-up exercises
- As a snappy start
- When the participants already know each other a little

🚩 **WHAT IS THE GOAL?**

- Wake up and warm up
- Improve body awareness
- Become aware of and communicate boundaries
- Support communication between partners
- Build attention and awareness

✏️ **WHAT IS NEEDED?**

- Cushions and mats for the floor as needed

WHAT IS IMPORTANT

- Wishes and boundaries can be communicated at any time
- Communication can also take the form of agreed hand signals, other signals or body language
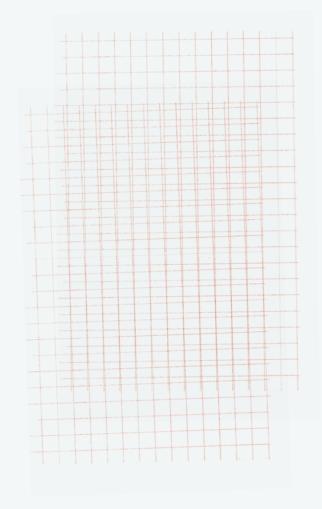- Body parts that are tapped can be agreed before and can also be changed during the exercise

- Since the exercise takes place wherever they are, participants who use mobility aids can work on the floor or on a chair without their mobility aids
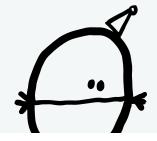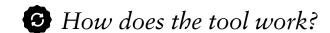
- The participants speak about what body areas they want to be tapped and agree how to do it

T 25

Tapping

🔄 *How does the tool work?*

1 EVERYBODY FINDS A PARTNER AND THE PARTNERS FIND A SPACE IN THE ROOM

2 ONE PARTNER STANDS OR SITS BEHIND THE OTHER

3 THE PARTICIPANTS IN THE BACK TAP DIFFERENT BODY AREAS OF THEIR PARTNERS

- The partners tell each other what they like
- Both sides of the body are tapped
- Individual body parts can receive more attention, be tapped longer or more intensely than others
- Speed and intensity are varied to help warm up both partners

TIP:

You can ask a participant to help you demonstrate what the exercise might look like.

4 THE PARTNERS COME TO A GENTLE END

For example by stroking the back, resting the hands on the body, massaging the head etc.
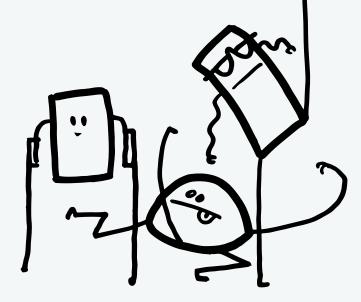
5 THE PARTNERS SWITCH ROLES

»»» WHAT COULD BE NEXT?

- For example, the »Stretching« exercise (PAGE 97)

Three-Pose Choreography

Small groups create their own short choreographies that are made up of three different poses.
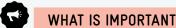

⏱ WHEN TO BEST USE THIS TOOL?

- In between

⚑ WHAT IS THE GOAL?

- Encourage creativity
- Develop movement material
- Create short movement sequences, choreographies
- Practice teamwork

📣 WHAT IS IMPORTANT

- There is no right or wrong
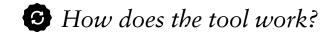- The result, the choreography, doesn't need to be "perfect"
- All participants are given enough time

👁

- The participants can work in tandems. The tandems develop the body poses and choreographies together. The tandem partners describe all poses. The small groups make sure that everybody can do the group choreography. Acoustic signals and, if desired, body contact can support this

Three-Pose Choreography

⟳ *How does the tool work?*

1 EVERYBODY SPREADS OUT ACROSS THE ROOM

- The participants have enough space to move

2 EVERYBODY THINKS OF A BODY POSE

- The participants look for a pose that they have never or rarely taken before
- It should be possible to imitate the pose

3 THE PARTICIPANTS COME TOGETHER IN GROUPS OF THREE

- You can create groups or let them create the groups
- The groups find a space in the room

4 THE INDIVIDUAL BODY POSES ARE COMBINED TO CREATE A CHOREOGRAPHY

- The participants can choose how to position themselves as a group, for example, next to each other or in a triangle
- Everybody learns the poses of the participants within their own group
- The groups develop short, preferably direct transitions between the individual poses
- A choreography is created as the three participants dance the three poses in sequence
- The group of three practises the choreography and repeats it several times

5 TWO GROUPS OF THREE PRESENT THEIR CHOREOGRAPHIES TO EACH OTHER

- Each group of three finds another group of three
- The groups present their choreographies to each other and give feedback and impulses
- Give the groups of three enough time to incorporate feedback and repeat the choreography

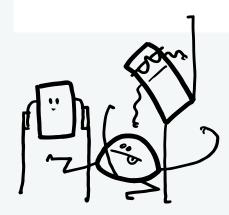## 6 EACH GROUP OF THREE PRESENTS THEIR CHOREOGRAPHY TO THE WHOLE GROUP

»» WHAT COULD BE NEXT?

MOVEMENT SEQUENCES:

All participants think of short movements instead of body poses and combine them to create a choreography.
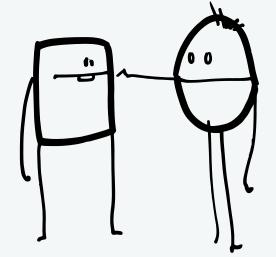
SOLO:

All participants think of three own poses, develop their own movement transitions between these poses so that they create their own little solo.

T 26

Three-Pose Choreography

Touch

B

The participants find a respectful way to touch each other.

🕐 WHEN TO BEST USE THIS TOOL?

- As a basic tool for tools with physical contact

🚩 WHAT IS THE GOAL?
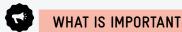
- Build trust
- Learn respectful touch
- Lose fear of touch
- Take responsibility

📢 WHAT IS IMPORTANT

- Support communication between partners
- Pairs agree a signal to change the contact point
- Only body parts that the participant can feel or wants to be touched are touched. The pairs must communicate these body parts before the exercise starts
- Participants can choose on what room level they want to work. For example, upright, on the floor etc.
- All participants make sure there is enough space between them and other pairs. Everybody takes good care of each other
- Plan for enough time for this exercise
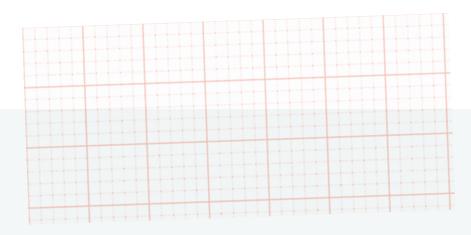
✺ *How does the tool work?*

1 EVERYBODY FINDS A PARTNER AND ALL PAIRS SPREAD OUT ACROSS THE ROOM
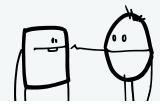
- All pairs make sure there is enough space between them and others
- Everybody treats their partners with care and respect

2 ONE PARTNER TAKES THE ACTIVE ROLE, THE OTHER ONE TAKES THE RECEIVING ROLE

3 THE PARTICIPANTS TAKE UP A COMFORTABLE POSITION

- Lying down, sitting or standing

4 THE ACTIVE PARTNER CHOOSES A BODY PART OF HIS OR HER PARTNER

- Alternatively, you can give directions to touch specific body parts such as arms, upper back, shoulders and back of the head
- The receiving participant can offer body areas to be touched as needed

T 27

Touch

Touch

5 **THE ACTIVE PARTNER PLACES ONE OF HIS OR HER OWN BODY PARTS SUCH AS THE HAND, THE ARM, THE SHOULDER, THE CHEEK ETC. ON THE CHOSEN BODY AREA**

- The touch should be soft and respectful, yet still perceptible

TIP:

....

If the hand is used for touching, do not touch with the fingers only because this is often perceived as unpleasant. Instead, use some pressure and place the full hand on the body. This causes less of a tickling sensation.

....

6 **THE RECEIVING PARTNER RELAXES**

- He or she can close his or her eyes
- He or she becomes consciously aware of the touch and breathes into it

7 **THE RECEIVING PARTNER DESCRIBES THE TOUCH TO HIS OR HER PARTNER**

- He or she describes where he or she feels the touch, how it feels and if the touch is too firm or too soft

8 **ANOTHER BODY AREA IS TOUCHED**

- All pairs try out different body areas
- They choose themselves when to touch another body area; alternatively, you can guide them

9 **THE PARTNERS SWITCH ROLES**

WHAT COULD BE NEXT?

For example, the tools »Tapping« (PAGE 104), »Rolling Contact« (PAGE 84), »Tree« (PAGE 113) or »Stretching« (PAGE 97)

Tree

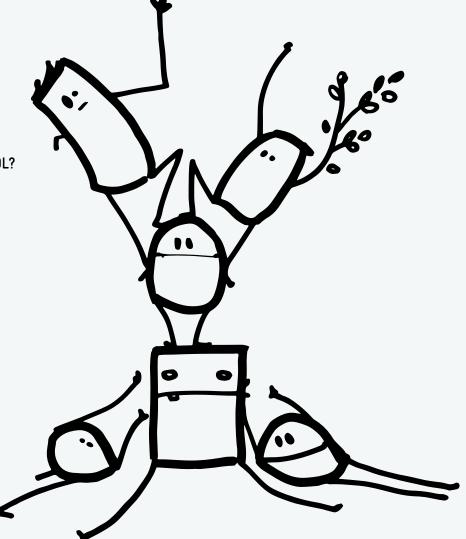*The participants grow imaginary trees by connecting to each other like branches.*

WHEN TO BEST USE THIS TOOL?

- In between

WHAT IS THE GOAL?

- Develop group awareness
- Develop body radiance
- Lose fear of touch

WHAT IS IMPORTANT

- Touch can be stressful to some participants. In this case, it is recommended to do the basic tool »Touch« (PAGE 110) first
- If participants have fear of touch, they don't need to be a tree trunk. Tell the group that it's okay if they don't want to be a tree trunk
- The whole group takes care that everybody can reach the tree trunk and touch the trunk or a branch

- Expand the tool: The tree trunk makes a sound and each new branch makes a sound, too. The group can create their own ways to help everybody find the tree

- It can be dangerous to touch a wheelchair without the wheelchair user knowing it. If, for example, weight is put onto the wheelchair, it can start to roll unintentionally. Before the exercise, each participant should communicate the contact points he or she prefers to the group. Participants who use mobility aids are given time and space to inform other participants how to handle the mobility aids

⟳ *How does the tool work?*

1 **EVERYBODY MOVES AROUND THE ROOM**

- All participants move in different ways, for example, walking, running and rolling
- Everybody takes care of themselves and the whole group at the same time

TIP:

Start with describing how a tree comes to life: plant seeds fly around the room, a seed falls to the ground, it starts to grow and becomes a tree trunk, the trunk grows and forms branches etc.

2 **A VOLUNTEER DECIDES TO BECOME A TREE TRUNK**

- The participant stops and attracts the attention of the others
- The person can freeze in movement, lift an arm, make a sound etc.

3 **THE TREE STARTS TO SLOWLY GROW BRANCHES**

- All other participants move towards the tree trunk in their own way and touch the trunk
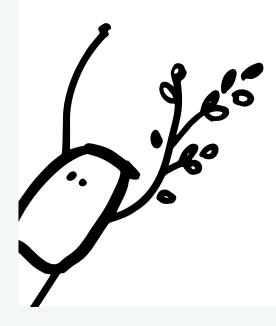
TIP:

There should be enough room for everybody to touch the tree. The whole group takes care of that. It is also possible to only touch the tree branches instead of the trunk.

T 28

Tree

4 **THE TREE AND ITS BRANCHES LET GO OF EACH OTHER**

- Once everybody touches the trunk or a branch, everybody lets go at the same time and starts to move around the room on their own again

5 **NEW TREES START TO GROW**

WHAT COULD BE NEXT?

- Several trees grow at the same time
- Once the tree is fully grown, that is everybody touches the trunk or a branch, everybody finds a common breathing rhythm and remains connected as a tree for a while
- Once the tree is fully grown, the trunk starts carefully swaying as if moved by the wind. The branches move together with the trunk
- Everybody spreads out across the room and closes their eyes. The person who wants to become a tree makes a sound. The others try to find the tree by its sounds only. The sounds are creative, for example, the wind rustling the leaves of the tree. Once they have reached the tree and have become a branch, they too can make sounds
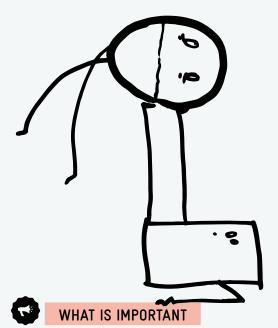
Trust

B

In this exercise, the participants learn how to release their body weight into another person and to trust each other.

WHEN TO BEST USE THIS TOOL?

- As a start
- As a basic tool for other partner exercises

WHAT IS THE GOAL?

- Release one's weight in a safe way
- Learn to support another person's weight in a safe way
- Build trust
- Encourage teamwork

WHAT IS IMPORTANT

- Participation in this exercise is voluntary
- Build this exercise slowly to help build trust between participants
- The pairs must continuously communicate on how much weight can be safely released and supported
- It is important to release no more weight than the partner can safely support

- Participants who use manual wheelchairs can activate the wheelchair brakes. All pairs explore what body areas can best support weight. The whole exercise can be done on the floor as desired

T 29

Trust

How does the tool work?

1 EVERYBODY FINDS A PARTNER

2 ALL PAIRS SPREAD OUT ACROSS THE ROOM

3 ONE PARTNER SITS BEHIND OR NEXT TO THE OTHER ON THE FLOOR

4 EVERYBODY BRIEFLY SPEAKS ABOUT GOOD WAYS TO SAFELY SUPPORT EACH OTHER AND HOLD EACH OTHER'S WEIGHT

- For example, participants can sit back to back or shoulder to shoulder
- The pairs agree a start signal and other signals that say how much weight can be released and supported
- If desired, it is possible to only release the weight of one body part into the partner, for example, the arm or head

5 ONE PARTICIPANT CAREFULLY RELEASES HIS OR HER WEIGHT INTO THE OTHER PERSON

- The person who releases weight leans his or her body gently into the partner
- It is important to release no more weight than the partner can safely support

TIP:

Make sure that everybody who supports a partner's weight is fully focused on their partners. If you observe otherwise, intervene and remind the pair of their responsibility.

Make sure that everybody who supports another person's weight has taken up a safe position himself or herself.

6 EVERYBODY FINDS THEIR BALANCE AGAIN

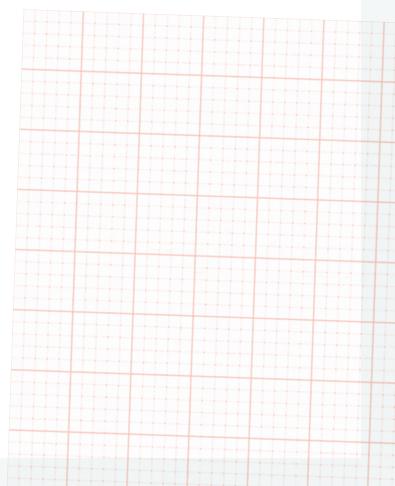- The supporting person carefully brings his or her partner back into the original position

7 THE PAIRS DO ANOTHER ROUND OF RELEASING WEIGHT

- Give the pairs as much time as they need to build trust and feel more and more safe to test boundaries

8 THE PAIRS SWITCH ROLES

T 29

Trust

Trust

>>> WHAT COULD BE NEXT?

CLOSED EYES:

The partners can agree that the partner who releases weight closes his or her eyes.

BECOMING BRAVER:

If possible, the distance between partners can be increased centimetre by centimetre. This creates a brief feeling of free falling for the participant who releases weight.

RELEASING WEIGHT WHILE STANDING:

The exercise can also be done standing. The participants who release their weight stand back to back with their partners. All muscles are contracted. In particular, the core and back muscles should be as rigid as a plank of wood. The supporting participants stand strong and slightly bend their knees and elbows. The partners in front very slowly tip backwards. The participants behind them push their hands forwards to meet their partners, catch them carefully and give in slightly to the weight. After a while, they push their partners back into their original position.

SUPPORTED BY THE GROUP:
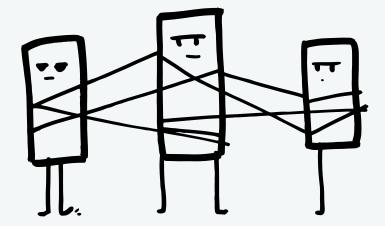
Small groups come together in a circle. One person steps into the centre of the circle. At first, the circles are very small to keep a short distance between all participants. The person in the centre contracts all muscles, becomes rigid as a plank of wood and tips carefully in different directions. The participants in the circle catch and support him or her.

TIP:

....

Make sure that everybody takes good care of the person in the centre of the circle.

....

Web

The participants use a piece of string to spin a web together.

⏱ WHEN TO BEST USE THIS TOOL?

- Right in the middle

⚑ WHAT IS THE GOAL?

- Encourage interaction
- Increase awareness
- Practice teamwork

✎ WHAT IS NEEDED?

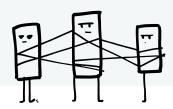- A very long piece of string, for example, 20–30 metres in length for about 10 participants

📣 WHAT IS IMPORTANT

- You actively participate in the exercise and take every step first
- The height of the web remains adjustable so that everybody can move above or below the web

T30

Web

Web

⟳ *How does the tool work?*

1 EVERYBODY COMES TOGETHER IN A CIRCLE
- The belly button points towards the centre of the circle

2 YOU CONNECT TO ANOTHER PERSON
- You move towards a person in the circle who is quite far away
- You hold tight to the end of the string and pass the ball of string to that person
- You switch places with the person
- Moving to the next person, passing the string and switching places can be supported by sounds, noises and movements

TIP:

The web should always be under light tension.

3 THE PARTICIPANTS KEEP CONNECTING
- The first participant moves towards a third person in the circle who is quite far away and slowly unwinds the ball of string
- The ball is unwound in a way that the string between you and the first participant always remains under good tension
- The participant switches places with the third person and passes the ball of string to him or her
- After the second person has passed the ball, he or she keeps holding on to his or her piece of string

4 EVERYBODY CONNECTS THROUGH THE WEB
- The third person moves towards another person that is not yet part of the web and passes the ball of string to him or her
- The web is finished when everybody holds a piece of string

>>> WHAT COULD BE NEXT?

EXPLORATION:

One participant passes the piece of string to the person next to him or her. The participant starts to explore the spun web. The other participants can move the web up or down. When the participant is finished, he or she takes up his or her piece of string and the next person can start exploring.
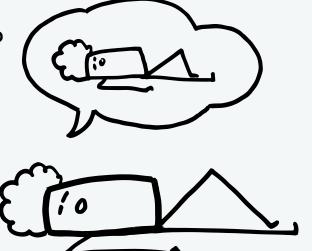
REWIND:

The web is rewound in the same way it has been created.

T 30

Web

Who, How and Where Am I?

Without your direct guidance, the participants start to describe themselves and their position within the room.

⏱ WHEN TO BEST USE THIS TOOL?

- To deepen the basic tool »Describing« (PAGE 52)

🚩 WHAT IS THE GOAL?

- Practise describing
- Train self-awareness
- Build awareness
- Build focus

📢 WHAT IS IMPORTANT

- Allow for enough time and trust that the participants take action themselves
- It is helpful if the group already knows each other a little. This helps participants to take action themselves
- Each participant chooses how detailed he or she wants to describe

🦻

- Sign language interpreters are very important to this exercise and interpret as much as possible for deaf and hearing participants

✪ *How does the tool work?*

1 EVERYBODY FINDS A SPACE IN THE ROOM

- Everybody takes up a comfortable position, for example, sitting or lying down
- Everybody becomes very quiet for about 20–30 seconds

2 INTRODUCTION

- Introduce this tool and address the whole group: »This is an experiment. Maybe you don't know what will happen first. Maybe you know immediately. Both are perfectly okay.«

3 YOU ARE THE FIRST PERSON TO DESCRIBE YOURSELF AND YOUR POSITION WITHIN THE ROOM

- This description could be as follows: » I, Sina, am lying on my back and my head is turned to the right. I have placed my left arm behind my head like a pillow and my right arm is lying by the right side of my body. I'm positioned in a way that my head points towards the window...«
- After you have finished your description, wait until another participant starts to speak

TIP:

Usually, this exercise gets going all by itself. If, however, nobody starts to speak, you can give a hint to a nearby person to describe himself or herself.

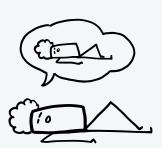**4** **ONE BY ONE, THE PARTICIPANTS DESCRIBE THEMSELVES AND THEIR POSITION WITHIN THE ROOM**

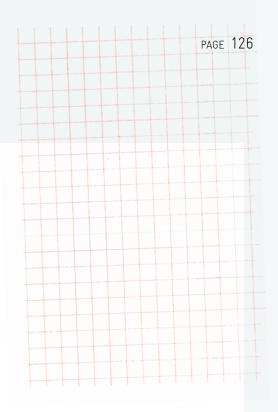• Note if everybody has taken part in the exercise

»» **WHAT COULD BE NEXT?**

FEEDBACK

• Invite everybody to share how they felt when they described themselves

3. Creability Project Research

The toolkit comprising 31 smaller teaching units from music, dance and theatre forms the heart of our handbook. We call these teaching units »tools«. The toolkit is the product of a two-and-a-half year research process that involved many different disabled and non-disabled people: artists, facilitators and the research team of TU Dortmund University. This is why we consider our project a participatory research project.

The tools help achieve specific goals. They allow, for example, building communication skills or awareness. Some tools teach how to work together or take responsibility. Other tools are well-suited to improve one's creative expression or they teach how to be artistically creative. Broadly speaking, we want the tools to create opportunities for disabled and non-disabled people to engage in dialogue and become creative together. At the same time, the tools strive to be as accessible as possible for all human beings, whether disabled or non-disabled.

Research Design

There are numerous and very helpful methods books and guidelines for working artistically in inclusive groups. Yet, studies show that there is still a great need to further develop systematic and theory-driven methods for inclusive creative work. With our research project, we want to do our part. We used the scientific method of »formative evaluation« to improve tool accessibility. »Formative evaluation« aims at improving specific programmes or actions. The principle is to first field-test an action and subsequently use the information gained during the field test to improve the action. This includes several feedback loops to implement changes and further testing. The main objective of our project was to figure out whether the tools were suitable for inclusive target groups. We wanted to see what information or adaptations were necessary to further develop the tools and make them as accessible as possible. Figure 1 illustrates how we proceeded:

PREPARATORY WORK August 2018 – January 2019	RESEARCH PHASE I February 2019	Research Phase II March – July 2019	Research Phase III August 2019 – May 2020
• literature review • state of research • documentation template • tool collection	Tool improvement › accessibility	Tool improvement › accessibility	**Tool improvement in** target groups › accessibility **Tool testing in target groups:** › accessibility › social participation
Creative research lab: Academy of Arts Education, Remscheid	**Creative research lab:** Greek National Opera, Athens	**Research workshops:** two in Greece, two in Germany	**Target group workshops:** Larissa I–IV Dusseldorf I–II Dortmund, Cologne

Figure 1: Research process for tool evaluation

Preparatory Work

During the preparatory phase, we researched practical materials and studies on inclusive teaching methods from the performing arts. By the end of 2018, numerous artists and cultural professionals from music, dance and theatre at the Academy of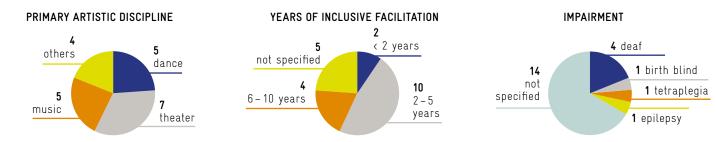 Arts Education based in Remscheid, Germany, had helped gather more than 70 tools. To that end, we had created a template (Google Sheet) to document suitable artistic tools. Documenting included a detailed description of all the steps of the tool, the goals that could be achieved or what modifications were necessary for disabled people.

First Research Phase: Creative Research Lab

We selected 42 tools for the first research phase. These were field-tested during a one-week inclusive creative research lab in the premises of the Greek National Opera in Athens. All suggestions for improvement put forward by the participants were gathered. The group comprised a total of 21 disabled and non-disabled participants, of which 12 were women and 9 were men aged between 28 and 54 (average age: 36.5, standard deviation 7.3). Most of them were from Greece and Germany and represented different artistic disciplines (see Figure 2). About two third of them had significantly more than two years of experience in facilitating inclusive groups.

Two researchers of TU Dortmund University used a semi-standardised observation sheet to externally monitor the field test. They also moderated the following group discussions of all participants. The main observation and discussion questions were: »Was the tool accessible to everybody? – If so, what general principles have contributed to that?« and »If the tool was not accessible to everybody: What modifications could help to make the tool more accessible?« The group discussions that were documented in writing produced numerous important suggestions for improvement. Many of them were immediately tested after the discussion. The TU Dortmund research team used the suggestions to improve tool accessibility in a first stage.

Figure 2: Creative research lab participants, Greek National Opera in Athens, February 2019: Distribution by artistic disciplines, inclusive facilitation experience and impairment

PRIMARY ARTISTIC DISCIPLINE

- **4** others
- **5** dance
- **5** music
- **7** theater

YEARS OF INCLUSIVE FACILITATION

- **5** not specified
- **2** ‹ 2 years
- **4** 6 – 10 years
- **10** 2 – 5 years

IMPAIRMENT

- **14** not specified
- **4** deaf
- **1** birth blind
- **1** tetraplegia
- **1** epilepsy

Second Research Phase: Research Workshops

. . . .

The improved tools were tested during four research workshops, two in Greece and two in Germany. These workshops brought together more experienced disabled and non-disabled artists and cultural professionals than experts for facilitating inclusive groups. Once more, the tools were field-tested to figure out if their improved form was really more accessible. Again, the group discussions of all participants produced many useful suggestions for improvement. Unlike in the creative research lab in Athens, these suggestions were not tested during the workshop. However, the research team used the suggestions to further improve the tools in a second stage. Thirty-eight tools remained after the second research phase.

Third Research Phase: Target Group Workshops

. . . .

Now that the tools had undergone much improvement during the previous creative labs, we wanted to test them with different target groups. Not only were we interested to see if they were accessible but also whether they provided a favourable environment for »social participation«. Once more, the workshops were monitored externally. Instead of group discussions, we used a brief questionnaire that both the participants and the facilitator completed after each tool. We chose to do this to disturb the workshop and the participants' experience as little as possible. The following section »Research Methods Used in the Third Phase« gives more information on the brief questionnaire. If this is not of interest to you, you can skip to the Findings section.

Research Methods used in the Third Phase

In this section, we would like to introduce the research methods we used in the third phase. These included
- a basic questionnaire,
- a brief questionnaire, external observations, and
- a focused follow-up facilitator interview.

Moreover, we offer a short overview of the data analysis methods used.

All examinations conducted in the third research phase took place during workshops with target groups. Consequently, we had to make sure that our observations disturbed both participants and facilitators as little as possible. All means of data collection were translated into English. We paid attention to create means that were easy to understand. If needed, assistants helped participants complete the questionnaire.

1. Basic questionnaire

The standardised basic questionnaire helps us collect socio-demographic data (age, gender, education/training, impairment). We also ask whether people prefer certain artistic disciplines to others and what experience they have with artistic disciplines so far. Lastly, we ask about their stance towards inclusive workshops for disabled and non-disabled people.

2. Brief questionnaire

The brief questionnaire is a means of standardised data collection to assess the tools in terms of accessibility and social participation. According to scientific literature, we understand social participation to comprise the aspects of peer acceptance, belonging and co-determination. There are two kinds of questionnaire: one for workshop facilitators, the other for workshop participants. The brief questionnaire allows for a behaviour- and experience-based tool evaluation immediately after the tool is carried out. The evaluation must be short

and carried out only at a few points of time to bother the facilitator as little as possible. Moreover, it needs to be conducted quickly to disturb the workshop flow and thus the participants' experience as little as possible. Lastly, the brief questionnaire acts as an »anchor for the mind« at the end of the workshop day for the detailed follow-up with the facilitators.

Most questions and statements to assess social participation are based on existing instruments to measure social participation/ inclusion found in scientific literature. It is key to present questions and statements that are immediately perceived meaningful to keep up the motivation for tool evaluation.

The brief questionnaire asks participants to assess the three aspects of social participation by two statements each. For example, the following statement is used to evaluate the experience of belonging: »The tool presented a situation in which I felt like I belong.«. A statement to assess peer acceptance is: »The other participants treated me kindly.«. A statement to evaluate participation is: »We discussed and decided together how to work during the tool.« Participants can choose from a four-point scale ranging from »strongly agree« to »strongly disagree«.

The brief facilitator questionnaire has the same items adapted to the perspective of a facilitator. In addition, facilitators are asked whether the tool description has helped them to be more confident in facilitating. Moreover, we want to know whether the tool goals were actually achieved. A six-point scale of school grades ranging from 1 = excellent to 6 = insufficient is used for evaluation. Finally, the facilitators can record in a blank field whether they did not follow the tool description and what modifications were required. Figure 3 shows an excerpt from the brief questionnaire for facilitators.

3. External Observations

The external observations looked into accessibility, the aspects of social participation and goal achievement. External observation adds another perspective of accessibility and tool efficiency. It complements the tool evaluation by facilitators and participants.

TOOL-EVALUATION　　　　　　　　　　　　　　**Greece**

Tool Nr. + Tool-Name: _____Fascilitator:

Please rate the tool with school grades: 1 = very good; 2 = good; 3 = satisfactory; 4 = sufficient; 5 = inadequate; up to 6 = insufficient

How do you rate the accessibility of the tool? (i.e. could everyone participate without any problems?)	1	2	3	4	5	6
Modifications/changes (please only notes):						
How well did the participants reach the goal of the tool?	1	2	3	4	5	6
How well were all participants involved in the group in the tool? (e.g. there was an outsider)	1	2	3	4	5	6
How well has the tool succeeded in bringing the participants into a dialogue with each other (verbal/non-verbal)?	1	2	3	4	5	6
How well did the participants introduce their own ideas in this tool? (e.g. for the creative process/problem solving in the group)	1	2	3	4	5	6
How well do you rate the group climate in this tool? (e.g. were the children nice to each other, did they accept and respect each other?)	1	2	3	4	5	6
How well did the tool help you to feel safe when instructing?	1	2	3	4	5	6

Figure 3: Excerpt from the brief facilitator questionnaire to evaluate tools in terms of accessibility and social participation

4. Focused Facilitator Follow-Up Interview

Soon after the tool has been carried out, the facilitators are interviewed based on the questionnaire they have completed. This oral follow-up helps to gather more detailed information on their brief questionnaire evaluation of the tool and identify further needs for tool modification.

»Data Analysis Methods«

The basic questionnaire data were quantitatively evaluated using statistical methods (frequency distribution, average calculation). They offer information on what people took part in our workshops. The follow-up facilitator interviews and their notes in the brief questionnaire proved most helpful in tool improvement. We evaluated the content of the qualitative data and used mind maps to illustrate this. This information was used in the last stage of tool improvement.

The tool assessment from the brief facilitator and participant questionnaires was quantitatively evaluated (frequency distribution, average calculation). It showed major tendencies of tool accessibility and social participation.

Findings

The most tangible product of our scientific tool evaluation is the present toolkit (see PAGE 28). During the research process, we continuously implemented the improvement suggestions gathered, making the tools more and more accessible. The third research phase showed that most of the tools are a good fit for disabled and non-disabled people. Some tools were discarded since they did not work for some of the target groups. Yet, our research brought about something else: The qualitative data evaluation distilled general guidelines for tool facilitation included in this handbook that make sure the tools work. These guidelines for tool facilitation precede the toolkit (see PAGE 16).

Final Tool Review

In a final stage, all findings from the third research phase were used to review the tool description for a last time.

The following tool improvements were carried out taking into account all data available:

- Poorly rated tools were discarded
- The remaining tools underwent a final review based on the improvement suggestions from the target group workshops
- Seven new tools (basic tools) were developed that can be used as preliminary exercises and to prepare for other tools
- All tools were reviewed for inclusive language
- All reviewed tools underwent a new design

Final Remarks

The toolkit is to benefit participants of inclusive creative workshops. It is meant to provide all those interested with practical materials that help plan and conduct performing art activities for different target groups: artists, multipliers, educators, and many more.

Our findings show that two main things are required for the tools to work:

1. Before you facilitate a tool, you should allow enough time to thoroughly study the tool and its goals.

2. The more you are familiar with the general guidelines for tool facilitation, the smoother your facilitation will go.

The toolkit can be thought of as suggestions and materials to be tried out and developed further with many different target groups. The tools will evolve with the personal preferences and experience of each facilitator as well as the individual circumstances of each participant. With this in mind, inclusive cultural work always means research too! The better the inclusive dialogues of all those involved, the easier the upcoming challenges can be overcome. The performing arts offer an excellent field of action for that!

The present handbook is the result of a two-year research process that involved a great number of artists, cultural professionals and people with a keen interest in arts and culture. Without their dedicated support, our research would not have been possible. Their constructive contributions had a significant positive impact on the quality of our findings. We would like to thank everybody who contributed to this work including all assistants and interpreters!

Susanne Quinten

4. CHECKLIST

FOR PLANNING AND CONDUCTING INCLUSIVE CULTURAL ACTIVITIES

This checklist is designed to support you in planning and conducting accessible projects, workshops and international exchange programmes. It offers you a practical overview for creating accessible opportunities for cultural participation.

FINANCING

. . . .

Inclusive cultural and educational activities require a higher budget.

- BUDGET

  Does your financial plan cover all aspects of accessibility? (e.g. additional qualified human resources, special equipment, accessible accommodation, accessible travel, special marketing and public relations).

TIME

. . . .

Inclusive cultural and educational activities often require additional time.

- EARLY ACCESSIBILITY PLANNING

  The earlier you take into account accessibility, the more realistic and economic its implementation.

- TIME FRAME OF ACTIVITIES

  Did you plan for enough time for people to get ready?
  Some people need more time to get ready than others. This is why it makes sense to be at the venue early and agree hours with the group depending on their needs.

- APPROPRIATE WORKING HOURS AND BREAKS

  People have widely differing concentration spans and needs for breaks. As a facilitator, make sure to take this into account and to respond in a flexible way.

- FORMS OF COMMUNICATION

  Communication in mixed-abled groups takes up more time, e.g. due to explanations in simple language, audio description, interpretation into sign language and/or another spoken language. Take this into account when you set the time frame for your activity.

COMMUNICATION, MARKETING AND PUBLIC RELATIONS

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Inclusive cultural and educational activities require clear communication and good marketing.

- TARGET GROUPS

  Did you define them well?

- INFORMATION MATERIAL

  Do you also offer information on your activity e.g. in sign language, simple language, braille or as accessible PDFs of appropriate font size? Are the images, graphics and information in these materials described to people with visual impairments?

- TRANSPARENCY

  Do you clearly communicate how and under what conditions people can participate?

- CONTACT INFORMATION

  Do you offer interested individuals different ways to contact you? Phone, email, mail, online contact form, SMS, Facebook etc.

- BOOKING SYSTEM

  Can participants already indicate their special needs when they book your activity? (e.g. mobility aid, simple language, sign language, audio description, interpretation into other spoken languages).

TRANSPORT AND ROUTES

∙∙

Inclusive cultural and educational activities require detailed travel planning.

- ROUTE DESCRIPTIONS

  Accessible routes to travel to and from the venue.

- PUBLIC TRANSPORT

  Is the venue easily accessible? Double-check on the day of your activity whether e.g. the lifts at the public transport stations are actually working.
  It can be useful for many participants to have an assistant collect them at the train, bus or underground station.

- PARKING

  Do you provide accessible parking and is it well signposted?

- APPROPRIATE TRANSPORT FOR PARTICIPANTS E.G.:

  > provision of boarding devices for cars or busses
  > booking of accessible coaches
  > The needs of travellers with reduced mobility or sensory impairments must be indicated when booking train and plane tickets. Note: The number of train seats for wheelchair users is often very limited!

HUMAN RESOURCES

∙∙

Inclusive cultural and educational activities require additional human resources.

FOR EXAMPLE, DUE TO THE NEED FOR

> mobility assistance
> communication assistance
> interpretation into international spoken languages
> interpretation into sign languages
> interpretation into simple language
> simultaneous speech translation
> audio description experts
> experts with inclusive and intercultural competence
> programming of accessible websites
> special graphics for accessible information material
> experts for creating accessible information materials (videos, audio flyers, audio description, translation into simple language, interpretation into sign language etc.)

VENUE

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Inclusive cultural and educational activities mean specific venue requirements.

- ACCOMMODATION

  Always make sure that e.g. the hotel room or apartment actually is accessible. Things to look out for include e.g. the width of doorframes or lifts, accessible bathrooms and if there is enough space to move in the room. We recommend that you check out the place yourself!

- VENUE

  › Is the venue free from obstructions, allowing easy access and use? (e.g. ramp, no steps, lifts, adequate lighting, automatic doors etc.)
  › Does the venue offer clear signposting or tactile guidance systems?
  › Are there accessible sanitary facilities?
  › Is there a place to sit or lie down where people can rest?
  › Floor: does the floor sufficiently transmit vibrations, e.g. for deaf people or people with hearing impairments?
  › Are accessories provided? (e.g. cushions, footrests, sliding boards, bendable drinking straws etc.)

Lisette Reuter

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**Creative and Artistic Tools for
Inclusive Cultural Work**

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