



SOCIAL IMPACT ASSESSMENT

Spiral Project Inclusive Artistic Training Structures



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Title

Social Impact Assessment Report
Spiral Project – Inclusive Artistic Training Structures

Promoting Organisation

Glocalmusic – Gremio para o Desenvolvimento da Musica Criativa, CRL

Funding Organisation

ERASMUS+
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Authors

Mónica Azevedo and Ana Filipa Flores
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INTRODUCTION

The *Spiral* project represents the third stage of a long-term cycle of work initiated in 2018 with *So Far So Near – Inclusive Arts*, a project recognised as a good practice by the Portuguese National Agency EF. This was followed by *In(Different) Journey*, which pursued a more in-depth approach and concluded in February 2023. In these earlier initiatives, three organisations from different European countries – **Glocalmusic**, **Fondazione AIDA** and **MSMME** – collaborated to advance the role of the arts in fostering inclusion. Two further organisations – **Fundación Uxío Novoneyra** and **Theatro Aeroploio** – were integrated into the consortium on the basis of their significant track record in the arts with diverse audiences, in particular people with disabilities.

Founded in 2016, **Glocalmusic** is a cultural cooperative whose mission is to bring together cultural producers for the development of musical creativity, understood as a form of complete creative freedom. The organisation is non-profit in nature and seeks to provide capacity-building opportunities for artistic and creative development. Its structure encompasses cultural workers, artists, creators, researchers and trainers, united by a commitment to promoting creativity.

Fondazione AIDA (Italian Association for Artistic Dissemination) is a cultural institution that has been active in the theatre sector since 1983, initially with a focus on children's theatre. While this continues to constitute one of its main areas of activity, its scope has progressively broadened over the years to encompass a wide range of cultural initiatives. Through major national and international projects, the foundation promotes cultural participation and devotes particular attention to addressing situations of vulnerability and pressing social issues.

MSMME – The Hungarian Association of Special Arts Workshops, established in 1994, is dedicated to promoting artistic participation among adults and young people with intellectual disabilities. Its mission is to enhance their quality of life by raising standards of artistic practice and disseminating innovative methodologies to educators. The association provides opportunities for individuals with intellectual disabilities, whether living with their families or in institutions, to develop their skills, present their talents to the public, and thus strengthen self-expression and social integration through the arts.

Theatro Aeroploio is a non-profit research organisation specialising in the arts and theatre for more than 35 years. Through continuous productions and a wide range of artistic and educational activities, it has become a recognised cultural institution, engaging audiences of all ages and reaching international spectators through English-

language productions. The organisation has longstanding experience in European Union projects and international cooperation, having participated in numerous cultural and creative learning programmes, including Leonardo, Socrates/Minerva and Youth in Action.

Fundación Uxío Novoneyra is a Spanish private non-profit foundation focusing on initiatives that combine cultural action with sustainable development, particularly in less developed regions. Its principal objectives are to strengthen the capacity of socio-cultural actors and organisations to sustain the cultural sector, to represent Spanish culture internationally, and to acquire and disseminate international best practices within the national context.



The *Spiral* project was conceived with the primary objective of systematising and producing structured curricula in the field of inclusive arts (theatre, dance, music and multimedia) and promoting the establishment of inclusive artistic training structures,

with clearly defined learning outcomes and content. A further central aim was to ensure accessibility for all audiences. Building on these objectives, the project also sought, in a broader and more long-term perspective, to strengthen the recognition of people with disabilities as creators of art, thereby fostering their exercise of citizenship, while at the same time maximising the inclusive potential of cultural organisations working with this population.

These objectives were translated into a diverse set of activities, namely: 1) Inclusive artistic training sessions; 2) Dissemination seminars; 3) Staff and learner mobilities; 4) Inclusive arts workshops; 5) Presentations of the project and its artistic productions. To achieve these aims, the project defined the following key results: 1) Creation of inclusive artistic groups; 2) Co-created artistic productions between learners and facilitators; 3) Development of an inclusive training programme in the arts (theatre, movement, dance and music); 4) Establishment of inclusive artistic training structures/centres; 5) Capacity building in the arts for people with disabilities.

Four distinct target groups were identified – people with disabilities (active participation in the entire process of artistic creation); professionals and artists (design and implementation of curricular programmes); civil society organisations supporting people with disabilities (sharing of expertise and experience); and the local community (engagement through the presentation of artistic productions).

The *Spiral* project was supported by the Erasmus+ Programme – Cooperation Partnerships in Adult Education (KA220-ADU). It had a total duration of 24 months, commencing in September 2023 and concluding in August 2025.

METHODOLOGICAL APPROACH

The methodological approach chosen for the external evaluation of the *Spiral* project was an impact assessment, designed to combine both quantitative and qualitative analyses of the changes generated by the activities implemented, with the aim of determining their causal link to the expected impact. The selection of this method is justified by its advantages, notably because the involvement of the project's various stakeholders makes it possible to gather information on the changes observed and the impacts produced, while also clarifying the role of the intervention in generating them. It is furthermore a methodology that enables the identification of success factors, limitations and recommendations, and can therefore serve as a valuable instrument to support project management.

Theoretical assumptions

This methodological proposal is underpinned by three interrelated concepts – development (1), participation (2) and impact (3) – which, taken together and applied to the analysis of *Spiral*, shape the entire evaluation process and are most clearly reflected in the recommendations addressed to the promoter, partners and public authorities with responsibilities in the field of education, presented at the end of this report.

(1) Development is understood as a process of community-centred change that seeks to respond to needs by mobilising endogenous resources, complemented by external resources, through participatory methodologies, an integrated perspective and partnership-based work. It encompasses a diversity of people and perspectives.

(2) Participation is defined as the involvement of individuals in a group, event or meeting with the aim of providing and receiving relevant information to build joint action and/or to support collective decision-making. It enables a deeper understanding of the problem or challenge; values less visible resources and skills within the community; fosters stronger ownership of results and recommendations; and promotes empowerment as well as the acquisition of personal and social competences.

(3) Impact refers to significant transformations in people's lives (beneficiaries), generated through one or more actions, and associated with results that address the root causes of a social problem.

The methodological consequences of these three concepts were integrated throughout the evaluation process, with particular attention to the following aspects: 1) the participation of learners, trainers and partners in the evaluation process, through the adaptation of data collection tools, informal contact with participants, and the valorisation of their contributions; 2) the recognition of endogenous resources (from the organisations) and exogenous resources (from the project) that foster sustainable development of the initiative; 3) the identification and visibility of the diversity of cultural perspectives within a single community (learners, facilitators and technical staff).

The evaluation of *Spiral* was initially designed during the application phase and provided the basis for the work of the external evaluation team, which was later reviewed and adapted in collaboration with the Glocalmusic team. The Monitoring and Social Impact Plan (PAMIS) was developed with qualitative and quantitative indicators for each Work Package, in order to avoid deviations in project progress and to support the implementation of necessary corrective measures. The main result to be assessed is the impact of the experience on the facilitators of inclusive artistic activities, particularly through the systematisation of developed practices and the creation of curricular programmes. Given the project's 24 month duration, and the fact that evaluation was carried out throughout its implementation, particular emphasis was placed on short and medium term effects.

Evaluation process

As noted above, the evaluation process combined a variety of approaches, including: 1) a multi-method approach to capture the diversity of interventions and stakeholders involved; 2) a combination of quantitative and qualitative indicators collected from multiple sources, with triangulation to ensure the most reliable interpretation of reality; 3) a three-phase structure, enabling the construction of a Theory of Change (ToC), the analysis of project implementation, and the assessment of its social impact.

IMPACT ANALYZE STEPS



The process began with the presentation of the objectives, methodology and timeline of the evaluation, together with clarifications on aspects of the project such as the nature of the intervention, the profiles of the target groups, the current state of implementation, as well as the definition of the calendar and other logistical details. The evaluation team conducted an in-depth study of the data and documentation provided by the project staff concerning its creation and development.

Evaluation tools

It was considered essential that the impact assessment of *Spiral* should employ a variety of methodologies in order to obtain distinct and complementary data. For this purpose, an evaluation framework (Appendix 1) was designed to guide what should be assessed, how it should be assessed, at which moments, and with the involvement of the most relevant stakeholders.

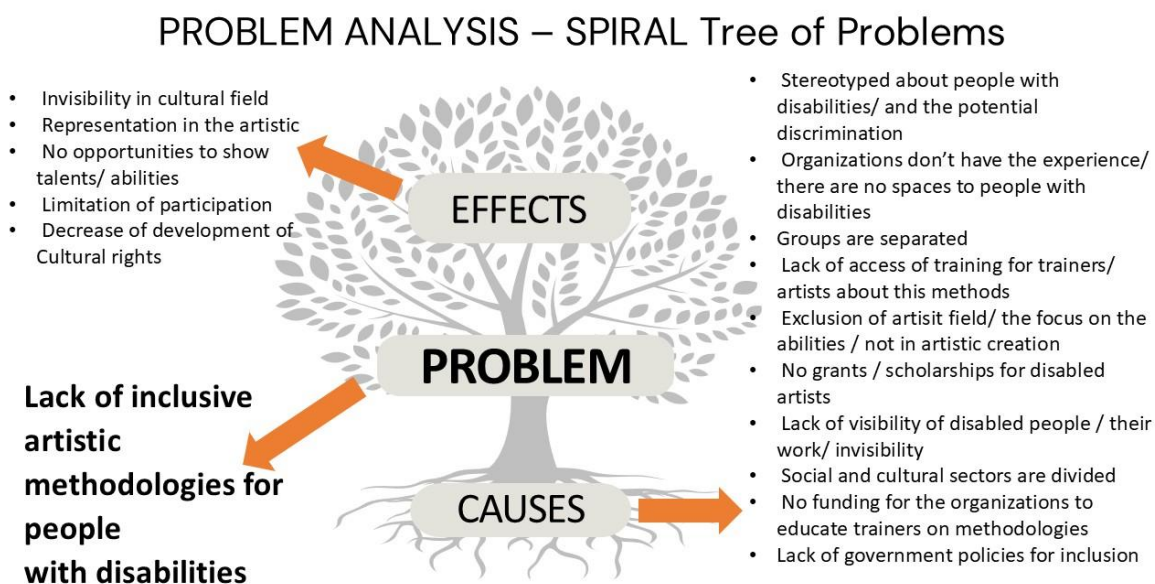
To strengthen the understanding of the project and to encourage the engagement of participants in the evaluation process, it was agreed that, in parallel with the analysis of project records and stakeholder consultations, participation in the project's activities would also be pursued whenever possible.

EVALUATION PROCESS – PHASE 1

The first phase of the evaluation process, following the review of documents and clarification of questions with the Glocalmusic team, involved the organisation of two online workshops dedicated to developing the following components: the definition and analysis of the problem, the formulation of the impact hypothesis, and the elaboration of the Theory of Change. Based on these elements, and aligned with the project's timeline and stakeholder mapping, the evaluation framework (Appendix 1) was established.

Problem analysis

After working closely with the technical team of *Spiral* to gain a deeper understanding of the project's functioning – including human resources, partnerships, target groups, expected results, and activities carried out with participants – as well as its positive and negative aspects, it was also crucial to identify and analyse the core problem the project aimed to address. The construction of a problem tree was selected as the method for this exercise with the project team, and the results are presented in the graphic below.



It should be emphasised that this exercise not only deepened the understanding and scope of the project, but more importantly reinforced the relevance of initiatives of this

nature in a society that often undervalues and/or excludes people with disabilities from most cultural activities, particularly from the role of artistic creators.

Member States of the European Union recognise the right of all persons with disabilities to participate, on an equal basis with others, in cultural life, and guarantee appropriate measures to ensure that persons with disabilities: a) have access to cultural materials in accessible formats; b) have access to cultural venues and services such as theatres, museums, cinemas, libraries and tourism, and, where possible, to national monuments and cultural sites.

Nevertheless, the challenge of inclusion – or rather, the lack thereof – is clearly reflected in the artistic practices of people with disabilities, who remain extraordinarily vulnerable due to insufficient support. Although there have been attempts to bridge the gap between the arts and people with disabilities, their under-representation as active creators remains striking. This situation is linked to a variety of factors, including societal expectations that artistic activity by persons with disabilities should focus primarily on their limitations, the lack of a sufficiently large audience to create critical mass for cultural activity, and the absence of inclusive artistic training programmes that value the unique characteristics of each individual.

Following the analysis of the origins and operation of the *Spiral* project, and taking into account the causes and effects of the problem it seeks to address – namely **the lack of inclusive artistic methodologies for people with disabilities** – the Theory of Change (ToC) was developed as the methodological approach chosen for conducting the project's impact assessment.



The role of the Theory of Change is to articulate results within a causal chain, where long-term outcomes depend on medium and short term results, which in turn rely on specific conditions. In this way, the Theory of Change helps to align initiatives with their initial objectives, assess their impact, and adjust the course of action as necessary. As a management tool, it should be complemented by other methodologies for monitoring and evaluating results. It is important to note that a Theory of Change is a narrative under constant development.

Impact Hypothesis

The development of the impact hypothesis is the first stage in constructing the Theory of Change. It establishes the causal relationship between the activities carried out, the results obtained, the subsequent changes produced, and the expected impact on the beneficiaries. In this case, the following impact hypothesis was formulated:

Impact Hypothesis

If we develop and systematize the methodologies of the artistic activities with people with disabilities in a network at european level, **then we will get a programme that allows trainers/ organizations to work in a more accurate way to promote inclusion.**

This way we will promote more accessibility, active participation and recognition of people with disabilities in the cultural field and with this we will get more connected communities

As a way of operationalising the impact hypothesis, the following example illustrates the type of impact intended through the implementation of the activities of the *Spiral* project.

A personal exemple of impact

- **Starting point:** Some experience and interest on theatre; No opportunities for acting (in his institution or others)
- **After the project:** Increased its network of friendships; belongs to a theatre company; He has participated in several national and international theatrical projects; paid activity;
- **During the Projects/ Critical Factors:** Participated in artistic mobilities; travels; know other realities and other people; to be valued as an actor



Pre Requisites

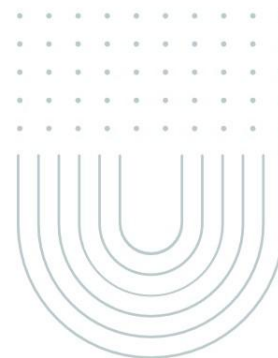
Following this initial exercise, the preconditions necessary for the project to develop in a way that would promote the desired impact for beneficiaries were identified. These include the resources and partnerships outlined in the original application, as well as opportunities and resources that arise unexpectedly as a result of the interaction between technical staff, participants and partner organisations within the context of the problem they seek to address.

PRE REQUISITES

1 Coordinator
 Trainers and facilitators
 Transport and food mobility
 Spaces and equipment available nationally
 Logistical support from the families (transport)

Budget of €250,000
 Erasmus+ financial support

Organizations' previous experience
 Consortium of organisations with experience of working together
 Contributions of the national partners of the organizations



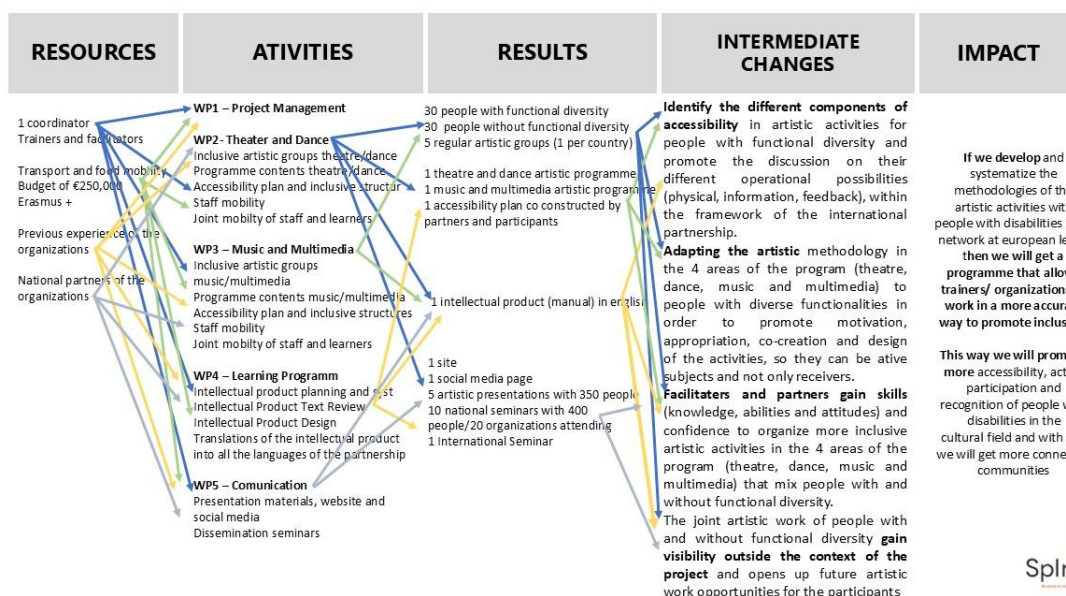
Among the preconditions identified, particular emphasis should be placed on the extensive experience of the technical staff and facilitators in artistic work with people with disabilities, as well as on the continuity of work with a specific group of learners whose artistic trajectory is particularly relevant. These two circumstances provided *Spiral* with a strong dynamic and high quality of work, which was reflected in the various initiatives carried out and which enriched both the results and the impact, as will be observed later in the analysis of project implementation.

Theory of Change (ToC)

Based on the analysis conducted by the evaluation team of the current intervention of the *Spiral* project, the intended results and changes (impact hypothesis), together with the preconditions and activities, the following Theory of Change was developed and is presented in the table on the following page.

RESOURCES	ATIVITIES	RESULTS	INTERMEDIATE CHANGES	IMPACT
1 coordinator Trainers and facilitators Transport and food mobility Budget of €250,000 Erasmus + Previous experience of the organizations National partners of the organizations	WP1 – Project Management WP2- Theater and Dance Inclusive artistic groups theatre/dance Programme contents theatre/dance Accessibility plan and inclusive structure Staff mobility Joint mobility of staff and learners	30 people with functional diversity 30 people without functional diversity 5 regular artistic groups (1 per country) 1 theatre and dance artistic programme 1 music and multimedia artistic programme 1 accessibility plan co constructed by partners and participants	Identify the different components of accessibility in artistic activities for people with functional diversity and promote the discussion on their different operational possibilities (physical, information, feedback), within the framework of the international partnership. Adapting the artistic methodology in the 4 areas of the program (theatre, dance, music and multimedia) to people with diverse functionalities in order to promote motivation, appropriation, co-creation and design of the activities, so they can be active subjects and not only receivers. Facilitators and partners gain skills (knowledge, abilities and attitudes) and confidence to organize more inclusive artistic activities in the 4 areas of the program (theatre, dance, music and multimedia) that mix people with and without functional diversity. The joint artistic work of people with and without functional diversity gain visibility outside the context of the project and opens up future artistic work opportunities for the participants	 If we develop and systematize the methodologies of the artistic activities with people with disabilities in an network at european level, then we will get a programme that allows trainers/ organizations to work in a more accurate way to promote inclusion. This way we will promote more accessibility, active participation and recognition of people with disabilities in the cultural field and with this we will get more connected communities
	WP3 – Music and Multimedia Inclusive artistic groups music/multimedia Programme contents music/multimedia Accessibility plan and inclusive structures Staff mobility Joint mobility of staff and learners	1 intellectual product (manual) in english 1 site 1 social media page 5 artistic presentations with 350 people 10 national seminars with 400 people/20 organizations attending 1 International Seminar		
	WP4 – Learning Program Intellectual product planning and syst Intellectual Product Text Review Intellectual Product Design Translations of the intellectual product into all the languages of the partnership			
	WP5 – Communication Presentation materials, website and social media Dissemination seminars			

Considering that social impact is the result of a causal relationship between resources, activities, results and intermediate changes, an effort was made to establish the connection between the different components. It was verified whether all the intermediate changes identified in order to achieve the impact of *Spiral* were consistent with the project's development. The arrows placed between the components represent the identification of this causal relationship.



At the level of project resources, it can be observed that these were well planned, particularly by seeking a balance between the resources financed through the Erasmus+ programme and those mobilised by the partners, especially at the national level. These included resources that made it possible to develop artistic groups (such as rehearsal spaces and logistical support for transport) and to carry out national presentations (including performance venues and dissemination support). It is also evident that there is a balanced relationship between the activities and the results to be achieved, with the production of the training programme and the participation of learners being the most relevant elements in terms of causal relationships. Some intermediate changes depend on several results (for example, the adaptation of artistic methodologies) and are therefore naturally more complex, while others (such as the visibility of artistic creation) are characterised by a more linear causal relationship.

From the definition of the expected intermediate changes required to realise the impact hypothesis of *Spiral*, the evaluation questions, associated indicators, sources of information and data collection tools were established – namely the evaluation framework and the interview grid (Appendices 1 and 2).

EVALUATION PROCESS – PHASE 2

The second phase of the evaluation process was dedicated to the collection of monitoring data relevant to the impact assessment of the *Spiral* project, specifically:

1) collection of monitoring data from activities carried out nationally within Work Packages 2 and 3 (theatre and dance, music and multimedia);

2) continuous evaluation (both quantitative and qualitative) of the activities implemented, particularly the international mobilities involving learners and facilitators;

3) gathering of qualitative information to support the measurement of impact for each intermediate change, through:

a) regular discussions with the project's technical team, in particular the coordinating country team in Portugal, to clarify questions, strengthen data collection and deepen analysis;

b) administration of evaluation questionnaires for the five international mobilities in order to measure participation data (number of participants and workshops), assess the quality of the work undertaken, and gather proposals for improvement for subsequent mobilities;

c) analysis and presentation of evaluation data from the international mobilities to the consortium partners (through online meetings) to build recommendations for the following mobilities;

d) active participation of the evaluation team in the mobilities held in April 2025 (Portugal);

e) interviews with nine participants (learners, facilitators, partners and family members) to collect qualitative information that would help to understand the impact of intermediate changes;

f) facilitation of a focus group with ten facilitators from the five participating countries to gather qualitative data for the analysis of intermediate changes and the assessment of achieved impact;

g) participation as audience members at the performance of the theatre play *Transformações*, presented at Boutique da Cultura in July 2025 (https://fb.watch/BQa_FLKmap/).

At the beginning of each interview and/or focus group, the purpose of the evaluation was explained, together with the fundamental principles of the exercise: transparency, honesty, confidentiality and voluntary participation. Interviewees were informed that they could choose not to respond or withdraw at any time without consequence, particularly in the case of learners. After introducing each interviewee and their

connection with the project, open-ended questions were posed regarding perceived changes in the context of the *Spiral* project and aspects relating to its functioning (see base guide in Appendix 2).

It is important to highlight the effort made to ensure the involvement of learners in the evaluation process, even those with greater cognitive difficulties. This effort took various forms, such as adapting the mobility evaluation questionnaire into accessible language (Appendix 3) and conducting interviews tailored to learners (simplified language and reduced questionnaire).

Throughout the evaluation, the technical team acted as facilitator, promoting and guiding the sharing of information as well as valuing all contributions from participants. Evaluation was understood as a continuous process within the project, one that should foster both individual and collective learning, including for the evaluators themselves.



EVALUATION PROCESS – PHASE 3

The main results of the project are presented below, drawing on the quantitative data collected by the project's technical team and partner organisations, together with the content analysis of qualitative interviews conducted by the external evaluation team. The aim is to give voice and visibility to the different perspectives expressed, recognising the diversity and richness of contributions from learners, facilitators, partners and the project team.

The principal beneficiaries of the project are the facilitators and trainers of inclusive artistic activities, who have been able to experiment with new methodologies of artistic production specifically adapted for people with disabilities. The experimentation and systematisation of accessible activities for this target group has also benefited learners, who have seen their artistic practice made more accessible and more highly valued.

The key expected results defined in the project application were as follows:

1. NATIONAL ACTIVITIES: **5 participating countries**, with **1 organisation per country**; **50 learners with and without disabilities** involved in **regular national activities**; **national artistic presentations** with around **50 participants** and an **audience of approximately 350**; organisation of **10 workshops** reaching around **400 participants**.
2. INTERNATIONAL ACTIVITIES: **2 mobilities** for technical staff with **20 participants**; **2 mobilities** involving **10 learners** and **10 staff**; organisation of **10 training workshops** for the wider community.
3. PRODUCTION OF OUTPUTS: Systematisation of the artistic practices piloted during the project, resulting in the development of **a training manual** aimed at facilitators and educators working with people with disabilities and/or in inclusive arts projects.
4. COMMUNICATION: Creation of a **project website** (with an expected 2,000 views), as well as pages on **3 social media platforms** (with an expected 200 followers).

The following section presents the evaluation team's analysis of the data relating to activity implementation and the results achieved. The data presented here were collected by the project's technical team and reported to the evaluator. Only the information considered most relevant for the purposes of this report is included.

Implementation data

The *Spiral* project was implemented over a 24-month period, from 1 September 2023 to 31 August 2025, in partnership with five organisations from the participating countries – Spain, Hungary, Greece, Italy and Portugal – as shown in the table below. Of the five partners identified at the application stage, Glocalmusic, Fondazione AIDA and MSMME had already taken part in the earlier phases of this cycle (the two previous projects *So Far So Near* and *In(Different) Journey*). Teatro Aeroploio and Fundación Uxío Novoneyra were newly integrated into the consortium, having been identified by the Italian partners.

The inclusion of new organisations inevitably had some impact on the dynamics of the partnership, both in terms of the pace of work and the organisation of activities. This will be analysed in greater detail later in this report.

Country	Institution
Portugal	Glocal Music - https://glocalmusic.org
Itália	AIDA - www.fondazioneaida.it
Grécia	THEATRO AEROPLOIO - www.topos-allou.gr
Hungria	Magyar Specialis Művészeti Műhely Egyesület www.msmme.hu
Espanha	FUNDACIÓN UXÍO NOVONEYRA – www.uxionovonerya.com

The following section presents the expected and actual results of the *Spiral* project, which in total reached five European countries, five organisations with recognised expertise in inclusive artistic production, twenty-five facilitators and trainers, sixty-three learners with and without disabilities, 575 professionals from organisations active in the field, 786 members of the wider community, 1000 website visitors and 494 followers across social media platforms.

Expected and Achieved Results per Country and Work Package

Country / WP	Expected Results	Achieved Results	Notes / Totals
WP2 - Theatre and Dance			
<u>Regular National Activities</u>			
Spain	30 learners with disabilities 20 without disabilities Regular sessions + 4 session plans	11 5 Yes Yes	Learners with disabilities 45/30 Learners without disabilities 18/20 Regular monthly sessions Session plans delivered
Greece	30 learners with disabilities 20 without disabilities Regular sessions + 4 session plans	14 3 Yes Yes	
Hungary	30 learners with disabilities 20 without disabilities Regular sessions + 4 session plans	7 3 Yes Yes	
Italy	30 learners with disabilities 20 without disabilities Regular sessions + 4 session plans	9 2 Yes Yes	
Portugal	30 learners with disabilities 20 without disabilities Regular sessions + 4 session plans	11 5 Yes Yes	
<u>National Presentations</u>			
All	50 participants /350 spectators 10 workshops /400 participants	25 / 50 participants 380 / 350 spectators 12 / 10 workshops; 406 / 400 participants	
<u>International Activities</u>			
All	4 facilitators × 5 mobilities 2 learners × 2 mobilities × 5 countries 5 workshops	25 / 20 facilitators 25 / 20 learners 17 / 5 workshops	
WP3 - Music and Multimedia			
<u>Regular National Activities</u>			

Spain	30 learners with disabilities 20 without disabilities Regular sessions + session plans (4)	11 5 Yes \ Yes	learners with disabilities 45/30
Greece	30 learners with disabilities 20 without disabilities Regular sessions + session plans (4)	14 3 Yes / Yes	learners without disabilities 18/20
Hungary	30 learners with disabilities 20 without disabilities Regular sessions + session plans (4)	7 3 Yes / Yes	Regular monthly sessions
Italy	30 learners with disabilities 20 without disabilities Regular sessions + session plans (4)	9 2 Yes / Yes	Session plans delivered
Portugal	30 learners with disabilities 20 without disabilities Regular sessions + session plans (4)	11 5 Yes / Yes	
<u>National Presentations</u>			
All	50 participants / 350 spectators 10 workshops / 400 participants		25 / 50 participants 380 / 350 spectators 12 / 10 workshops 406 / 400 participants
<u>International Seminar</u>			
All	4 facilitators × 5 mobilities; 2 learners × 2 mobilities × 5 countries; 5 workshops		25 / 20 facilitators 25 / 20 learners 17 / 5 workshops
WP4 - Training Programme (Manual)			
Hungary	1 manual developed	Final Product	
All partners	500 people with access 50 organisations with access 10 digital platforms with access	Manual to be sent to 10 organisations per country (minimum 100 people reached per organisation) Dissemination via Spiral website, Facebook, Instagram, EPALE, Erasmus Results Platform and others (12 platforms total)	
WP5 - Communication			

Spain	1 website 1 Facebook page 1 Instagram page 1 X page	www.spiral.eu www.facebook.com/spiralinclusivearts www.instagram.com/inclusivespiral
All partners	20 multiplier events 800 participants 2000 website visits 200 social media followers 200 participants in international seminar	5 multiplier events 575 participants 1000 website visits 494 social media followers 150 participants in international seminar

As can be observed in the table above, most of the expected results were achieved, particularly those relating to the regular learning spaces for participants with disabilities (150% implementation rate), and the involvement of facilitators in artistic creation in the fields of theatre, dance, music and multimedia (125% implementation rate compared to what was initially foreseen). The inclusion of participants without disabilities in regular artistic activities and in national presentations proved to be a partially overcome challenge: although participation was strengthened compared to previous initiatives, the numbers fell slightly short of those foreseen in the project application (90% implementation rate).

It is important to highlight the significance of the international mobilities, both in terms of learner participation and the impact these had on their personal, social and artistic development, and also in terms of the technical staff and their acquisition of more suitable and accessible artistic techniques to support inclusive artistic activities. The implementation of the international mobilities achieved a 100% execution rate, with numbers of participants and workshops actually exceeding what was initially planned. The five European mobilities were carried out according to the temporal and geographical distribution presented in the table below.

Tipologia	Localização	Datas
Staff Mobility	Grécia (Atenas)	June 24
Joint Mobility	Hungria	September 24
Staff Mobility + Intermediate Meeting	Itália (Verona)	February 25
Joint Mobility	Portugal (Braga)	April 25

The qualitative evaluation of the four mobilities of the *Spiral* project enabled the collection of direct contributions from participants and provided a comparative analysis of the main pedagogical, social and organisational effects of these experiences. To structure this critical reading, four axes were considered — pedagogical and methodological dimension, social and intercultural experience, inclusion and accessibility, and perceived impact — offering an integrated view of how the mobilities contributed to skills development, community building, and the consolidation of inclusive and replicable practices.

1. Pedagogical and methodological dimension

In the mobilities carried out in Italy, Hungary, Portugal and Greece, there was a strong emphasis on the use of artistic methodologies as tools for learning and inclusion, albeit with different emphases in each context. In Greece, the focus was on work with the body and sensations, exploring movement, improvisation and the visual arts to foster inclusion. In Hungary, the diversity of workshops delivered by different partners stood out, reinforcing the sharing of practices and collaboration. In Portugal, replicability and accessibility of methods such as dance and adapted games were particularly valued for their creativity and adaptability. In Italy, the focus was on expression through sound, rhythm and the body, combining strong organisation with high applicability of content.

All mobilities therefore confirmed the relevance of the performing arts as a pedagogical axis, marked by high levels of creativity and adaptability. A common shortcoming was the need for greater technical systematisation and the production of materials to ensure replicability and dissemination of the methodologies.

2. Social and intercultural experience

All mobilities were characterised by a strong sense of community, with socialisation, partner exchange and intercultural dialogue emerging as central elements.

In Portugal and Italy, the positive group dynamics and the sense of welcome were particularly valued, while in Hungary the potential for networking towards future projects was emphasised. In Greece, the idea of building a genuine learning community was reinforced. Cohesion among participants consistently emerged as a key success factor. However, a common need identified was the creation of more spaces for informal interaction and social engagement, allowing interpersonal bonds and collaborative ideas to develop more organically.



3. Inclusion and accessibility

In the Athens mobility, inclusion was explicitly addressed through work with functional diversity, with practices designed to involve people with disabilities and strong methodological sensitivity on the part of the trainers and facilitators. In Hungary, more concrete practical needs emerged, such as the presence of interpreters and greater involvement of participants with disabilities, with suggestions for co-leadership of workshops by these participants. In Santiago, the main challenges were logistical: the location and distribution of rooms and dining facilities, as well as the lack of appropriate food options, significantly limited accessibility. In Verona, the importance of adapting activities to different abilities was recognised, as some proposals proved too demanding for certain participants, and the need for spaces tailored to different learning rhythms was highlighted.

Across all mobilities, inclusion was affirmed as a central value. However, the practical obstacles encountered demonstrated that there is still progress to be made. Issues such as transportation between venues, adequacy of meals, presence of interpreters, and balance in the programme's pace illustrate the importance of translating inclusive intentions into concrete logistical measures, ensuring the full participation of all involved.



4. Perceived impact

The impact of the mobilities proved to be positive across all experiences, reflected in the expansion of practical tools available to trainers and facilitators, methodological inspiration, strengthened self-esteem and motivation, and the creation of networks that open pathways for future collaborations. The first experiences, such as that held in Athens, played a role in opening avenues and exploring methodologies, while the subsequent mobilities — in Hungary, Verona and Santiago — deepened the exchange of practices and demonstrated greater potential for replication and dissemination of the methods tested. In sum, the pedagogical and human impact is undeniable, yet the recurring need to systematise the learnings emerges clearly — whether through technical reports or workshop summaries — in order to prolong and consolidate the positive effects generated. Such documentation and structured follow-up will be decisive in ensuring that the legacy of the mobilities goes beyond the lived moment and translates into practices effectively applied in the future.

The systematisation of these artistic activities, with a special focus on specific accessibility conditions (e.g. accessible body language, adapted improvisation, collaborative rhythms, accessible sound exploration), constitutes one of the most relevant potential impacts of the *Spiral* project. This is true both for the practices of the technical staff of the five partner organisations, and for those who will gain access under the dissemination plan of the manual. The manual/curriculum plan is currently in its final stage of production, a process justified by the need first to test the adapted artistic techniques and only afterwards to conduct technical analysis, systematisation and dissemination.

In the area of visibility of inclusive artistic activities and communication of project results, performance was more modest, as the execution rate for website visitors and social media followers remained below 100%. These results can be explained by two main reasons: the greater concentration of the technical teams on direct work with

learners, and the organisational structure of the consortium, which incorporated two new partner entities, one of which assumed responsibility for WP5.

In conclusion, it can be stated that the results of the *Spiral* project were achieved, with the strongest points being the international activities, which exceeded the set targets, and the workshops and involvement of learners in national presentations. The weaker aspects were the national participation of audiences without disabilities and the area of digital communication, which fell short of what had been planned (website and followers).

SOCIAL IMPACTS

The main impacts of the project are presented below, structured around the intermediate changes defined, and based on the data collected through qualitative interviews carried out by the external evaluation team and the quantitative data

gathered by the project's technical team. The intention is to give voice and visibility to the different perspectives of learners, facilitators, partners and technical staff, valuing both their diversity and the richness of their contributions.

M1. Identifying the different components lacking accessibility in artistic activities for people with disabilities and promoting discussion on the various operational possibilities (physical, information, feedback) within the international partnership.

All stakeholders — learners, facilitators, technical staff and families — recognise that accessibility to cultural activities remains a challenge, particularly outside the framework of projects specifically designed for people with disabilities. This challenge applies both when people with disabilities participate as spectators of cultural activities and, more critically, when they engage as artists or producers of content. The recognition of this difficulty highlights the importance of the accessibility work carried out by the *Spiral* project partners over the years, as well as the need to identify areas where accessibility is lacking and explore potential solutions.

The only opportunity for him to do all these activities is in our foundation, in the laboratory. [...] Only the foundation, through these programmes. (facilitator)

As a spectator... I think there are some difficulties. Many places in Greece are not that accessible. But if he had a guide, he could manage. But not alone. (technical staff)

Some progress can be observed in public policies on accessibility in cultural activities across the *Spiral* partner countries, although the focus remains largely on physical accessibility (e.g. ramps, lifts, parking spaces). The challenge is considerably broader and should also encompass access to information, language, working rhythms and other factors.

This is about accessibility, but not only thinking about ramps. This is about communication. (learner)

It is becoming less difficult, logically. Accessibility policies are being promoted more... there is a commitment to remove physical and non-physical barriers. (facilitator)

It seems like the person is only seen as their disability... it would be brilliant to have a specialised group working on adaptation so that there would be no need to create a separate class. (facilitator)

Over the two years of the *Spiral* project, particularly during staff and learner mobilities, there were numerous opportunities to experiment with and analyse the operationalisation of greater accessibility in artistic activities (theatre, dance, music and multimedia) for people with disabilities. This experimentation took place through workshops on different techniques, organised by facilitators from the partner organisations. From the initial proposal, through in-situ experimentation, and collective reflection afterwards, it was possible to identify accessibility challenges and explore how they could be addressed in each specific case.

I enjoyed the working environment. I think we are starting a process towards establishing a common methodology. (facilitator)

New and old techniques applied in different ways. (facilitator)

This continuous identification throughout the project was enriched by the diversity of the organisations involved, their prior experiences, and the wide range of disabilities represented among the learners. While the heterogeneity of organisations and participants was a challenge to be managed in the project's regular activities, it also created a broader and more diverse field of experimentation. This enabled deeper exploration of accessibility in artistic activities (e.g. adapting rhythms, accessible language, learner empowerment) and, to some extent, a “universalisation” of what works best and what remains unresolved.

We did not share the same understanding of what disability means and what type of people to involve in the project. (facilitator)

The **impact of this change is assessed as medium/high**, since facilitators regularly had opportunities — both at national and international level with learners, through workshops and artistic presentations — to refine their methodologies and better adapt them to the specific needs of each participant.

I tried a new methodology that can be adapted to all groups. (facilitator)

This ongoing experience was consolidated in various ways: explicitly, through workshops for sharing techniques, facilitator meetings during staff mobilities, and the drafting of a manual/curriculum of inclusive artistic activities; and implicitly, through the experiential learning of learners and facilitators, which will remain embedded in their personal and professional practice and be disseminated informally within different organisational and artistic contexts.

Interesting methods, easily adaptable with techniques I can apply to our target group.
 (facilitator)

Although national activities offered the advantage of regular practice, allowing greater technical refinement and the involvement of more participants, the international mobilities played a particularly important role in terms of accessibility. Their concentrated contexts fostered a diversity of experiences – bringing together more learners and facilitators – and promoted interaction in ways that strengthened reflection and adaptation.

The most significant moments came from the process of working together. Collaborating with people with and without disabilities showed how diversity strengthens creative cooperation. (facilitator)

Summary of M1

The identification of accessibility challenges in artistic activities was carried out by facilitators during the national activities and further developed collectively during the international mobilities. With the addition of systematisation and the production of a curriculum, we consider **the impact of this change to be medium/high**.

M2. Adapting artistic methodology in the four programme areas (theatre, dance, music and multimedia) to people with diverse abilities in order to foster motivation, ownership, co-creation and the design of activities, ensuring that they are active subjects rather than merely recipients.

The adaptation of artistic methodologies is one of the strengths of the *Spiral* project, building on the long-standing experience of the partner organisations in their regular activities with people with disabilities, as well as on the two previous phases of the project, which involved part of the current consortium. This consolidated pathway of

experience, both at organisational and facilitator level, provided *Spiral* with a solid foundation, enabling facilitators to approach the adaptation of methodologies to the specific characteristics of the target groups with confidence.

The sense of sharing, interacting and communicating without words, and the importance of listening to their needs, allowing time for oneself and feeling without judgement. (learner)

The work that took us the most time was thinking about the methodologies and the objectives we wanted to achieve with this work. (partner)

I learned many techniques from the start... my colleagues and I tried to adapt these techniques in our foundation. (facilitator)

Learners and their families placed high value on artistic experimentation across different areas, particularly the diverse learning experiences provided during international mobilities and workshops led by the various facilitators. They appreciated not only exposure to techniques previously unknown to them, but above all the opportunities for learning and personal transformation fostered by *Spiral* through contact with people from different countries, with different disabilities, and with a wide range of facilitators. Their development as individuals through more inclusive artistic processes was one of the most frequently emphasised aspects.

I see theatre as training for self-discovery, not as rigid performance. (learner)

Here we do not want to create a new actor, but simply use theatre as an important training tool for oneself. (facilitator)

I really liked that many of us came together, played a variety of games and learned each other's methods. I feel lucky to have experienced what it is like to travel abroad with my students. (facilitator)

Most facilitators expressed appreciation for the workshops held during the mobilities, valuing the preparation and implementation, but above all the detailed analysis conducted with the technical teams. The process of discussing adapted techniques and their suitability was documented in session plans, mobility evaluation questionnaires and, later, in the manual/curriculum – the final product of the *Spiral*

project. The creation of these outputs is directly linked to changes M1 (identification of accessibility gaps) and M3 (facilitator training), as it is this experimentation base that enables the identification of necessary adaptations, which, once incorporated into training products, can be disseminated more widely among organisations and trainers.

The first activities seemed a bit abstract, it took me some time to understand, but in the end I had a lot of fun. (learner)

We spoke in depth about the methodologies and exchanged views on the adaptations we make in classes for different profiles of people with disabilities. (facilitator)

Based on evaluation data, particularly interviews and focus groups, **the impact of this change is considered medium/high**, as the period of experimentation was extensive and consistent throughout the project. The considerable experience of most facilitators, combined with the diversity of participants, reinforced the impact of this change and ensured the sustainability of its results beyond the project's duration. It translated into the acquisition of technical skills with lasting value, capable of being transferred to others in both formal and informal ways.

Despite these positive outcomes, two fundamental challenges were identified in relation to the expected impact of this change, which the *Spiral* team should reflect upon:

1) The integration of more participants without disabilities in national-level regular activities, in order to create truly inclusive groups with methodologies adapted to all;

The hardest thing is to create a truly inclusive group... because it means working with people with and without disabilities, and methodologies must be joyful and useful, but also adapted to everyone. (facilitator)

In the inclusive dance group there were 20 people, many of them in wheelchairs, including wheelchair dancing. [...] We are very proud. (partner)

Our exercises may not be sufficient for others... the challenge is to adapt and make them good for everyone. As a teacher, I have the responsibility to take good content and make it accessible to all. (facilitator)

2) Ensuring greater active participation of learners in leading the sharing of experiences and/or artistic creation, so that their processes of autonomy and empowerment become more effective;

It is easy for them to be participants. To be facilitators, to organise something, or to teach something, I think it is difficult. They should follow a specific preparation, over some time. (partner)

It is absolutely ineffective to hold long formal presentations or seminars without the participation of people with disabilities, if they are present. We must invite them onto the stage and involve them somehow, otherwise it makes no sense for them to be there. (facilitator)

Summary of M2

The broad experimentation across four artistic areas, both nationally and internationally, enabled the identification of methodological adaptations, their implementation and collaborative analysis of their application. **The impact of this change is therefore considered medium/high.**



M3. Facilitators and partner technicians acquire competences (knowledge, skills and attitudes) and confidence to organise more inclusive artistic activities in the four programme areas (theatre, dance, music and multimedia), involving both people with and without disabilities.

Facilitators and trainers are a key element in this third stage of the pathway towards more inclusive artistic spaces, as they provide learners with the confidence and structure to embark on new journeys of artistic discovery. Above all, they are the main intended beneficiaries of the impact designed for the *Spiral* project — the

development of curricular programmes to support the creation of more inclusive artistic structures.

Without Alice and Liana I would not have been able to be here. (learner)

Everyone understands the crucial role of mediators, psychologists, foundations and associations in enabling the participation of people like Nuno. (family member)

We need more time to get to know the needs of participants better and adapt the activities more effectively. (facilitator)

The **impact** of the project on the capacity building of facilitators is considered **medium**. Evidence of competence acquisition can be seen in the organisation of regular groups, workshops and performances, but especially through the reflection processes carried out jointly with technical teams from the five participating countries. However, several circumstances limited the achievement of a greater impact, which are outlined below.

The facilitators and technical staff involved in *Spiral* came from very diverse backgrounds, with different professional and artistic trajectories. While this diversity enriched the potential for learning, it also posed significant challenges for collaborative work, given the different starting points, visions for the future, working methods and even conceptual understandings. This diversity was not always easy to overcome in the operationalisation of activities, the intentionality of each action, and the levels of effort and engagement invested, which inevitably limited the scale of impact achieved in this area.

Creating intentional spaces to explore these topics in depth would be valuable. Finally, recognising and using colleagues as valuable sources of knowledge and experience would promote a more collaborative and enriching environment. (partner)

There should be greater emphasis on theoretical discussions, such as the various dimensions of accessibility and the elements that contribute to an inclusive project. (partner)

One issue raised regarding the profile of facilitators, which also overlaps with the challenges identified in the previous change (M2 – methodological adaptation), is the possibility of empowering people with disabilities to take on more active roles in

projects, eventually acting as trainers, facilitators of knowledge-sharing processes, or even as content creators. This approach would bring evident advantages in terms of empathy between facilitator and learner, greater suitability of artistic techniques, and enhanced participant autonomy. It could even open professional opportunities for learners as facilitators or trainers. Naturally, such a transformation would involve considerable operational challenges and require in-depth work by partners to adapt and support the transition of learners into facilitators.

It would be interesting to professionalise facilitators with disabilities, creating new role models. (facilitator)

In our case, we are also technicians with some type of disability. So I believe there is a stronger system of empathy. (facilitator)

Workshops held during the international mobilities served as the main platform for ongoing facilitator capacity building. Preparation drew on the regular work conducted in each country, with each national team responsible for leading one workshop. The in-situ experimentation and subsequent analysis of workshops — informed by the perspectives of both facilitators and learners — enabled the exchange of knowledge across artistic areas. The testing of new techniques, reflection on what succeeded and what remained a challenge, together built a collective knowledge base within the consortium, with expected short- and medium-term effects.

More techniques were shared for working with people with disabilities in different areas, focusing on sound and music as tools and forms of artistic expression. (facilitator)

Rhythmic and musical activities are generally quite challenging for me, as they are not part of my skill set, and I tend to overthink them. However, António, Raquel and Diana introduced creative solutions that made the experience accessible and engaging – no equipment or instruments were needed, only our bodies and the surrounding environment, proving that everything is sound. I especially enjoyed António's Commedia dell'arte piece, which stood out as a memorable and inspiring moment. (facilitator)

It is from the systematisation of these experiences and the capacity building of the facilitators involved that the manual/curriculum plan was developed. This will be disseminated to other organisations and professionals working with people with

disabilities, as well as to cultural entities that are often less prepared to engage with specific audiences.

Most people in these cultural and artistic institutions do not know much about people with disabilities, they do not know how to communicate, they do not know their abilities.

Summary of M3

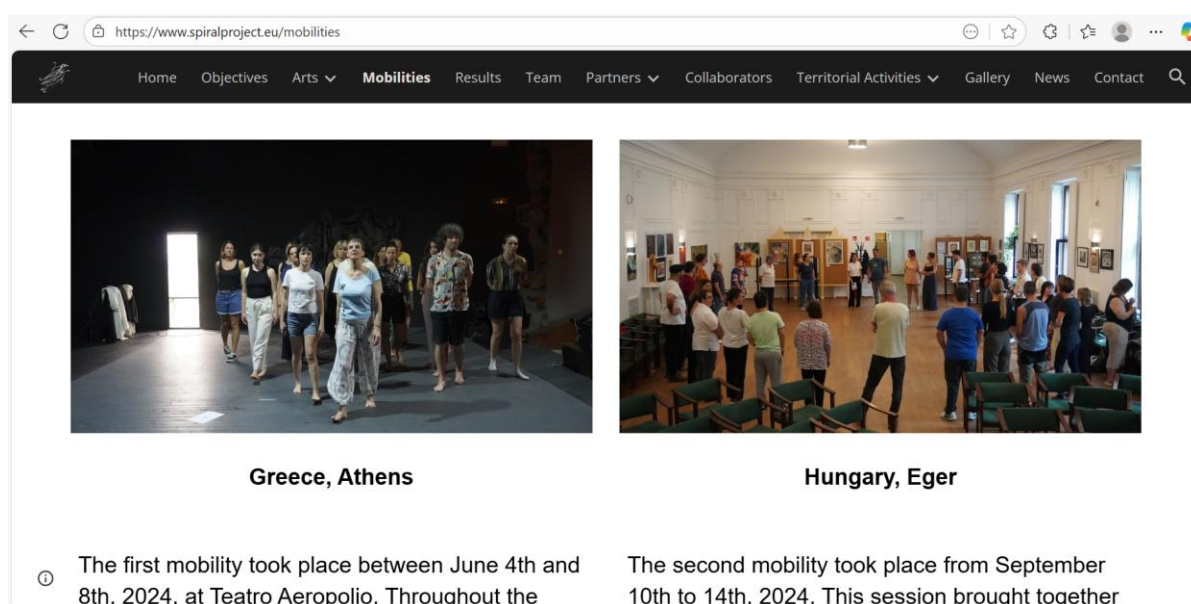
The **impact** of facilitator and trainer capacity building is assessed as **medium**. The diversity of organisations and professionals, combined with differences in artistic trajectories and professional experience, did not enhance the collective learning process to the extent that might have been possible.



M4. The joint artistic work of people with and without disabilities gains visibility beyond the project context and opens future opportunities for participants in the artistic field.

The joint artistic work between people with and without disabilities has begun to gain recognition beyond the framework of projects such as *Spiral*. Although this visibility remains limited within the European cultural landscape, it represents a significant step forward and paves the way for future opportunities for artistic and professional inclusion. These results confirm the relevance of inclusive practice within the cultural sector and the value of initiatives of this nature.

Within the scope of *Spiral*, several dissemination mechanisms were created — including the project website, social media channels and national presentations — with the aim of increasing the visibility of participants. Despite these efforts, the impact is assessed as medium, since while the communication tools were developed, the outcomes in terms of content creation and dissemination fell short of expectations, particularly in metrics such as online views and social media followers.



Participation in external events, however, emerged as an essential dimension. The national and international presentations, although fewer in number than originally planned, reinforced participants' commitment not only to artistic creation but also to dialogue with institutions and the general public.

We were invited to a presentation in Budapest... we were the stars, we had a beautiful activity and... we won an award for best direction.(learner)

We have a commitment to the audience, we present our work to everyone. (learner)

Public recognition was also reflected in certain individual trajectories. One participant joined a theatre production with Rita Ribeiro and Filipe La Féria, achieving national

visibility through television. These experiences generated pride both within families and in the wider social context, and consolidated the artistic identity of the learners.

Beyond external visibility, internal changes were equally significant, confirming the project's central principle: the creation of cultural opportunities that are increasingly suitable and accessible for people with disabilities.

The visible transformation in learners during mobilities is clear: they became more social, expressive and confident. (facilitator)

All participants are capable and are taking the first step towards becoming true artists and performers. (facilitator)

Summary of M4

The testimonies and evidence from the project demonstrate that the expected change achieved a **medium level of impact**. Inclusive artistic work succeeded in overcoming some of the project's limitations and gained public recognition, opening new professional opportunities and strengthening the artistic identity of participants.

SUCCESS FACTORS

From the analysis of the physical implementation data and the collection of qualitative information, a set of success factors and limitations were identified. These are presented below, reinforced with quotations from different *Spiral* stakeholders — learners, facilitators, family members and partner organisation staff:

1. The **social dimension** and **international friendships** were unanimously highlighted as the most positive aspects of participation in the *Spiral* project, with strong value placed on the exchange of experiences and the inspiration gained from contact with other realities.

I especially like taking part in the project because it brings people together and also because everyone is very kind. (learner)

2. Learner participation generated feelings of **personal discovery, achievement and confidence**. The diversity of artistic activities (dance, theatre, music) repeatedly emerged as an important motivational factor, with clear benefits observed in learners such as increased independence, confidence and expressiveness.

Theatre helped me discover myself, to get in touch with other people... now I think less, I am not so shy. (learner)

They feel happy, very independent, able to communicate without words. (facilitator)

Simona did not make critical recommendations, simply reinforced the value of a safe space. (learner)

3. The **methodological richness** and artistic diversity (dance, theatre, visual arts, music) of both national and international workshops were consistently recognised, together with **collective pride in the results presented publicly**. The use of art as a mechanism for inclusion, combined with the technical quality of the facilitators, was clearly identified as a key success factor of *Spiral*;

Jorge is more social, more expressive... even his painting techniques changed, he managed to create something freer. (facilitator)

4. The **mix of people with and without disabilities** in both regular workshops and public presentations was seen as a success factor, promoting mutual learning, breaking down stereotypes, and recognising the individual competences each person contributed to artistic production.

5. **The extensive experience of the promoting organisation** in the field of inclusion through the arts and in managing this type of funding brought strong capacity to develop activities within the international partnership and represented an unquestionable added value for the process of systematising accessible practices.

6. The opportunity **to work continuously with some participants** over the past six years created conditions for deeper personal and technical growth, with more visible results.

7. **Support from reference institutions and learners' families** in logistical aspects (e.g. transport, accompanying participants on international trips), but above all emotional support, was a key factor in ensuring full participation, particularly in international activities;

The friendship he built with people from other countries. (family member)

LIMITATIONS

Naturally, the *Spiral* project also presents a set of limitations and less successful aspects, identified through the analysis of implementation data, but above all from the interviews and focus groups conducted. These limitations are, on the one hand, inherent to working with people with functional diversity and therefore part of a continuous process of overcoming barriers – the mission of most of these projects and of the funding schemes that support them. On the other hand, there are some circumstantial limitations linked to the project itself and the organisations involved. We present and analyse these below, with the aim of gaining a clearer understanding of the project and extracting recommendations for future initiatives in this important area of work.

1. Challenging interaction between learners from different countries, stemming from their functional diversities and accentuated by linguistic and cultural differences;
2. The degrees and types of functional diversity varied greatly between the countries, which hindered joint artistic production;
3. The differing concepts – disability vs. functional diversity – in each country complicated the process of technical communication between organisations, as well as the mapping of accessibility and the systematisation of inclusive artistic experiences;
4. The functioning of the partnership presented challenges, as the interaction of five organisations with differing levels of commitment and very diverse, not always aligned organisational realities did not always prove operational in line with the planned terms, causing some delays in implementation;
5. Dissemination was carried out internally, that is, within the network of each organisation, which meant that the artistic production of people with functional diversity did not gain visibility among a wider community less aware of inclusive artistic mechanisms.

RECOMMENDATIONS

The recommendations presented below arise from a transversal reading of the quantitative and qualitative evaluation data, as well as from close collaboration with the facilitators and the project's technical team, and from regular meetings with the promoting organisation. They are intended as recommendations for integrating the lessons learned from the impact evaluation process into future projects and initiatives focusing on the artistic inclusion of people with disabilities.

A) For the promoting organisation, it is recommended to:

1. Strengthen the integration of people without disabilities into regular artistic workshops and national presentations, in order to increase the impact of the use of the arts as tools for inclusion (e.g. partnership with amateur theatre companies for the joint production of a play).
2. Standardise regular artistic activities at national level, both in terms of the types of disability to be included and the techniques to be used, establishing a minimum common denominator to enable the comparison of data and technical accessibility.
3. Identify venues with greater cultural prominence (due to their location, facilities or prestige) for national artistic presentations, to reinforce their visibility among the general public.
4. Develop training packages based on the product created under WP4, aimed at other facilitators/trainers, to disseminate the methodology developed throughout the project and thereby promote broader opportunities for inclusive artistic education.
5. Draw up an accessibility checklist, i.e. the elements that must be considered to ensure that a venue, an artistic activity or a production process is more accessible to people with disabilities.
6. Improve the accessibility of evaluation tools, in order to increase the opportunities for learners to contribute actively to the evaluation of initiatives, thereby enhancing their ownership of activities and ensuring greater relevance and suitability.

7. Promote a clearer division of tasks among all partners, with collaboratively defined timelines, to ensure more balanced participation and to value the contributions that the diversity of the partnership can bring.

B) For partner organisations in the field, it is recommended to:

1. Strengthen the integration of people without disabilities into regular artistic workshops and national presentations, in order to increase the impact of the use of the arts as tools for inclusion (e.g. partnership with amateur theatre companies for the joint production of a play).

2. Standardise regular artistic activities at national level, both in terms of the types of disability to be included and the techniques to be used, establishing a minimum common denominator to enable the comparison of data and technical accessibility. Identify venues with greater cultural prominence (due to their location, facilities or prestige) for national artistic presentations, to reinforce their visibility among the general public.

3. Draw up an accessibility checklist, i.e. the elements that must be considered to ensure that a venue, an artistic activity or a production process is more accessible to people with disabilities.

4. Promote a clearer division of tasks among all partners, with collaboratively defined timelines, to ensure more balanced participation and to value the contributions that the diversity of the partnership can bring.

C) For public bodies with responsibilities in this area, it is recommended to:

1. Extend the duration of international mobilities, in order to promote more balanced opportunities for knowledge exchange between participants and technical staff, and to allow learning to be integrated with time for rest and social interaction.

2. Promote spaces and resources that enable technical teams to gain a deeper understanding of learners' needs, thereby improving the preparation of artistic activities and the exchange of techniques.
3. Invest in resources to provide training for learners to become facilitators of groups with less experience, creating space for even more active and transformative participation of people with disabilities.



CONCLUSIONS

The *Spiral – Inclusive Artistic Training Structures* project has proven to be a transformative process for both learners and facilitators, promoting art as a space for inclusion, experimentation and citizenship. The evaluation highlights a medium/high impact, with significant gains in participants' self-esteem, confidence and artistic competences, as well as in the development of innovative methodologies for inclusive practice in theatre, dance, music and multimedia.

Despite certain limitations — such as the short duration of mobilities, the need for greater integration of people without disabilities, and the strengthening of digital communication — the project achieved most of its defined objectives and made solid contributions to the field of inclusive arts education. *Spiral* not only reinforced the importance of international cooperation, but also paved the way for the continuity and expansion of accessible, sustainable and transformative artistic practices.

The project has shown that art is far more than creation: it is language, encounter and transformation. Over the course of two years, *Spiral* opened doors for people with and without disabilities to share the same stage, explore new forms of expression and discover together the power of inclusive creativity.

The impact was visible in the learners, who gained confidence, autonomy and voice; in the facilitators, who discovered new methodologies and inspiration; and in the families and communities, who witnessed the strength of art as a driver of citizenship and inclusion. Each journey, each workshop, each performance left marks that extend beyond the project's duration and resonate as seeds of change.

More than the results achieved, *Spiral* leaves a legacy: the belief that diversity is a source of creation, that everyone has something to contribute, and that culture is only enriched when it is truly for all. The project ends, but the movement it initiated continues to live on in each person who took part.



APPENDICES

Appendix 1 – Evaluation Framework

Appendix 2 – Interview Guide Template

Appendix 3 – Mobility Evaluation Form (Learners)

Appendix 4 – Staff Mobility Programme (1st)

Appendix 5 – Staff + Learner Mobility Programme (1st)

Appendix 6 – Session Plan of Artistic Groups (Example)

Appendix 7 – Dissemination of National Presentations (Example)

Appendix 8 – Website

Appendix 9 – Social Media

Appendix 10 – Training Manual Index

ANNXE 1 | SPIRAL IMPACT EVALUATION| EVALUATION SYSTEM

Intermediate changes	Evaluation questions	Indicadores	Sources of information	Tools	Calendar
M1. Identify the different components of accessibility in artistic activities for people with functional diversity and promote discussion on their different operational possibilities (physical, information, feedback), within the framework of the international partnership.	<p>a) What difficulties are felt/identified by people with functional diversity in accessing the artistic activities of the Spiral project?</p> <p>b) Which access difficulties were easiest to overcome? And which ones had the most difficulty? Give concrete operational examples within the scope of the Spiral project</p> <p>c) Considering the reality of the different partners (5 European countries), what differences did you find in terms of accessibility? Identify a learning you have done</p>	<p>30 people with functional diversity (5 per country)</p> <p>30 people without functional diversity (5 per country)</p> <p>5 regular artistic groups (1 per country)</p> <p>1 accessibility plan co constructed by partners and participants</p>	<p>Technicians</p> <p>Facilitators</p> <p>Learners</p> <p>Family members</p>	<p>Records</p> <p>Interviews</p> <p>Focus group</p>	March-May
M2. Adapting the artistic methodology in the 4 areas of the program (theatre, dance, music and multimedia) to people with diverse functionalities in order to promote motivation, appropriation, co-creation and design of the activities, so they can be active subjects and not only receivers.	<p>a) What methodological adaptations were made to the artistic activities of the Spiral project?</p> <p>b) Which ones do you identify as most successful? And those who had the most difficulty? Give examples</p> <p>c) What are the challenges of the active participation of people with functional diversity in co-creation and artistic production?</p> <p>d) Give concrete examples in which people with functional diversity</p>	<p>30 people with functional diversity in the group</p> <p>30 people without functional diversity in the group</p> <p>5 regular artistic groups (1 per country)</p> <p>1 theatre and dance artistic program</p> <p>1 music and multimedia artistic program</p>	<p>Technicians</p> <p>Facilitators</p> <p>Learners</p>	<p>Records</p> <p>Interviews</p> <p>Focus group</p>	March-May

	actively participated in artistic production.				
M3. Facilitators and partners gain skills (knowledge, abilities and attitudes) and confidence to organize more inclusive artistic activities in the 4 areas of the program (theatre, dance, music and multimedia) that mix people with and without functional diversity.	<p>a) What changes do you find in the acquisition of skills and in the confidence of facilitators in organizing activities/workshops/artistic programs?</p> <p>b) And what changes do you find in the learners' participation?</p> <p>c) Can you give examples of these changes? In facilitators and learners?</p>	<p>30 people with functional diversity in the group</p> <p>30 people without functional diversity in the group</p> <p>5 regular artistic groups (1 per country)</p> <p>1 theatre and dance artistic program</p> <p>1 music and multimedia artistic program</p> <p>1 intellectual product (manual) in English</p> <p>5 artistic presentations with 350 people attending</p>	Technicians Facilitators	Records Interviews Focus group	March-May
M4. The joint artistic work of people with and without functional diversity gain visibility outside the context of the project and opens up future artistic work opportunities for the participants	<p>a) To what extent did the presentations made allow for gaining visibility outside the project circuit? Give examples</p> <p>b) How could they have gained more visibility?</p> <p>c) Did any job opportunities arise as a result of the project? Give examples</p>	<p>30 people with functional diversity in the group</p> <p>30 people without functional diversity in the group</p> <p>1 intellectual product (manual) in English</p> <p>1 site</p> <p>1 social media page</p> <p>5 artistic presentations with 350 people attending</p> <p>10 national seminars 400 pax/20 org attending</p> <p>1 International seminar</p>	Technicians Facilitators Learners Family Community	Records Interviews	March-Sept

ANNXE 2 | INFORMATION COLLECTION GUIDE

Reception, introductions and interview objectives. Guarantee of anonymity and confidentiality. Request for consent and recording authorization

GENERAL

1. What is your role and involvement in the Spiral project?
2. How did you find out about or come across the project?
3. What reasons led you to participate in the project?
4. Have you participated in other projects of this kind? In your understanding, what differentiates it from others?
5. How do you evaluate the project? What are the most positive strengths and aspects? What are the weaknesses and most negative aspects? What could be improved?

BY CHANGE

M1. Identify the different components with lack of accessibility in artistic activities for people with functional diversity and promote the discussion on their different operational possibilities (physical, information, feedback), within the framework of the international partnership.

- a) What difficulties are felt/identified by people with functional diversity in accessing the artistic activities of the Spiral project?
- b) Which access difficulties were easiest to overcome? And which ones had the most difficulty? Give concrete operational examples within the scope of the Spiral project
- c) Considering the reality of the different partners (5 European countries), what differences did you find in terms of accessibility? Identify a learning you have done

M2. Adapting the artistic methodology in the 4 areas of the program (theatre, dance, music and multimedia) to people with diverse functionalities in order to promote motivation, appropriation, co-creation and design of the activities, so they can be **active subjects and not only receivers**.

- a) What methodological adaptations were made to the artistic activities of the Spiral project?
- b) Which ones do you identify as most successful? And those who had the most difficulty? Give examples
- c) What are the challenges of the active participation of people with functional diversity in co-creation and artistic production?
- d) Give concrete examples in which people with functional diversity actively participated in artistic production.

M3. Facilitators and partners technicians gain skills (knowledge, abilities and attitudes) and confidence to organize more inclusive artistic activities in the 4 areas of the program (theatre, dance, music and multimedia) that mix people with and without functional diversity.

- a) What changes do you find in the acquisition of skills and in the confidence of facilitators in organizing activities/workshops/artistic programs?
- b) And what changes do you find in the learners' participation?
- c) Can you give examples of these changes? In facilitators and learners?

M4. The joint artistic work of people with and without functional diversity gain visibility outside the context of the project and opens up future artistic work opportunities for the participants

- a) To what extent did the presentations made allow for gaining visibility outside the project circuit?
Give examples
- b) How could they have gained more visibility?
- c) Did any job opportunities arise as a result of the project? Give examples

CLOSE

- 1. Would you be interested in continuing to participate in future projects? Why
- 2. Are there any other comments or suggestions you would like to leave?

ANNXE 3 | MOBILITY EVALUATION FORM (LEARNERS)

Spiral Project Joint Mobility - Hungary 11-13th September 2024

Evaluation Questionnaire

How did you feel during the week?

	X		

ζCómo te sentiste durante esta semana?

Cómo te sentiste durante esta semana?

Hogy érezted magad ezen a héten?

Πώς ένιωσες μέσα στην εβδομάδα

Come ti sei sentito durante la settimana?

Which activity did you enjoy the most?

	Melyik tevékenységet élvezted a legjobban?	Ποια δραστηριότητα απολαύσατε περισσότερο	Quale attività ti è piaciuta di più?	Qual a atividade que gostaste mais?	Qué actividad disfrutaste más?
			SHA DAW DANCE (GRAPHS WORKSHOP)		

Which activity did you enjoy the least?

	Melyik tevékenységet élvezted kevésbé?	Ποια δραστηριότητα απολαύσατε λιγότερο	Quale attività ti è piaciuta di meno?	Qual a atividade que gostaste menos?	Qué actividad disfrutaste menos?
				PINTURA (GRÉCIA)	

One good thing you've learned?

	Egy jó dolog, amit tanultál?	Ένα καλό πράγμα που έμαθες;	Una cosa bella che hai imparato?	Uma coisa boa que tenhas aprendido?	¿Algo bueno que hayas aprendido?
				P.N.T.A.R	

Something you're keen to learn?

	Valami, amit szívesen megtanulnál?	Κάτι που θέλεις να μάθεις	Qualcosa che vorresti imparare?	Uma coisa que gostasses de aprender?	¿Algo que tengas ganas de aprender?
				TEATRO	



SPIRAL project

First Staff Mobility

MEETING AND TRAINING
ATHENS 4-8 June 2024

Location: Topos Allou-AEROPLIO Theatre, Kefallinias 17, 113-61, Kypseli

<https://maps.app.goo.gl/9JD52gdW6kGfpvWp8>

AGENDA

- Objectifs of the Mobility

- Work and share theater, dance and literature methodologies,
- Collect and record methodologies,
- Disseminate the project,

- The Programme

Day 1: June 4th 2024, Methodologies & Training workshops

09.30	Welcome with Coffee	
10:00-12.00	Mobility Kick OFF meeting	ALL PARTNERS
12.00-12.15	Coffee Brake	
12.15-13.30	Mobility Kick OFF meeting	ALL PARTNERS
13:30-15:00	Lunch Break	Near by
15.00-17:00	Workshop - The body, that book	Glocalmusic

Day 2: June 5th, 2024, Methodologies & Training workshops

09.30	Welcome with Coffee	
10:00-13:30	Workshop - Inhabited Reading - Bibliotherapy	Uxio Novoneyra
13:30-15:00	Lunch Break	
15:00-17:00	Workshop - Hybrid	MSMME
18.00-19.30	Coordination Meeting	All Partners
20.30	Social Dinner	To Be Anounced

Day 3: June 6th 2024: Methodologies & Training workshops

09.30	Welcome with Coffee	
10:00-13:30	Workshop - Discovering the speaking body	Glocalmusic
13:30-15:00	Lunch Break	
15:00-17:00	Workshop - Voice and Body Laboratory	AIDA

Day 4: June 7th 2024: Methodologies & Training workshops

09.30	Welcome with Coffee	
10:00-13:30	Workshop - Improvisations	AEROPLIO
13:30-15:00	Lunch Break	
15:00-17:00	POSSIBLE VISIT TO A FACILITY	

Day 5: June 8th 2024: Next Mobility Travel to Hungary

09:00-13:00	Seminar/Multiplier Event	ALL PARTNERS
13:30-14:30	Lunch Break	
15:00-17:00	Evaluation of the week	All Partners
20.30	Farewell DINNER	TO BE ANNOUNCED

Explanation of the Proposed Workshops for Athens

Mobility - Kick off Meeting

Welcome; Dynamics of group; Warm Ups; Presentation of the programme for the week; Methodologies of collect data from the workshops; Presentations of National activities; Issues of Evaluation; Presentation - working with people with functional diversity; doubts about the project; Talk about the seminar.

PT - The body, that book

The body is like a book, it has pages to be read. The stage is a library where bodies make themselves heard. This is how exercises are proposed to listen to the body and its relationship with space and other bodies. What stories can we tell? And how can we tell them?

Sp - Inhabited Reading - Bibliotherapy Workshop

In this intensive bibliotherapy training, we will facilitate a practical approach through a hour-long presentation delving into the **origins** of bibliotherapy (Sadie Peterson Delaney), its **etymology**, and roots in premodern thought. Additionally, we will cover the following contents:

A curated bibliography, prominently featuring "**The Novel Cure**" by Ella Berthoud and Susan Elderkin.

We will discuss the experience of the **Bookpower Erasmus+** project, focusing on bibliotherapy activities conducted with women at risk of social exclusion in Paris, Milan, Madrid, and Parada do Courel during the years 2021-2022.

We will share insights from the "**Careful Readings**" project conducted at the Conxo Psychiatric Hospital, aimed at promoting reading within communities at risk of exclusion to effect change (2024)

The experience of "**Inhabited Readings**," a summer gathering organized by the Uxío Novoneyra Foundation for the past two editions (2022, 2023), fostering creativity, skill-building, and empowerment among female readers, will be discussed.

Lastly, we will conduct a **bibliotherapeutic experience** with two carefully chosen excerpts tailored for the participating group.

Hu - Hybrid

Immersive and experimental workshop where visual arts collide with movement and storytelling.

IT - Voice and Body Laboratory

- Ice Breakers: in a circle, to break the ice and put everyone at ease
- Meditation/visualizations for body awareness (static or dynamic, in any case playful)
- Movement! Exercises and unstructured dance in groups or pairs to develop reciprocal trust, team work, free personal expressivity/expression, connection with emotions
- Voice and rhythm: how to use them and play with them
- Voice and conflict: when the voice supports an action and when we use it in contrast
- Single voice vs choral voice and how to use them in a scene
- Voice, colors and emotions: how to associate the voice with a color to create a state of mind
- Voice and body: how a vocal register can help create the body of a character and vice versa
- Improv: if times allows for it, one or two improvisations to integrate the work done.

GR - Improvisation

Improvisation of senses and sensory readiness

- **Spatial sense improvisation**
- **First stage of sociability**

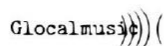


SPIRAL

Structure for Inclusive Arts Learning

“JOINT MOBILITY”

Eger, Hungary
10-14 September 2024



Day 1. 11th September 2024

Location: Civil Közösségek Háza, Eger (<https://ckheger.hu/en/CKH-Eger>)

Address: Eger, Kossuth Lajos u. 12, 3300 Hungary

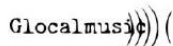
	Hello People!	
10:00-11:30	Welcome and team-building Hungary	All group
11:30-11:50	Coffee brake	
11:50-13:15	Workshop Hungary	All group
	Reflections	
13:30-15:00	Lunch	Minaret Hotel
15:00-16:30	Workshop Italy + Greece	Split groups
	Reflections	
16:30-16:50	Coffee break	
16:50-18:30	Workshop Italy + Greece	Split groups
	Reflections	
20.00	Dinner	

Day 2. 12th September 2024

10:00-11:30	Workshop Portugal + Spain	Split groups
	Reflections	
11:30-11:50	Coffee break	
11:50-13:15	Workshop Portugal + Spain	Split groups
	Reflections	
13:30-15:00	Lunch	Minaret Hotel
	Free afternoon for the groups	
18.00	Coordinators meeting	BOOK!
20.00	Dinner	

Day 3. 13th September 2024

09.00 – 11.00	SEMINAR PREPARATIONS	Technical preparations, room arrangements, collecting materials, rehearsal of the seminar
11.30-13.00	LUNCH	Minaret Hotel
13.30	Seminar	Registration of guests



14.00-15.30	Seminar opening + welcoming	Hungarian team
	Spiral Project presentation	Luis Rodrigues
	Partners presentation	All partners
	What is Inclusive Arts?	Hungarian team
15.30-15.50	Coffee break	
16.00-17.00	Inclusive Workshops (simultaneous)	Portugal+Hungary /Italy/Greece/Spain
17.00-18.00	Reflections, Audience Q+A	
19.00	Dinner at Bolyki Winery&Vineyard	

Glocalmusic)))



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AIDA ets

FUNDACION
N
UNO NOVONEYRA



ANNXE 6 | ARTISTIC GROUPS SESSION PLAN (1 example)

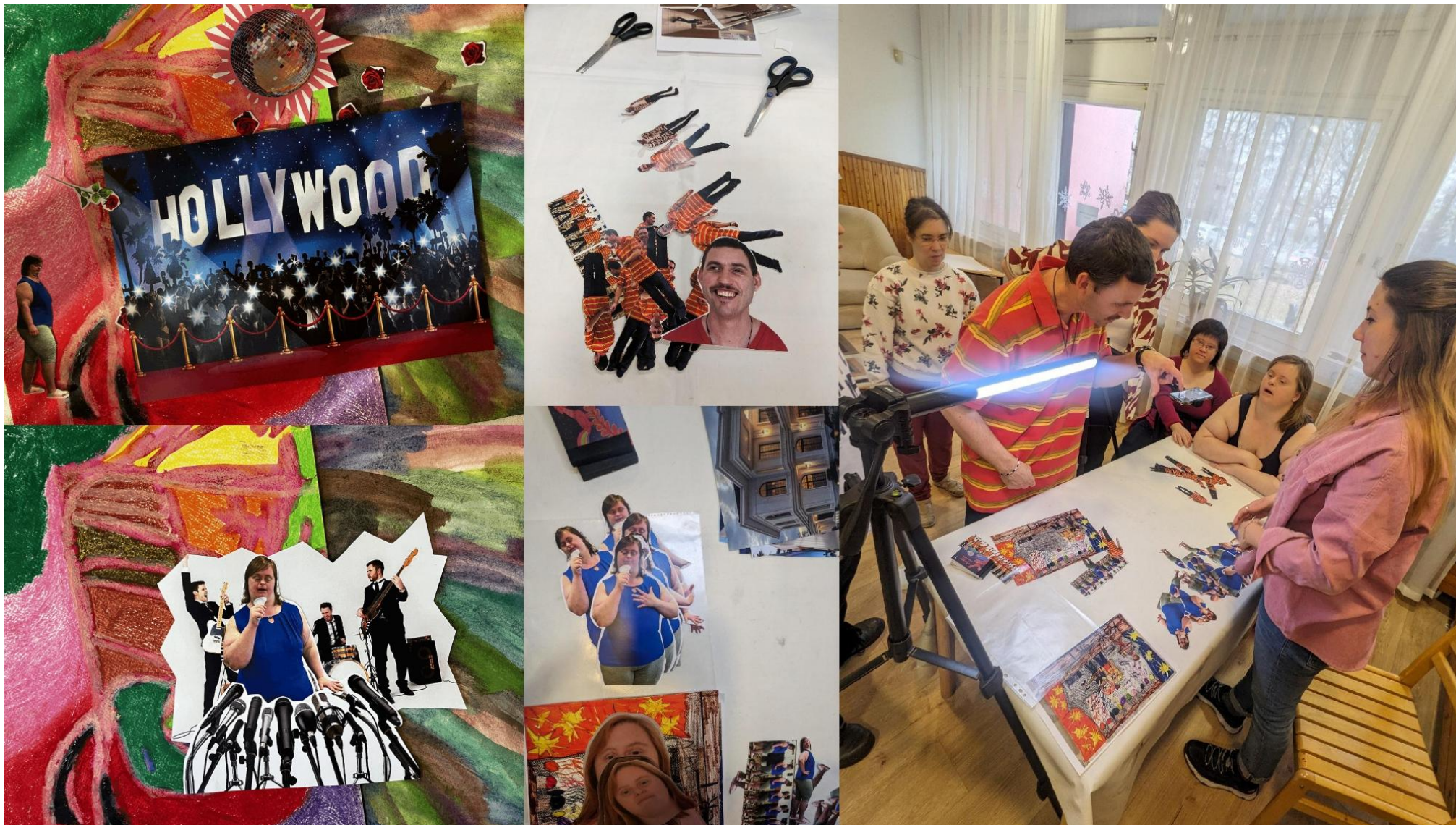






Kecskemét Animation Film Studio / est. 1971





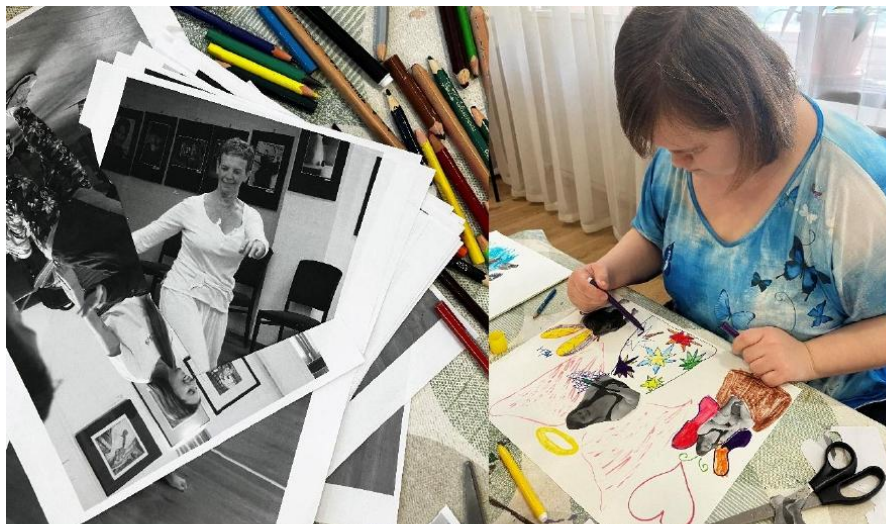


4 workshops / two times a month

- We brought back scenes from the gipsy tale to work with. At the first two workshops **we created unique dream worlds** (as a **story/content** to our animations) by using **drama and theatre exercises**.
- In the following two workshops we started to work on the **stop motion process**. We photographed each other to **capture motion phrases**, we discussed about the **mechanics of the animation steps**, and made drawings and visual elements for „**set design**”.

- sound improvisations
- sound orchestra game
- translated pictures into movements
- collages
(made by photographs from Eger)





Before we got into the multimedia part, we thought it would be important to do a workshop where we could reflect on our gathering in Eger, and try out some of the exercises we learned from you. We evoked memories of our time together and played the most exciting activities again.



Antonio – rhythmic body activities
 Eliana – imaginary places exercise
 Alice – „Living pictures”



In the field of theatre and dance, our workshops focused on the development of imagination and creativity.

We built the theme of our sessions around a gypsy tale, („Tile makers”)

The basic idea of our methodology was to explore the tale’s symbolic motifs in a complex way.

SPIRAL project MULTIMEDIA

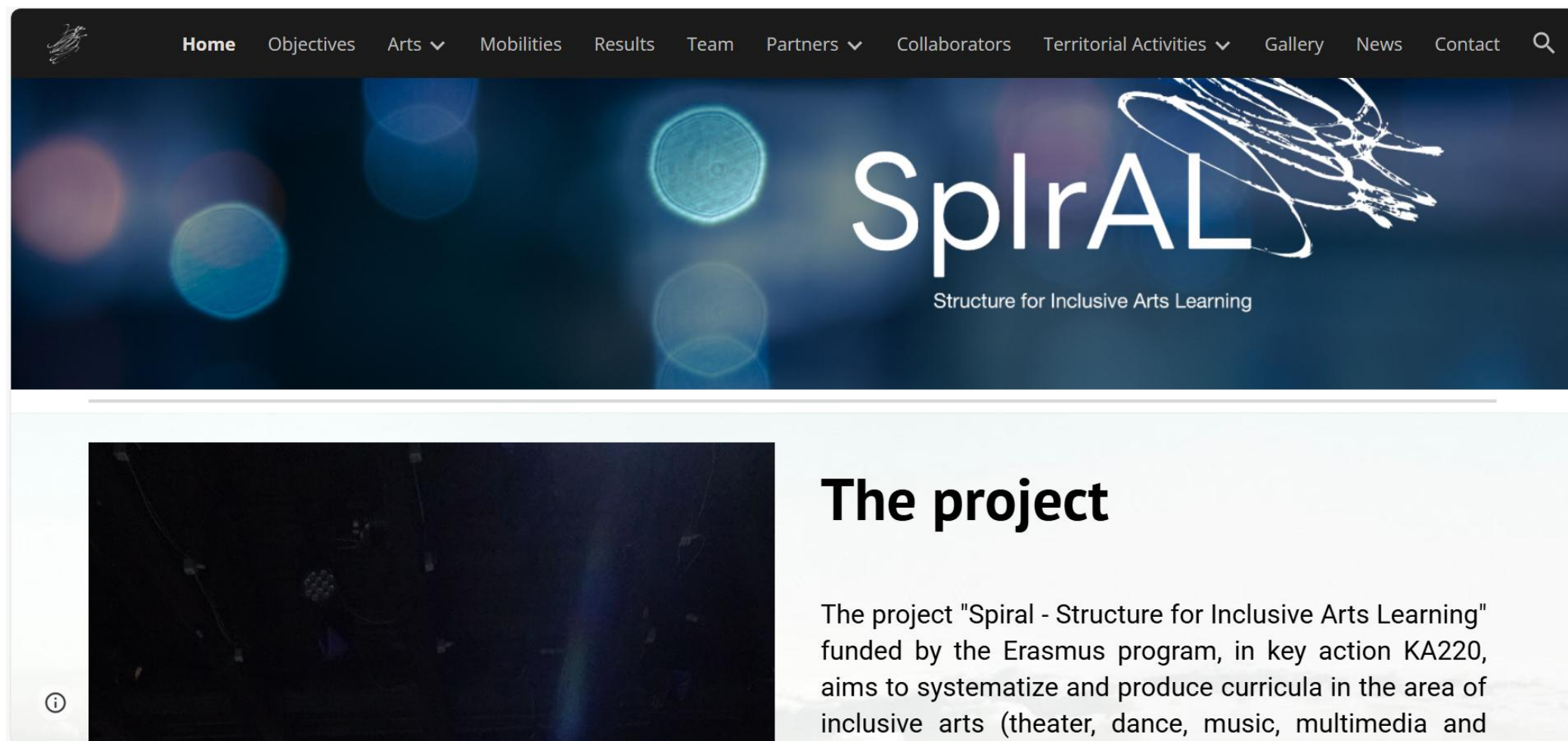


We decided to use an exciting multimedia genre that can tell stories in a rich and enjoyable way, combining sound and visual artworks from our participants. We started experimenting with **stop motion** animation.

ANNXE 7 | PUBLICITY NATIONAL PRESENTATIONS

The image shows a Facebook video player interface. The video is titled "TRANSFORMAÇÕES" and is described as "Espetáculo de Teatro Inclusivo". The video is from the page "CLAP - Associação, Comunidade Laboratório" and was posted on June 20th. The video has 8 likes and 702 views. A comment from Dóra Zsupos is visible, stating "Brilliant!". The video player controls at the bottom show the video is at 0:05 / 0:52.

Facebook video player interface showing a video titled "TRANSFORMAÇÕES" (Espetáculo de Teatro Inclusivo) by CLAP - Associação, Comunidade Laboratório. The video is a teaser for the play "TRANSFORMAÇÕES" and is currently in the creation process. The video has 8 likes and 702 views. A comment from Dóra Zsupos is visible, stating "Brilliant!". The video player controls at the bottom show the video is at 0:05 / 0:52.



ANNXE 9 | SOCIAL NETWORKS

Instagram

Iniciar sessão

Regista-te



inclusivespiral :

SPIRAL Structure for inclusive Arts learning

9 publicações 109 seguidores A seguir 163


Art should be an inclusive experience accessible to everyone, particularly individuals with varying degrees of... mais







Spiral Structure for inclusive Arts learning

373 seguidores • 64 a seguir

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Publicações

Sobre

Menções

Críticas

Reels


Fotos

Mais ▾

...

Apresentação

Arts should be an inclusive experience accessible to everyone, particularly individuals with varying degrees of disability. The Spiral Project aims to advocate for practices and training models specifically tailored for people with diverse disabilities.

 Página · Site de ensino

Em destaque



Spiral Structure for inclusive Arts lea

6 de junho de 2024

"Spiral - Structure for Inclusive Arts Learning" is funded by the Erasmus program, in key action KA220 and aims ...



ANNEX 10 | TABLE OF CONTENTS OF THE TRAINING MANUAL

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