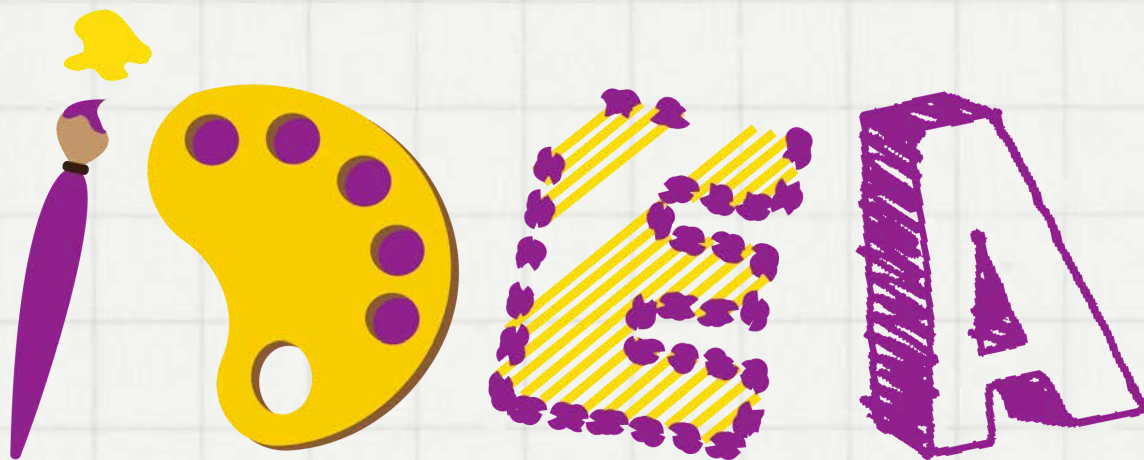




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Project number: 2023-1-EL01-KA210-ADU-000151981



Intellectual Disabilities engaged in Art

METHODOLOGY





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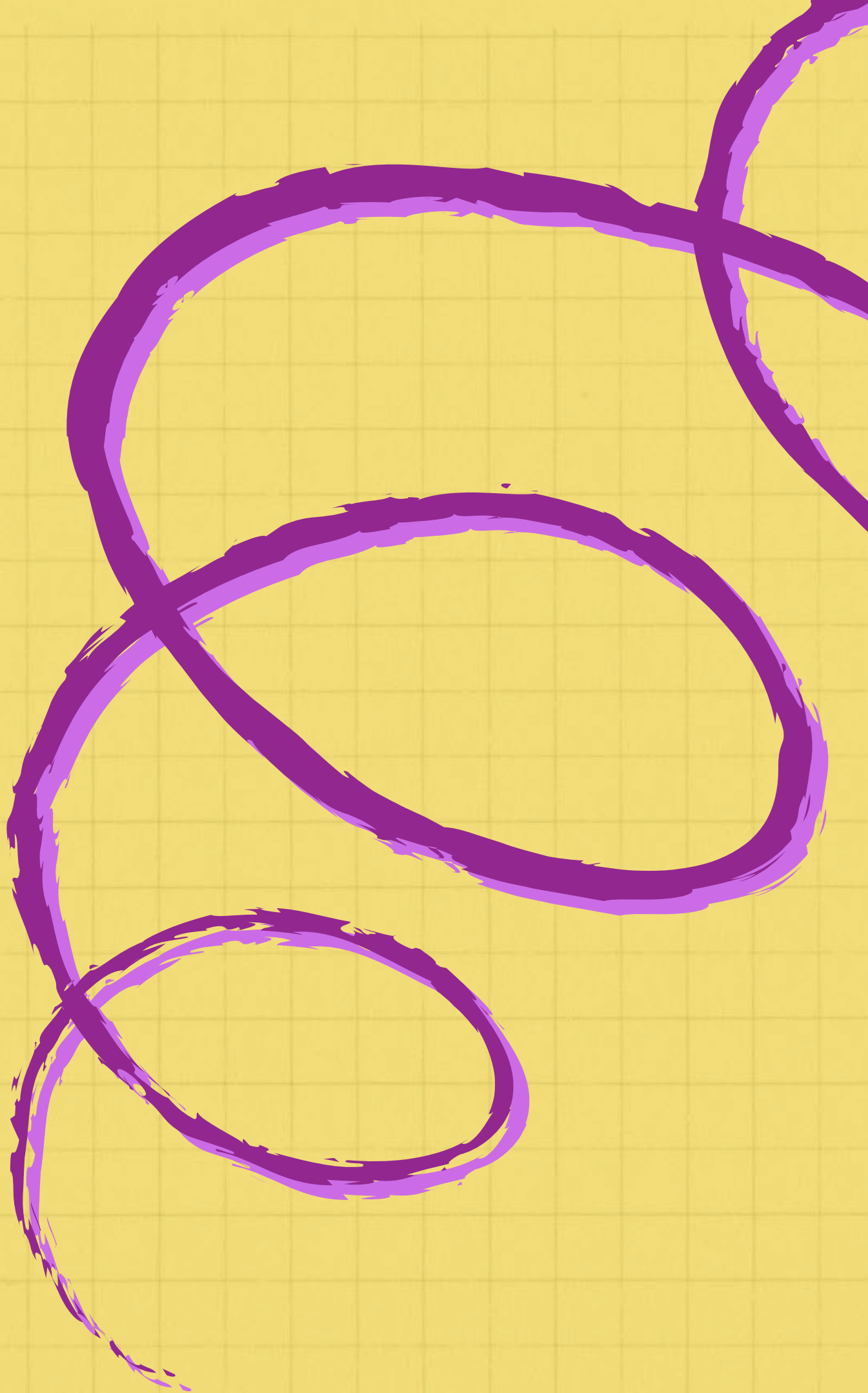
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1

Project overview





1. Project overview

1.1. The Context

The project **"IDeA- Intellectual Disabilities engaged in Art"** aims to promote the in-clusion of adult people with Intellectual Disabilities (pwID) by providing them high quality learning opportunities in artwork and art-crafts and upskilling the pathway and accessibility of their participation in society and economy by empowering both their art-skills, soft-skills and social media skills, and for art-work related social entrepreneurship promoting their art-work products.

The main target group of the project "IDeA"- Intellectual Disabilities engaged in Art are adult people with Intellectual Disabilities (ID). About 1% of the EU population are pwID therefore it is crucial to find ways to include them in the society, education and economy and this is the main priority of our project. Although there are relatively many opportunities offered for young pwID (especially children) as soon as they become adults the scarcity of opportunities and participation in education and economy as well as the lack of employability becomes evident. Moreover there is a huge gap in the digital literacy of adult pwID. While people of the same age use social media, phones etc every day they rarely use them or have accounts on them, especially as tools for promoting their art. Additionally the family and carers of pwID feel abandoned and alone to tackle the issue, and it is exactly this point that we aim to intervene with the project "IDeA".

We aim to give hope and practical aid both to pwID and their families through artwork, soft-skills, educational activities, and digital media literacy which can become a life-changer for pwID involving them in a creative world which can be both engaging and inspiring as well as practically profitable through the promotion of their artwork.

All participating organisations of the project "IDeA- Intellectual Disabilities engaged in Art" are devoted to offer to adults pwID the opportunities for high quality education and social engagement they crucially need. As we have mentioned before, the adulthood of pwID is the crucial point of transition from being engaged mainly in schooling and education to completely left alone in isolation within the home and the family environment.

The project is dedicated to those people, adult pwID, to offer them the place they deserve in our society, to give them through making and promotion of their art-work a new pathway in life, away from isolation and feeling uselessness, to becoming a person with dignity, creativity and social skills.



1.2. The aims, target groups, outputs and expected results

The **concrete objectives** (OBJ) that the project “IDeA” aims to achieve are to:

OBJ1.

Promote the inclusion of adult pwID in culture, art, digital technology, society and economy/work-market.

OBJ2.

Provide high quality learning opportunities for adult pwID both on artwork and art crafts as well as on soft skills development for social entrepreneurship and promotion of their art-products through social media (digital media literacy).

OBJ3.

Create an upskilling pathway for adult pwID from making an art-product to bringing it to the market or digital market and thus offer them accessibility to both education and employability.

The main **target groups** of project IDEA are:

Adult people with Intellectual Disabilities (ID)

Organization working with pwID (eg. day care centres, adult centres for pwID, care centres, adult schools for pwID etc) local community

Adult educators and professionals who work with pwID (eg. psychologists, adult trainers of pwID, occupational therapists, social workers etc)

Family and carers (caregivers) of pwID



The **outcomes and results** (OR) the project “IDeA” aims to realise in order to achieve the aforementioned objectives and priorities are:

OR1.

Development of IDeA methodology targeting adult educators and relevant professionals working with pwID on how to organise artwork labs and artcraft training for pwID as well as soft-skill development for promotion of art products through social media.

OR2.

Implementation of a learning training activity (Train the trainer) for professionals working with pwID for upskilling their skills on IDeA methodology and guidelines

OR3.

Implementation of local workshops for pwID in artwork, soft-skills and social media skills development for its promotion in a series of learning activities and creative labs.

OR4.

Organization of social-engagement and art events and social media campaigns where pwID will promote their artwork applying the acquired art skills, soft skills and social media skills in practice.

OR5.

IDeA events that will promote the methodology of the project, its results and the artwork for pwID as a means for inclusion, employability, digital literacy, social engagement and participation in the society, education and economy.



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1.3. The Partnership

The participating organisations of the project “IDeA- Intellectual Disabilities engaged in Art” form a complementary partnership with different experiences, former collaborations and close-engagement in serving the needs of the main target group of the project adult pwID.



PEIRAIKI ENOSI GONEON KHEDEMONON KAI FILON AMEA is a non governmental, non-profit organisation, which has operated since 1993 in the field of special care for people with Intellectual Disabilities. In 1997, Peiraiki Enosi founded PEK/AMEA, a community day care centre for adults with intellectual disability (ID). PEK/AMEA is licensed by the state to provide primary and secondary social care services at its facilities. It consists of a group of programs designed to meet the needs of 35 adults with mild and moderate intellectual disability. It is based on the principles of the United Nations Convention on the Rights of Persons with Disabilities that promotes dignity and respect and recognizes individuals as active agents of their own rights. PEK/AMEA's facility-based services include health/medication monitoring, meal provision, transportation and social services. Our facility-based activities provide psychological support/counselling, occupational therapy, physical education, arts and socialisation groups. In addition, our community-based services provide individuals with opportunities to participate in activities in integrated, social settings with members of the community. Lastly, PEK/AMEA organises community awareness actions (theatrical performances, seminars, educational workshops) on a regular basis. Our envision is to create a flexible, responsive, compassionate environment where all services and activities support human and civil rights of individuals with intellectual disability and contribute to personal growth.



CHALLEDU – inclusion | games | education is a non-profit organisation that pioneers new models of learning, inclusion and engagement. CHALLEDU is one of the leading R&D experts in game-solutions for education and inclusion.

Our team designs and implements playful experiences, games, formal and non-formal educational programs, tools, platforms and applications based on cross-sectoral, interdisciplinary approaches. We focus on 2 main sectors:

SOCIAL INCLUSION: The projects in this sector focus on inclusion and empowerment of marginalised groups, such as people with disabilities, people with health problems (i.e. dementia), older people, NEETs. The aims are: social inclusion, improved employability, development of skills and competencies, advocacy.





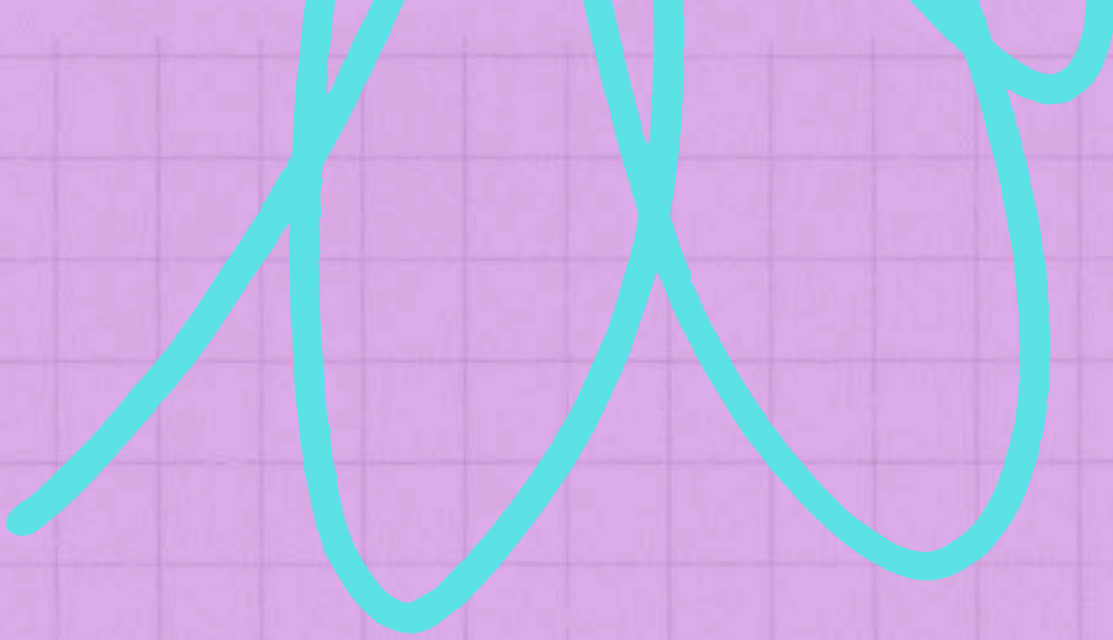
The emphasis is given to create environments where people with different abilities, cultural backgrounds and skills, and different generations can interact with each other. The approaches in this sector involve non-formal and informal education, living labs, open co-creative workshops, game-based tools, and cross-sectoral approaches.

EDUCATION AND INNOVATION: We see education as a driver for positive societal, environmental, and innovative change. The projects developed in this sector focus on the promotion of entrepreneurship, STE(A)M education, civic and active citizenship, environmental challenges and agriculture, culture, and sustainable development. Our target groups include young people, adults, students, trainers and educators, professionals and institutions. Our approach encompasses forms of non-formal and informal education, game-based methodologies, role-model methodology, open-learning and digital tools, gamification, as well as cross-sectoral approaches.



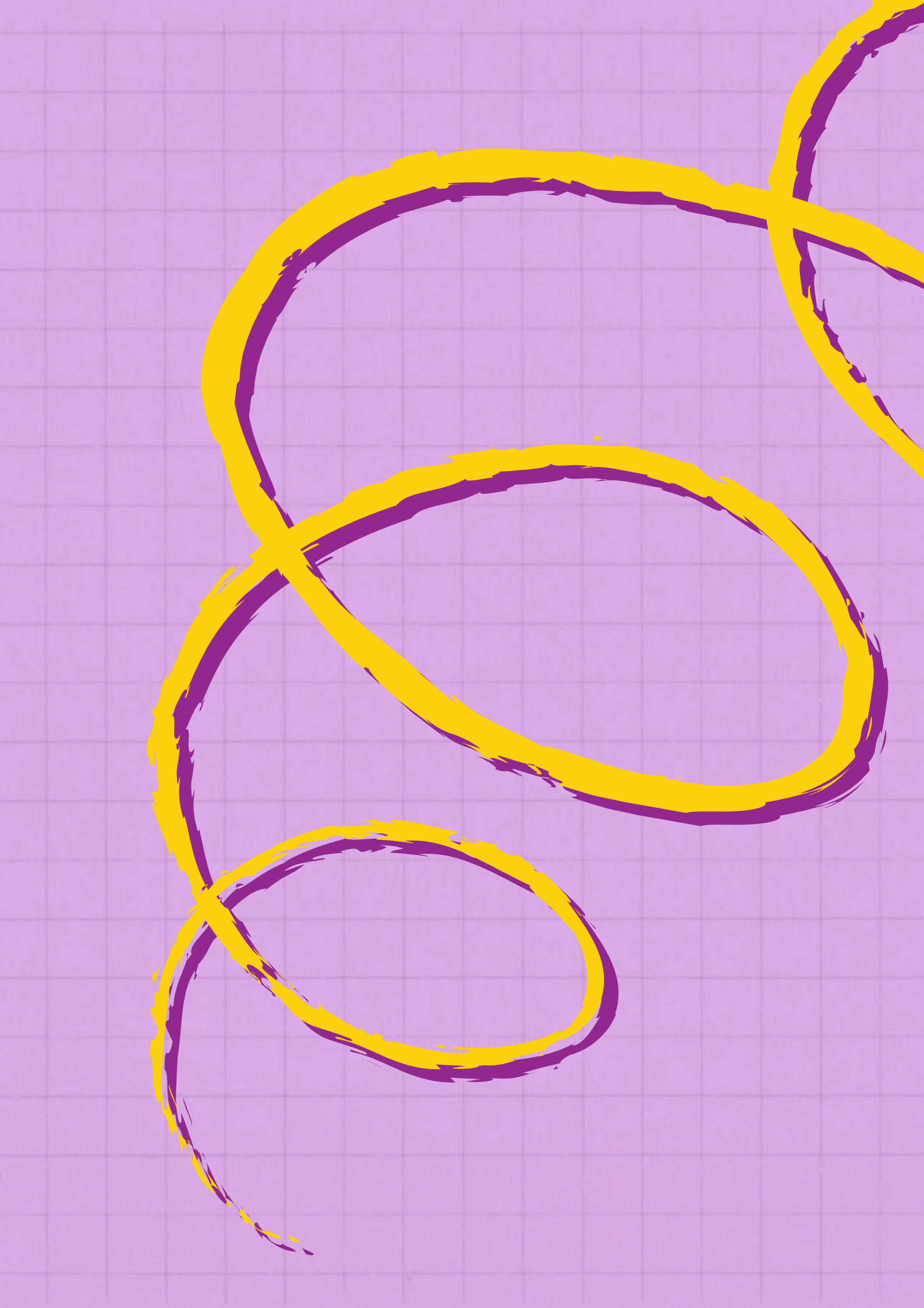
The CHANCE Association is a non-governmental organisation, established in 1996 and currently has 70 members. The main goal of the association is to work for improving the quality and living conditions of children and persons with intellectual and physical disabilities, using all means to develop their potential and for a positive change in society's

attitude towards these persons and their integration into society. The association provides support to its members in the implementation of their activities for people with intellectual disabilities and their families by providing information, expert and methodological advice, funding and support for the implementation of projects. It also supports the opening and development of community-based social services for people with intellectual disabilities, early intervention, inclusive education and supported employment. The CHANCE association is a member of the European Association of Service Providers for People with Disabilities (EASPD), The European Association of Societies of Persons with Intellectual Disabilities and their Families (Inclusion Europe) and the International Network of people with Intellectual Disabilities and their Families (Inclusion International).



2

Methodological Guide Overview





2. Methodological Guide Overview

2.1. Target groups and beneficiaries of the Methodological guide

IDeA methodology is a guide for adult educators/professionals working with people with Intellectual disability and relevant professionals on how to empower adult pwID in artwork and art-crafts and upskilling the pathway and accessibility of their participation in society and economy by empowering both their art-skills, soft-skills, social media skills, for art-work related social entrepreneurship promoting their art-work products.

Furthermore, the Methodological guide is intended for the consortium's project development partners. It offers them major specifications and directions on how to execute the workshops, what specifications to follow, and how to handle all aspects of the project outputs based on the requirements of people with intellectual disabilities and with the purpose of their inclusion in society.

The main beneficiaries of the workshops presented in this guide are people with intellectual disabilities (pwID) whose social inclusion and skills will be improved through their participation.

The main target group of the methodological guide are:

Adult educators
/trainers /professionals
working with pwID /art
educators /digital
literacy educators and
relevant professionals

Adult centres/day care
centres working with
pwID/all day centres working
with pwID/other type of
organisations working with
pwID/art centres/digital
literacy centres/other
relevant institutions

They will strengthen their skills and capacity in empowering pwID in their artskills, soft-skills and digital literacy in order to feel more included in the society. They will be able to read about the most recent facts regarding this field, and the most recent good practices and methodologies.



2.2. The objectives of Methodological guide

The main objective of the Idea Methodology is to create the guidelines for the innovative methodology of art-work related social entrepreneurship workshops for inclusion of pwID:

OBJ1.

The guide presents the main IDeA methodology which will be a co-creation of partners and will aim to empower pwID in their artskills, soft-skills and digital literacy in order to feel more included in the society. PR1 will be the cornerstone for the next activities of the project as well as for meeting the expected results and objectives of the project. Adult educators /professionals working with pwID and relevant professionals will have the opportunity during or after the completion of the project to download this Methodology and develop activities based on its guidelines for their organisations and pwID.

OBJ2.

The methodology includes a learning methodology that offers all these opportunities to adult pwID taking into consideration their needs, interests and individual learning paths.

OBJ3.

Idea methodology explores ways for empowering the skills of pwID in the social media world (and market) as well as in the real market and offering them opportunities of employability and/or self-entrepreneurship.



2.3. Process of development of methodological guide

In order to address the various issues arising from the innovative methodology, a variety of experts participated in the process of developing the Methodological Guide; special education and adult education professionals who developed collaboratively the main methodology of the project regarding intellectual disabilities, needs of pwID, ways of inclusion, examples of workshops and activities.

The development of the methodological guide was done through the following activities:

a.

State of the art research

Each partner performed an online search for articles and other sources relevant to ID, and focused on studies related to Art Literacy and Art skills, Digital literacy, The use of social media and Entrepreneurship.

The partners worked together in order to construct a needs assessment questionnaire aiming to display the prominent areas which needed to be in the guide.

Creation and circulation of the questionnaire

b.

Information about cultivation of art skills and art education in relation to people with ID

General information about the expertise of the participant

Information about digital literacy and digital tools and technologies in relation to people with ID

The key points of the questionnaire were:

Information about entrepreneurial skills in relation to people with ID and social entrepreneurship initiatives

Information about assessment and additional support or resources needed for the training of people with ID



The questionnaire was addressed to the staff of the partners' organisation depending on their expertise; adult educators/trainers, professionals working with pwID, social workers etc. Each partner analysed the completed questionnaires and the results provided the necessary information for the design of the co-created methodology.

During the kick-off meeting partners had a preliminary discussion regarding the methodology that they are going to use to create the workshops included in the guide. After some research, they held an online meeting where they decided that Hands-on experience and Storytelling are going to be included in the unified methodology of the partnership.



Creation of the Guide Template

Challedu created the structure of the Guide and the basic template for the work-shops and all partners provided feedback.

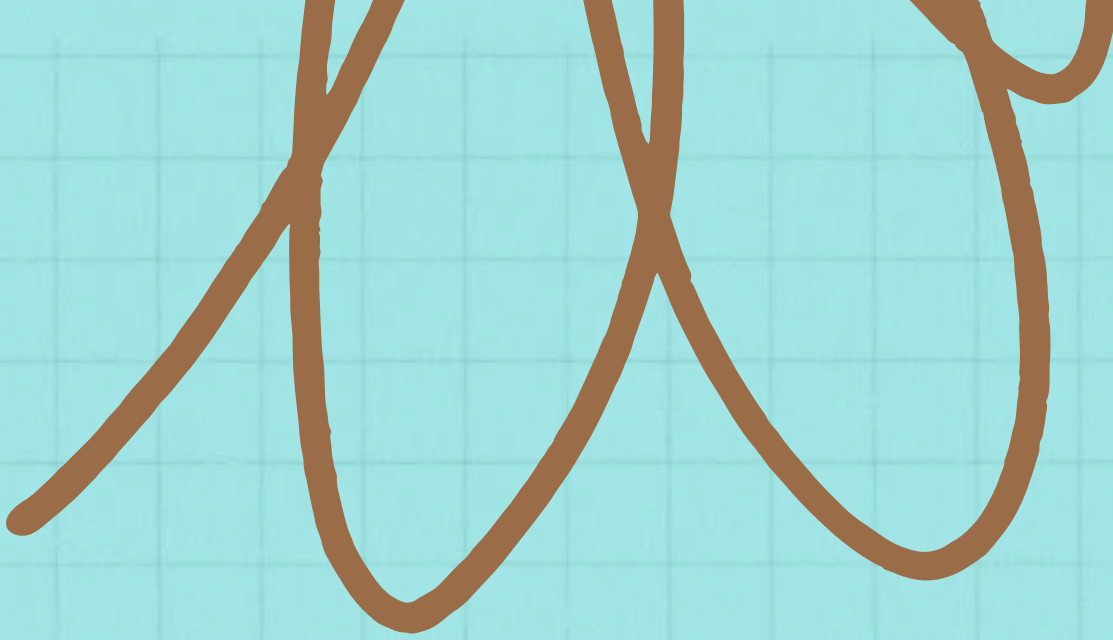
Challedu, created the content of the guide based on the:

- Art research conducted by partners
- Needs Assessment Questionnaires
- Research on statistical data per country
- Creation of workshops

Population and review

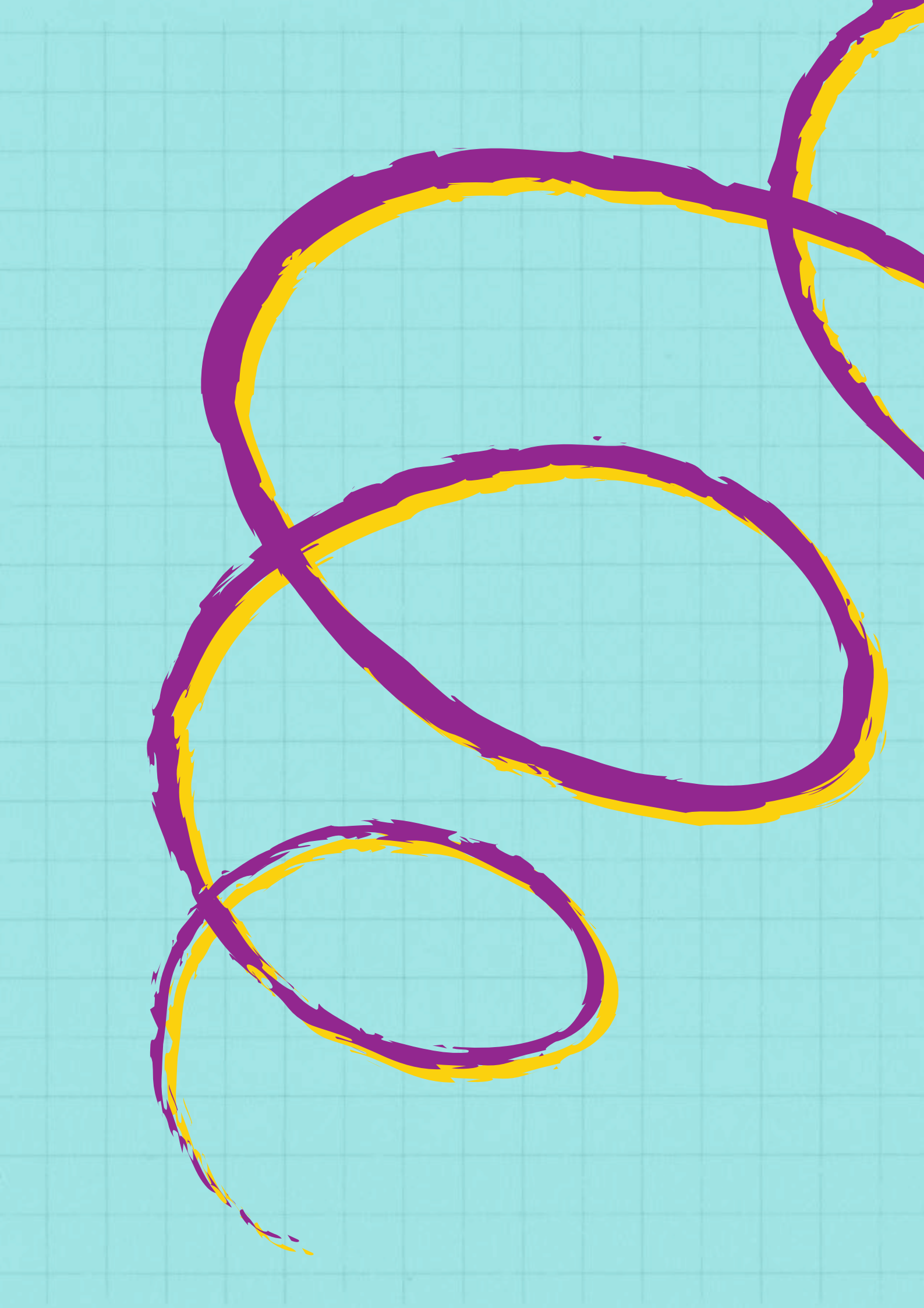


After the guide took its initial form, the partners populated the Guide template and granted access to it to the staff of organisations or/and focus groups or/and peer reviewers or/and associated partners. A cycle of feedback and adjustments took place until everybody agreed on the final form of PR1. After that, partners meet in the LTTA to further discuss, propose changes and do a final validation of the content.



3

An Overview of Intellectual Disability





3. An Overview of Intellectual Disability

3.1. Intellectual disability (Intellectual developmental disorder)

3.1.1 Definition

Intellectual disability (intellectual developmental disorder) as defined by the World Health Organization (WHO), the American Association for Intellectual and Developmental Disabilities (AAIDD), and the Diagnostic and Statistical Manual of Mental Disorders, classify as criteria, **a significant limitation in general cognitive functioning, social skills, and adaptive behaviour** (American Psychiatric Association, 2013a).

The term intellectual disability can be used to refer to **“a significantly reduced ability to understand new or complex information, to learn new skills (impaired intelligence), with a reduced ability to cope independently (impaired social functioning), which started before adulthood with a lasting effect on development”** (Department of Health– United Kingdom, 2001, p. 14).

The American Association for Intellectual and Developmental Disabilities (AAIDD, 2010) defined Intellectual disability as **“Intellectual functioning –also called intelligence– refers to general mental capacity, such as learning, reasoning, problem solving, and so on, while adaptive behaviour is the collection of conceptual, social, and practical skills that are learned and performed by people in their everyday lives”**.

As mentioned in all the editions of the AAIDD manual, there are five assumptions that are essential to the application of the definition.

1. Limitations in present functioning must be considered within the context of community environments typical of the individual's age, peers and culture.
2. Valid assessment considers cultural and linguistic diversity as well as differences in communication, sensory, motor, and behavioural factors.
3. Within an individual, limitations often coexist with strengths.
4. An important purpose of describing limitations is to develop a profile of needed supports.
5. With appropriate personalised support over a sustained period, the life functioning of a person with ID generally will improve.



An individual is considered to have an intellectual disability based on the following three criteria:

1

Significant limitations exist in two or more adaptive skill areas:

It is the collection of conceptual, social, and practical skills that are learned and performed by people in their everyday lives.

Conceptual skills

- language and literacy
- money
- time
- number concepts
- self direction.

Social skills

- interpersonal skills
- social responsibility
- self-esteem
- gullibility
- naïveté (i.e., wariness)
- social problem solving
- the ability to follow rules/obey laws and
- avoid being victimised

Practical skills

- activities of daily living (personal care)
- occupational skills
- healthcare
- travel/transportation
- schedules/routines
- safety
- use of money
- use of the telephone

2

Subaverage intellectual functioning:

It refers to general mental capacity, such as learning, reasoning, problem solving, and so on. One way to measure intellectual functioning is an IQ test. Generally, an IQ test score of around 70 or as high as 75 indicates a limitation in intellectual functioning.

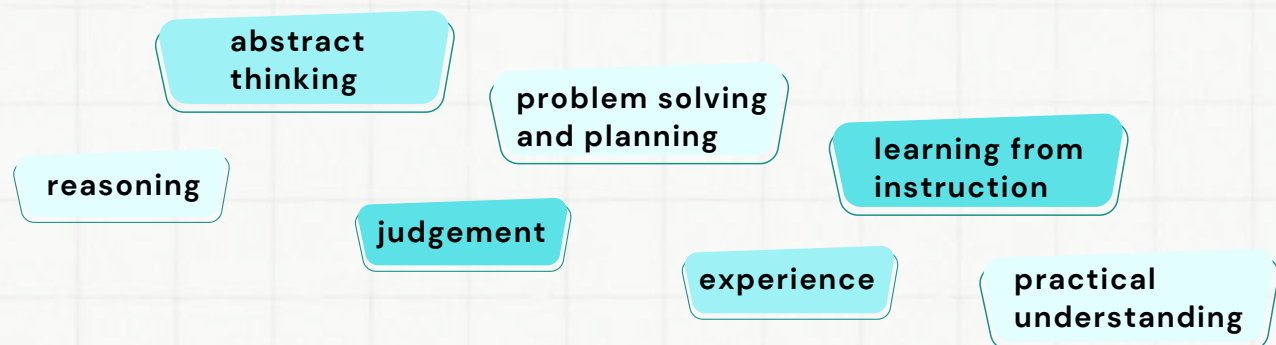
3

Age of Onset

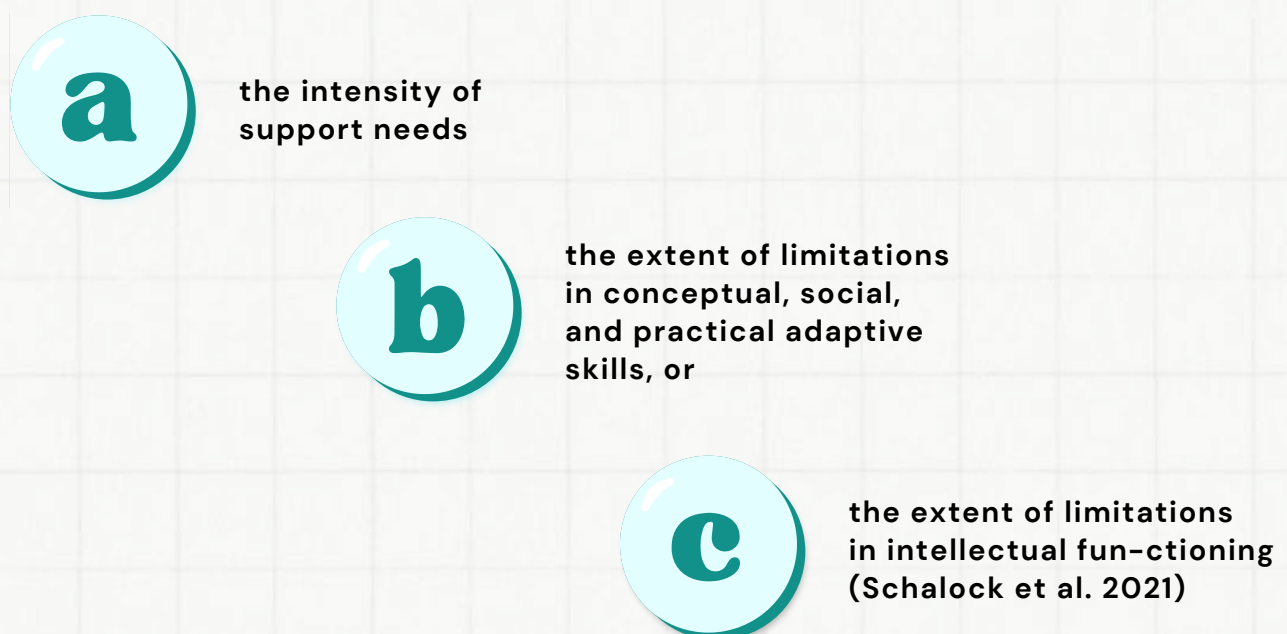
The condition originates during the developmental period, which is defined as before the age of 22. Intellectual disability is one of several conditions known collectively as developmental disabilities.



AAIDD stresses that additional factors must be taken into account when assessing intellectual disability, such as the community environment typical of the individual's peers and culture. The general mental abilities that are examined to diagnose intellectual disability include



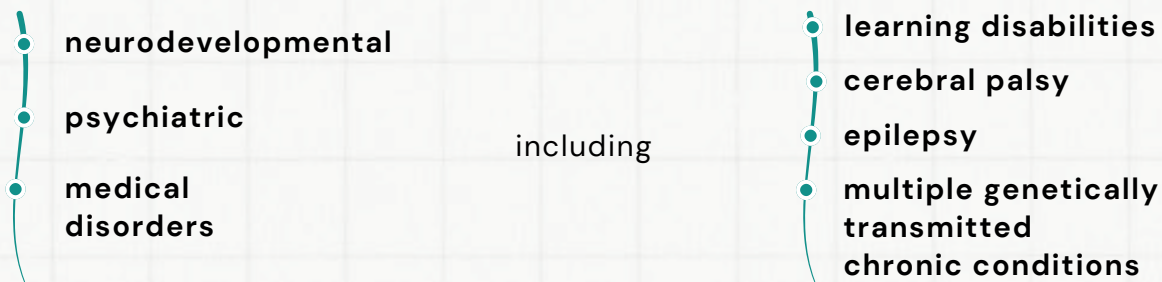
Classification in the field of ID is an optional post-diagnosis organising scheme; the 1973 and 1983 AAIDD definitions of intellectual disability divided severity of disability into four categories (mild, moderate, severe and profound intellectual disability), a classification system that continues to be used until today. According to DSM 5 (American Psychiatric Association, 2013a), the severity of intellectual disability is defined by the ability to meet the demands of daily life, as compared with peers. The three major purposes of subgroup classification are to describe



Currently held beliefs as potential causes of intellectual disability, include genetic predisposition, environmental insults, developmental vulnerability, heredity, and environment (Harris, 2006). As a result, the AAIDD suggested a multifactorial approach to aetiology that included the following four categories: biomedical, social, behavioural, and educational factors (AAMR, 2002, p. 127).



ID is often co-occurring with a wide range of



(American Psychiatric Association, 2013b). Especially regarding epilepsy, persons with ID had a markedly higher prevalence of recorded epilepsy, 25.33 times higher than the general population (Carey et al., 2016).

Deviations from typical adaptive behaviours depend on the severity of the condition; mild intellectual disability may be associated with academic difficulties and a somewhat concrete approach to solving problems. Severe intellectual disability is associated with limited communication and the need for support with all activities of daily living. Although, the characteristics and impact of a person with ID vary and depend on the cause, there are a number of common characteristics that may have a significant impact on an individual's inclusion (Shree & Shukla, 2016), such as:

Difficulty understanding new information (Beirne-Smith, Patton, & Kim, 2006)

Difficulties with communication and social skills (Hardman et al., 2008)

Slow cognitive processing time

Difficulty in the sequential processing of information

Difficulties comprehending abstract concepts

3.1.2. Classifications of Intellectual Disability Severity

In the United States, two classification systems for intellectual disability (ID) are used: the American Association on Intellectual and Developmental Disabilities (AAIDD) and the Diagnostic and Statistical Manual of Mental Disorders, 5th Edition (DSM-5), published by the American Psychiatric Association. Both approaches describe the severity of ID based on the degrees of support required to attain an individual's optimal personal functioning.



Severity Category	Approximate Percent Distribution of Cases by Severity	DSM-IV Criteria (severity levels were based only on IQ categories)	DSM-5 Criteria (severity classified on the basis of daily skills)	AAIDD Criteria (severity classified on the basis of intensity of support needed)	SSI Listings Criteria (The SSI listings do not specify severity levels, but indicate different standards for meeting or equaling listing level severity.)
Mild	85%	Approximate IQ range 50–69	Can live independently with minimum levels of support.	Intermittent support needed during transitions or periods of uncertainty.	IQ of 60 through 70 and a physical or other mental impairment imposing an additional and significant limitation of function
Moderate	10%	Independent living may be achieved with moderate levels of support, such as those available in group homes.	Limited support needed in daily situations.	A valid verbal, performance, or full-scale IQ of 59 or less	Independent living may be achieved with moderate levels of support, such as those available in group homes.
Severe	3.5%	Requires daily assistance with self-care activities and safety supervision.	Extensive support needed for daily activities.	A valid verbal, performance, or full-scale IQ of 59 or less	Requires daily assistance with self-care activities and safety supervision.
Profound	1.5%	Requires 24-hour care.	Pervasive support needed for every aspect of daily routines.	A valid verbal, performance, or full-scale IQ of 59 or less	Requires 24-hour care.

Table 1. Boat, Wu, Disorders, Families, and Education (2015)



3.1.3. Current situation

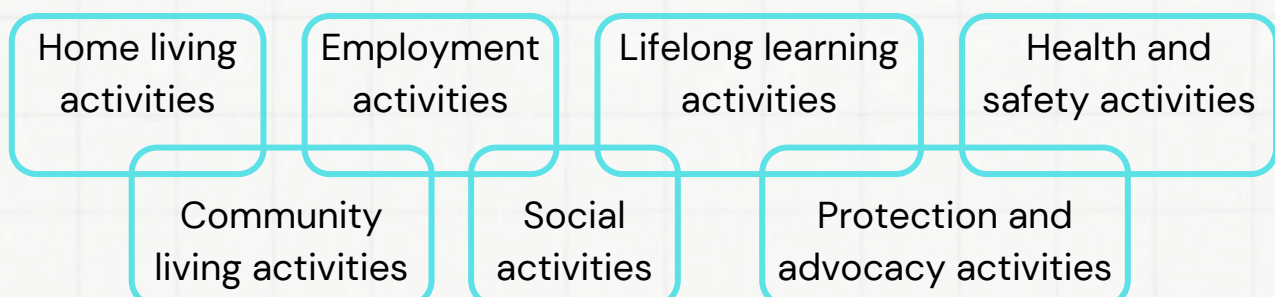
The prevalence of intellectual disability is 1% in the general population. Most individuals have mild intellectual disability and 6 per 1,000 individuals have severe intellectual disability. In people with mild intellectual disability a specific underlying aetiology is generally not recognized whereas a specific genetic or biological aetiology is more likely to be recognized in people who have severe intellectual disability. The diagnosis of intellectual disability requires clinical evaluation and judgement as well as a formal testing of the cognitive and adaptive functions (Patel, Apple, Kanungo, & Akkal, 2018).

3.2. Support of persons with Intellectual Disabilities (pwID)

Focusing on existing approaches to the provision of support regarding PwID; they face a basic problem in learning and performing life skills, which are the outcomes of learning processes. As a result, people with intellectual disabilities struggle to participate in adaptive behaviour and function independently or at the age of their peers in typical social and cultural contexts such as the family, school, or workplace. Whereas this characteristic of ID –“problems with adaptive behaviour”– represents the deficit perspective (‘What is wrong with the person’s functioning?’), the definitions of ID given above implicitly or explicitly refer to the need for support in order to enhance the person’s functioning and participation (‘What is needed to enhance the person’s functioning?’)(Carr et al., 2016).

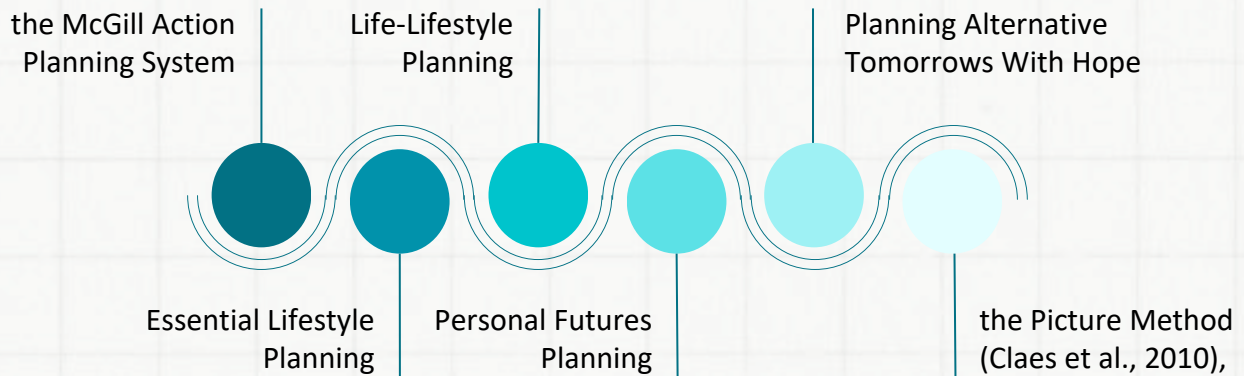
People, technology, and services that provide training, therapy, and/or help can all be considered sources of support. Support can also include assistance with teaching, training, and skill maintenance or improvement. Support can lead to enhanced independence, stronger personal connections, higher participation in community activities, increased participation in school settings, and a greater sense of personal well-being and life satisfaction. If we can perceive support needs “as a bridge between “what is” and “what can be,” the focus of educational and habilitation service systems shift to understanding people by their types and intensity of support needs instead of by their deficits” (Thompson et al., 2009).

On the basis of an extensive review of the literature, Thompson and colleagues arrived at a categorization of seven support domains and accessory indicators (Thompson et al., 2002). Support domains are:





Moreover person-centred planning is a widely used approach in the field of intellectual and developmental disabilities, aimed at creating significant changes in individuals' lives through collaborative, goal-oriented, and individualised programs (Claes et al., 2010). These programs focus on community presence, participation, positive relationships, respect, and competence. Common forms include



though there is no universal definition of person-centred planning but it resembles more to an umbrella term which is often used to describe approaches and techniques that share common characteristics. It is critical in PCP that the person with an ID and their support network have a main role in the planning process, which is driven by the individual's skills and capacities rather than their deficiencies and impairments (Sanderson, 2000)

Under no circumstances should the importance of creating an inclusive society in which people with intellectual disabilities can participate be underestimated and neglected. Wiesel, Bigby, Van Holstein, and Gleeson (2022) defined three models of practice that are operationalised, to varying degrees, when individuals with intellectual disabilities seek access to mainstream services:

a.

a commitment and adjustments to promote inclusion of a wide variety of marginalised people (diver-sity and inclusion ethos);

adjustments to support inclusion of persons with intellectual disabilities more explicitly (differentiated adjustments)

b.

c.

personal support for service users with intellectual disabilities.



3.3. Data and existing attitudes towards pwID

Attitudes regarding disability influence how people think and behave toward disabled persons. They also have an impact on how impaired individuals are treated and their ability to participate in society. The perspectives that disabled persons encounter necessarily influence the way they interact with others (Barton, 2009). There are two main models in terms of **how disability is considered** (LoBianco & Sheppard-Jones, 2008):

(i) The Medical model

(ii) The Social model

According to the **Medical model of disability**, disability is viewed as a **biological product**, a health condition that is examined by medical personnel; people with disabilities are believed to be **different compared to what is called "normal"** or are non-physiological (Haegele & Hodge, 2016). Disability is considered a **problem** of the individual and from the perspective of the medical model, a person with a disability **needs to be "corrected" or cured**. The medical model of disability **relates to what a person cannot do and what they cannot be**.

According to the **Social model of disability**, it is society that **imposes disability on individuals with impairments** (Haegele & Hodge, 2016) and **separates disability** and impairment stating that it is not one's bodily function that limits one's abilities, it is society (Barney, 2012; Roush & Sharby, 2011). The social model sees "disability" as the result of the interaction between people living with disabilities and an environment with physical, behavioural, communication, and social barriers. As such, it carries the claim that the **physical, behavioural, communicative and social environments must change to allow people living with disabilities to participate in society on an equal basis with others**. We could say that the Social model is generally the preferred model and has been adopted by most disabled people's organisations during the past few years.

To ensure people with intellectual disabilities (IDs) enjoy **equal rights** and **full community inclusion**, supportive legislation, policies, and infrastructure promoting accessibility in education, health, and social care are essential (Scior et al., 2020). The UN Convention on the Rights of Persons with Disabilities (CRPD) marks significant progress in establishing these legal frameworks (United Nations, 2006) however, **achieving true inclusion** also requires a societal commitment to **accepting and integrating individuals** with IDs at the community level.



People with intellectual disability are among the most disadvantaged and socially excluded in society (Kozma, Mansell, & Beadle-Brown, 2009). The WHO based on responses from 147 countries, highlighted a global lack of services for people with IDs and regional differences in public awareness efforts, with 60% of countries reporting public awareness campaigns (World Health Organization, 2007), but the estimations for the actual figures are lower, as ID is often not covered in general disability awareness campaigns (Scior et al., 2020).

Based on recent researches, while progressive attitudes toward ID inclusion have developed over recent decades due to awareness efforts by NGOs and parents, **many countries still see inclusion as impractical**, with a preference for specialist settings (e.g. educational and/or residential) and a **"not in my own backyard" mentality persisting in high-income countries**, fearing resource depletion in schools and workplaces (Scior et al., 2020).

For **over two decades**, international policy has firmly established **the right of children with IDs to inclusive education as the standard** (UNESCO, 1994). However, these rights are often not realised; **many children with IDs are still educated in segregated settings**, and in numerous countries, they are **denied access to education altogether**, making them some of **the most marginalised children** (UNESCO, 2015).

Bringing to the table **the issue of the overall health** of people with intellectual disability, it is important to mention **the recent COVID-19 pandemic** and its consequences to them. The pandemic in 2020 **altered the environment and daily routine as well as social circumstances of patients with intellectual disability and/or autism spectrum disorder**, impacting their mental health and behaviours. Lockdown restrictions, such as **the closure of day centres, limited access to community activities, and reduced carer/staff availability**, negatively **affected mental well-being**, while also limiting the provision of face-to-face psychological interventions from local mental health services. According to a recent study (Rauf et al., 2021) psychiatric consultations regarding PwID and/or autism spectrum disorder **increased by 14.5% per week in the lockdown period** because of an increase in urgent assessments.

Moreover, a large cross-sectional study found that **"having an intellectual disability was the strongest independent risk factor other than age for Covid-19 mortality"** (Bertapelli & Soares, 2021); the reasons for this heightened risk might included genetic factors, comorbid conditions and structural vulnerabilities, such as **socioeconomic disadvantage**, but another important factor was ableism and structural disability bias and discrimination (Chicoine et al., 2022). It's important to mention that according to a recent study, a number of states have incorporated in their Crisis Standards of Care (CSC) categorical exclusion criteria for people with specific disabilities, essentially deprioritising them from intensive care services (Chicoine et al., 2022).



3.4. Research on Statistical Data for Individuals with Intellectual Disabilities in Bulgaria, Greece and in European level

3.4.1. Statistical Data in Greece

The research was conducted within the framework of the Erasmus+ Program for investigating statistical data concerning individuals with intellectual disabilities in Greece. According to the United Nations Convention on the Rights of Persons with Disabilities (UN, 2006), each member state is obliged to take effective and appropriate measures for the full social inclusion and participation of persons with disabilities in the community.

In January 2023, the European Commission published the official report for 2022–2023 regarding the inclusion of individuals with intellectual disabilities in Greece and their involvement in various sectors within the community. From this specific research, the following data emerge: The employment situation for individuals with intellectual disabilities remains challenging, with high rates of long-term unemployment, and limited access to lifelong learning exacerbates unemployment, particularly for women and young people with disabilities. Simultaneously, employment quotas in the public sector and wage subsidies have been activated, but a comprehensive legislative framework at the national level ensuring immediate access of individuals with disabilities to employment is lacking. Only 33% of the general population of individuals with disabilities seem to have some form of employment.

The provision of necessary goods and support for individuals with disabilities is notably low. Only 18% of individuals receive support for housing and essential living goods, while 51% have access to the health sector.

In the education sector, individuals with disabilities are less likely to complete secondary and tertiary education, while there are gaps in the inclusive education provided by the educational staff. However, according to the available statistical data, 50% of individuals with intellectual disabilities have access to some form of education, with most attending special schools. Regarding the right to vote, individuals with intellectual disabilities, by law, can exercise their electoral right. However, only 36% participate in the process. Lastly, the rights and inclusion of individuals with intellectual disabilities are mainly represented by non-governmental organisations and associations at a rate of 45%.

After thorough research at both national and European levels, it was found that there is no data regarding the involvement of individuals with intellectual disabilities in social media, entrepreneurship, digital literacy and the arts. Communication with the Hellenic Statistical Authority confirmed the lack of statistical data concerning these areas.



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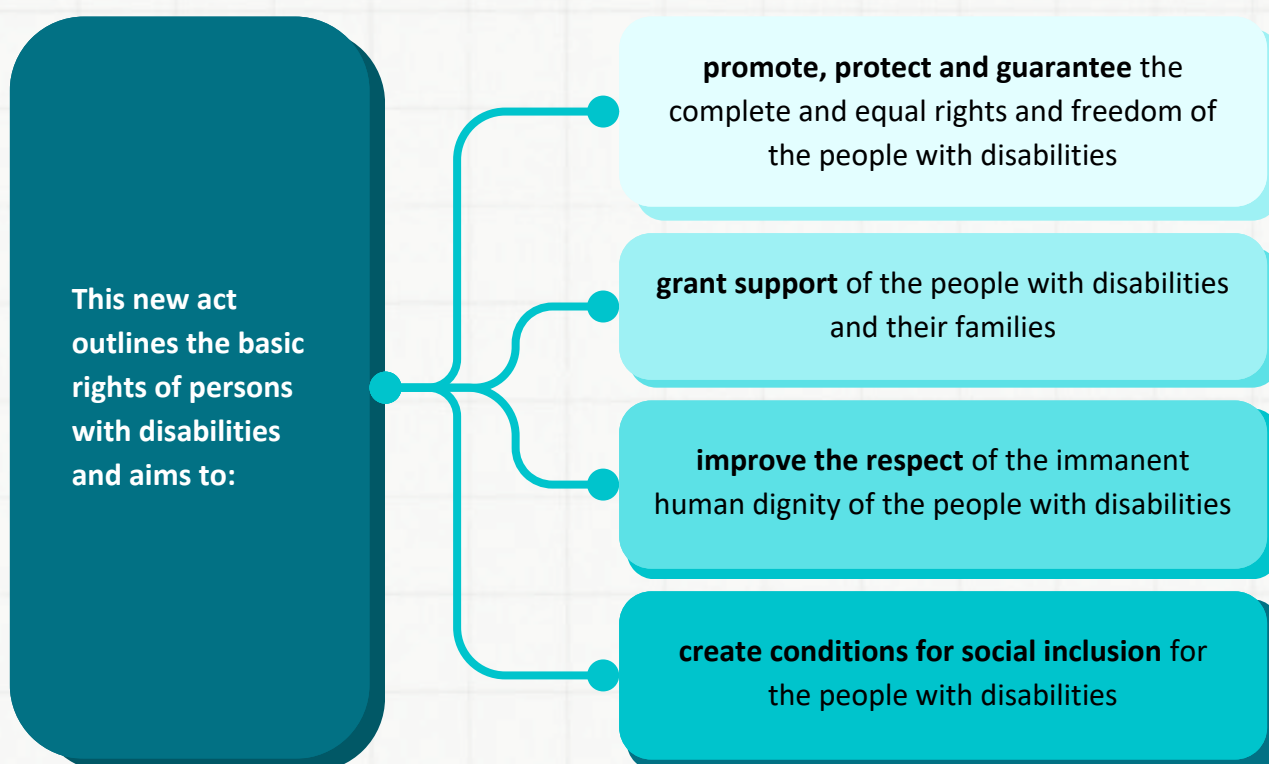
The European Commission, within the framework of the annual report on the status of people with disabilities in each member state, proposes both the increase of facilities that will operate exclusively for the care and service of people with disabilities, and the implementation of new programs and services that will provide more opportunities for integration into the wider social environment.





3.4.2 Statistical Data in Bulgaria

The UN Convention on the Rights of Persons with Disabilities, which Bulgaria ratified in 2012, defines persons with disabilities as “those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.” Bulgaria approved The Persons with Disabilities Act (PDA) on 18 December 2018 and has been enforced since 1 January 2019.



According to the above stated Act in order to ensure the employment of people with permanent disabilities in the normal working environment, the legislator has foreseen that employers with personnel headcount ranging from 50 to 99 employees are required to provide work for at least one person with permanent disabilities. Employers with 100 or more employees and workers are required to provide work to people with permanent disabilities; in a number equal to two per cent of their current headcount (e.g. a company employing 100 employees must provide work to at least 2 employees with permanent disabilities).

Under the law, persons with permanent disabilities are defined to include “persons with permanent physical, mental, intellectual and sensory impairment who may impede their full and effective participation in public life and to whom the medical expertise has established a degree of disability of 50 and over 50 per cent.” In case of non-compliance with the obligation, the employer will be liable to pay a monthly compensation contribution of 30% of the minimum wage for each vacancy for a person with permanent disability which has not been fulfilled.



However, people with intellectual disabilities in Bulgaria are most often unemployed or underemployed, despite their desire and potential to work and be useful to their families and society. According to the EC Official report on the inclusion of people with intellectual disabilities in Bulgaria, for 2022–2023 only 33% of them are employed.

In order to work, most of them need complex professional support for the development of skills and independence in everyday life, work training and practice in a working environment, preparation for work in a specific workplace.

In practice, their chances of finding a job and professional realisation are almost excluded, because:

- Employers massively ignore the potential of people with intellectual disabilities to work or avoid incurring costs in order to adapt the workplace to the specific needs of persons from this vulnerable group;
- Public attitudes still perceive people with intellectual disabilities as "unable" or "unable" to work;
- People with intellectual disabilities are most often deprived of adequate support to encourage them and develop their work habits and potential.

Practice shows that when persons with intellectual disabilities do not find support from the outside, which would create motivation for work, they drop out or cannot return to the employment system at all.

People with intellectual disabilities have a lower life expectancy and higher levels of medical needs than people without disabilities. The same report shows that over 2/3 (78%) of the people with intellectual disabilities in Bulgaria have access to general healthcare.

With regard to education, it must be pointed out that 67% of the people with intellectual disabilities in Bulgaria have access to some form of education with the majority of them attending the mainstream schools. However, most of the people with intellectual disabilities in Bulgaria have a low educational level (up to primary education).

Last but not least it is worth mentioning that 90% of the people with intellectual disabilities in Bulgaria are represented within the Bulgarian Association for People with Intellectual Disabilities (BAPID) and its member organisations. BAPID receives state funding for their advocacy work.

The inclusion of people with intellectual disabilities in the labour process by mastering accessible professions and specialties, as well as improving their educational level is among the main prerequisites for their social integration and increasing their quality of life.

In order to achieve this result, it is necessary, first of all, to change the perception of the Bulgarian public towards the problems of persons with intellectual disabilities, increasing confidence in their abilities and real opportunities for professional realisation and social inclusion.



3.4.3 European level

According to the United Nations Convention on the Rights of Persons with Disabilities (United Nations, 2006), every state member has to take effective and appropriate measures to facilitate the full inclusion and participation of people with a disability in the community.

a. Education

Most nations in Europe also made steps to make their education systems more inclusive, resulting in an increase in the number of children and young people with disabilities enrolled in general education.

Article 24 of the Convention on the Rights of Persons with Disabilities (CRPD), obliges signatory states to “ensure an inclusive education system at all levels,” insisting that all “persons with disabilities are not excluded from the general education system on the basis of disability” and have full access to “an inclusive, quality and free primary education and secondary education on an equal basis with others in the communities in which they live” (United Nations, 2006). As stated in Article 1 of the Convention, disability includes all impairments, including ID. As a result, the UNCRPD was and continues to be intended to be a catalyst for change toward inclusion; to encourage the development of inclusive education systems and accelerate reform processes so that everyone, including persons with ID, can benefit from inclusive education.

However it’s important to note that little yet is known about how much progress has been made within the implementation processes of the UNCRPD across Europe (Buchner et al., 2020). In most European states, the efforts to make education systems more inclusive materialised in differing educational settings in relation to support and place, which can be roughly categorised in four modes (European Agency, 2018):



Yet inclusive education aims to transform the entire education system to make every school inclusive, including converting special schools; segregated learning spaces, such as special schools or special classes, do not align with inclusive education principles (Buchner et al., 2020).



b. Labour market

In 2011, the World Report on Disability found that people with disabilities had lower employment rates than those without disabilities, with “individuals with mental health difficulties or intellectual impairments...experiencing the lowest employment rates” (WHO, 2011).

Based on the current bibliography it seems that there are two employment options for people with disabilities:

Sheltered employment: Sheltered employment, primarily for persons with disabilities, is based on segregation from the open labour market. It often involves non-competitive recruitment, focuses on rehabilitation, and includes activities like packaging, assembly, manufacturing, services, agriculture, and commercial work (Bell, 2019).

Open Labour market: There is often greater variety in the types of work available in the open labour market, offering significant benefits such as greater autonomy and the opportunity to expand social connections. However, people with ID may confront prejudice or stereotypes, leading to their concentration in certain types of occupations rather than a true appraisal of their individual aspirations and capabilities (Bell, 2019).

Article 27 of the CRPD provides a wide range of measures that states must take in order to remove the barriers that can prevent participation in the open labour market (UNCRPD, 2006). However, it makes no mention of sheltered employment and does not exempt persons who work in such environments from its protection. On the other hand, the General Comment on Equality and Discrimination of the UN Committee on the Rights of Persons with Disabilities (CmRPD) highlights the need to promote the open labour market while protecting those in sheltered employment, more specifically : “facilitate the transition away from segregated work environments for persons with disabilities and support their engagement in the open labour market, and in the meantime also ensure the immediate applicability of labour rights to those settings” (Committee on the Rights of Persons with Disabilities, 2018).

The Committee recognises that deinstitutionalisation requires careful, long-term planning and should not be used as an excuse for states to cut public funding for sheltered employment. Instead, there is a positive obligation to prioritise inclusion in the open labour market as the main goal of law and policy as well as ensuring the immediate applicability of labour rights to those settings (Bell, 2019).



c. Health

Article 25 of the Convention on the Rights of Persons with Disabilities reinforces the rights of persons with disabilities to enjoy the highest standard of health without discrimination on the basis of disability (United Nations, 2006). WHO in the global disability action plan 2014–2021 (WHO, 2015) highlighted 3 main objectives:

OBJ1.

To remove barriers and improve access to health services and programs

OBJ2.

To strengthen and extend rehabilitation, habilitation, assistive technology, assistance and support services, and community-based rehabilitation

OBJ3.

To strengthen collection of relevant and internationally comparable data on disability and support research on disability and related services

In 2021, the action plan expired, but the need for global guidance to enhance the health sector's response for persons with disabilities persisted.

States party to the CRPD or other relevant human rights treaties must address health inequities in their domestic policies and programs, particularly for marginalised groups among persons with disabilities, including women, children, youth, the elderly, indigenous peoples, those with psychosocial or intellectual disabilities, and sexual minorities (WHO, 2022). Moreover, according to the 2030 Agenda for Sustainable Development, Member States have an obligation under Sustainable Development Goal 3 (SDG3) to ensure healthy lives and promote well-being for all at all ages (WHO, 2017).



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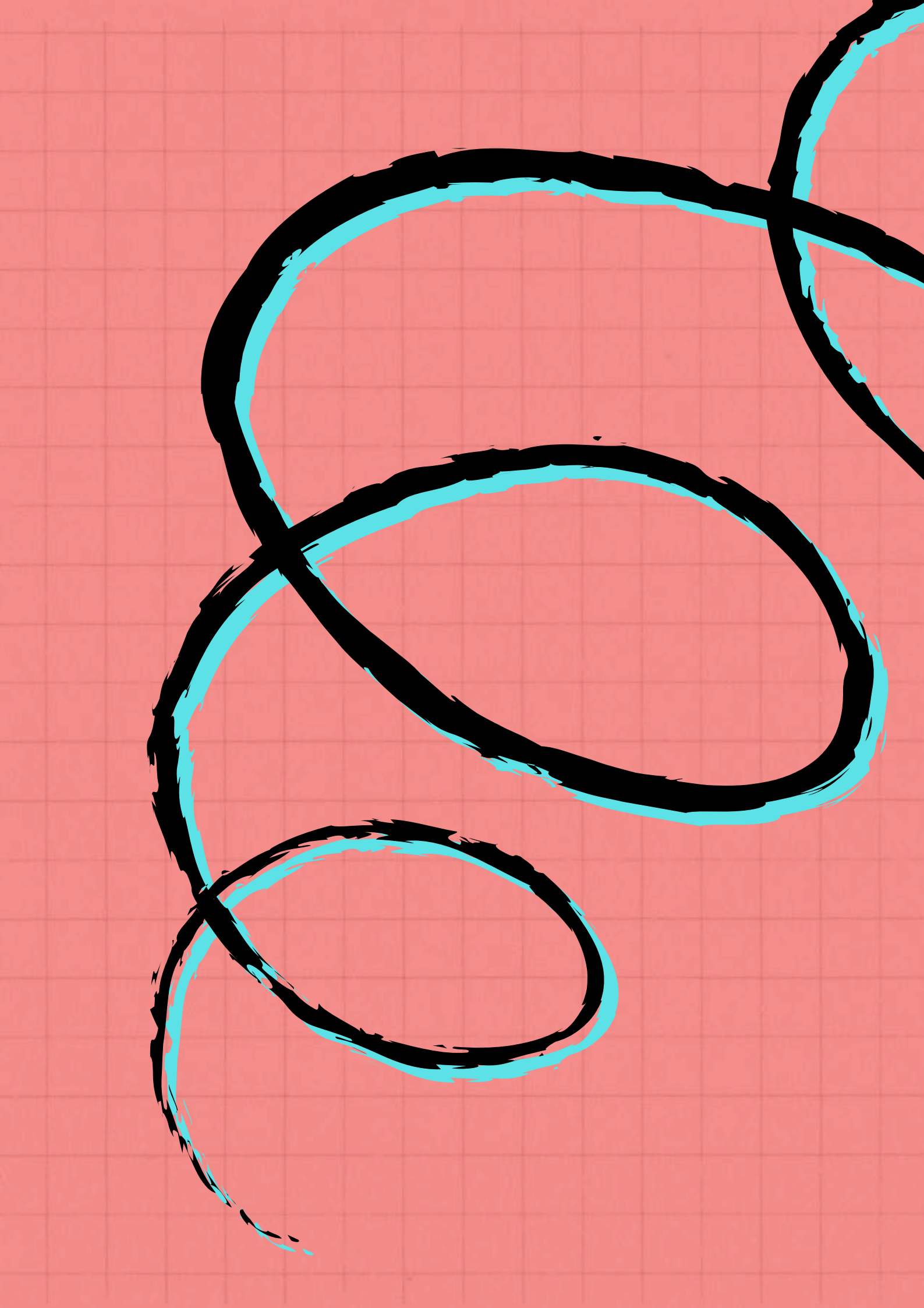
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4

Methodology





4. Methodology

4.1. Empowerment through Arts & Crafts & Digital skills

4.1.1. Art and Craft skills

Art and craft skills encompass a broad spectrum of creative activities, ranging from painting, drawing, sculpture, and textile work to woodworking, ceramics, and jewellery making etc. These activities involve the creation of tangible objects through imaginative processes and working with one's hands. Engaging in art and crafts is not only a way of self expression but also serves as a profound mechanism for personal development and societal engagement. For individuals with intellectual disabilities, art and crafts can be a transformative tool that fosters empowerment, self-expression, and social inclusion.

The contemporary landscape of support for individuals with intellectual disabilities has seen a gradual yet significant shift towards more inclusive and empowering practices. Historically, these individuals were often marginalised, with their capabilities overlooked and their potential underestimated; it's worth mentioning that WHO highlighted the lack of empirical data on the benefits of art programs designed for people with ID (WHO, 2011). However, the growing recognition of the rights and abilities of people with intellectual disabilities has led to more inclusive policies and programs.

Art and crafts have emerged as powerful mediums through which these individuals can express themselves, self develop, enhance their skills etc. More specifically art can be:

- A way for people with ID to express their feelings and regulate their emotions and behaviours (Ho et al., 2020).
- A medium for enhancement in communication skills and amelioration in social behaviour (Broupi, Kokaridas, Tsimaras, & Varsamis, 2023), as well as a way to break down social barriers (Ho, 2010)
- A tool for improvement of fine motor skills (Budury, Khamida, Nurjanah, & Jaluiddin, 2020)
- A mean for individuals to gain greater satisfaction and obtain a sense of accomplishment (Moon, 2004)

An interesting example of the aforementioned practises is the diARTE programme which targeted persons with mild ID and/or learning difficulties from a pre-working centre in Seville, Spain. The intervention used many artistic disciplines to help the participants enhance their social skills. The study found that participants improved their self-awareness, verbal and nonverbal communication skills, as well as their capacity to understand and apply creative resources while dealing with emotions (Vega & Saavedra, 2017).



Many other organisations and institutions now offer art and craft programs specifically designed for people with intellectual disabilities. These programs not only provide a platform for creative expression but also promote cognitive and motor skills development, emotional well-being, and social interaction. Although it's of high importance to note that until now art activity for persons with ID, has typically had a therapeutic or rehabilitative focus and while art therapy has positive effects this might undermine their artistic identities and work aesthetics and perceive their work as of secondary importance (Pawlik, 2018).

Despite all the positive developments, several constraints still hinder the full empowerment of people with intellectual disabilities through art and crafts. One of the common challenges is the lack of specialised training for instructors and caregivers in the field of art and crafts for individuals with intellectual disabilities. Effective facilitation of these activities requires a nuanced understanding of both the artistic processes and the specific needs of participants. Without appropriate training, instructors may struggle to provide meaningful and inclusive experiences.

Furthermore, there is the lack of adequate funding and resources; many programs rely on grants, donations, and volunteer support, which can be inconsistent and insufficient to meet the growing demand. This financial instability can limit the availability and quality of art and craft programs, restricting access for many individuals who could benefit from them. Moreover, Pawlik (2018) states that financial exclusion of people with intellectual disabilities in art, stems from unclear profit-sharing criteria for art sales at care facilities, ambiguous assignment of non-cash prizes, and low-value prizes in disability-specific competitions. These issues limit their financial opportunities and fair compensation.

Another significant restraint is societal attitudes and perceptions. While there has been progress in reducing stigma, negative stereotypes and prejudices persist. These can manifest in low expectations of what individuals with intellectual disabilities can achieve and a lack of recognition of their artistic talents and result in unprofessional strategies of presentation and promotion of the artistic work of people with IDs (Pawlik, 2018).

An important factor that trainers should have in their minds when designing art interventions for people with ID is to adapt them to be inclusive, empowering and promote independence for the trainees (Bailey, 2015) because it's the self-interaction with the art, even limited, that plays a crucial role for acquiring new skills.



Bailey (2015) proposes some adaptive techniques in order to fit the specific needs of the individuals:

- Taping paper to the table or walls for individuals with limitations in motor control or motor skills
- Providing thick and long-handled brushes for easier grip and control
- Using pre-cut shapes to increase motivation and success
- Using lockable plastic bags filled with paint and paper to shake and engage in the art process
- Using toy trucks or balls dipped in paint to roll across the paper
- Using torn paper collages
- Using materials that can be easily manipulated and materials that engage and evoke the various senses

Finally, considering the latest technological advancements new possibilities arise. Digital tools and platforms can make art and crafts more accessible and adaptable to individual needs. For example, virtual workshops and online galleries can provide opportunities for remote participation and broader exposure of artworks created by individuals with intellectual disabilities.

4.1.2. Digital skills

The term information literacy has transformed into digital literacies as a result of the transition from the information age to the digital age (Becker, 2018). Digital literacy refers to the abilities and skills necessary to locate, evaluate, utilise, share, and create content using information technologies and the internet (Venkatesan, 2024). Information and communication technologies (ICTs) are increasingly integrated into our daily lives. A lot of aspects of everyday activities are becoming digitised and digital skills seem to be essential for accessing the labour market, higher education, participating in society, and utilising various services (Carretero Gomez et al., 2017).

Unfortunately, a digital divide adversely affects individuals who face challenges due to a lack of technology availability, accessibility, and usability (Chadwick et al., 2022). Despite the Convention on the Rights of Persons with Disabilities declaring Internet access as a human right (United Nations, 2006), individuals with intellectual disabilities are particularly vulnerable to being left behind and experiencing digital exclusion (Chadwick et al., 2013).

A recent study, an international bricolage, showcased that despite the global increase in technology use, digital exclusion remained a challenge for people with intellectual disabilities (ID) during COVID-19; many lacked the necessary devices or internet connection, and those providing support often did not have the knowledge and skills required to help them use the technology (Chadwick et al., 2022).



The barriers to participating in the digital world that adults with intellectual disabilities face are several (Lewchuk, 2020). These include:

1. **Access to Devices:** Financial constraints prevent many from affording digital devices and the associated costs.
2. **Digital Literacy Skills:** There is a lack of training in essential digital skills, such as internet safety, virus protection, and cyber etiquette.
3. **Website Design:** Websites often lack universal design, making it difficult for assistive technologies to help individuals with reading impairments.
4. **Gatekeeping by Caregivers:** Caregivers may not provide the necessary resources or permissions for accessing the digital world.

The findings of the study from Chadwick et al. (2022) indicate that with adequate support and motivation, digital solutions can positively complement offline resources for people with intellectual disabilities, enhancing their digital inclusion and enabling full participation in both offline and online environments. Research on digital literacy (DL) skills of persons with intellectual disabilities highlights the importance of functional DL. This includes basic tasks like emailing, scanning documents, and uploading files. Additionally, it involves advocating for digital accessibility needs and rights. Functional DL helps PIDs build social connections, pursue interests, and manage daily activities (Venkatesan, 2024).

Additionally, an important role in social and digital inclusion plays assistive technology. Assistive technology enables and promotes the inclusion, participation and engagement of persons with disabilities, ageing populations and people living with chronic conditions in the family, community and all areas of society, including the political, economic and social spheres; assistive technology is an umbrella term for assistive products and their related systems and services (WHO & UNICEF, 2022).

Assistive products may be physical products such as wheelchairs, spectacles, etc or they may be digital, occurring in the form of software and apps that support interpersonal communication, access to information, daily time management, rehabilitation, education and training etc; they may also be adaptations to the physical environment (WHO & UNICEF, 2022). Examples of digital assistive products include: screen readers, alternative input devices, voice recognition software, or specialised hardware to navigate digital platforms, Braille Notetaker, Bluetooth, fitness trackers, smartwatches, virtual reality headsets.

2 An assistive product is any external product (including devices, equipment, instruments or software) , especially produced or generally available , the primary purpose of which is to maintain or improve an individual's functioning and independence, and thereby promote their well- being . Assistive products are also used to prevent impairments and secondary health conditions. Source: Priority assistive products list. Geneva: World Health Organization; 2016.
<https://www.who.int/publications/i/item/priority-assistive-products-list>



Also, a recent study found that participation in technology design activities can support the digital inclusion of people with intellectual disabilities in four categories: a) improve digital skills and knowledge, b) display skills and competence, c) increase interest in technology use, and d) influence and adapt technology (Safari, Wass, & Thygesen, 2023).

In her recent study, Heitplatz (2020) outlined 10 critical aspects to serve as guidelines for professionals that want to be involved to the design of education programs for PwID:

- Create space for an open exchange on attitudes and topics related to digitisation. Provide opportunities to gain personal experience.
- Reflect on institutional ideals and discuss the place the digitisation should take in the facility. Improve the mission statement.
- Ask employees for their opinion and take fears and wishes seriously to raise acceptance.
- Inform oneself about digital topics to establish possible cooperation.
- Work within inclusive groups or tandems on specific topics.
- Use UDL to derive practical operation criteria for inclusive education programs;
- Take into account the topics and wishes of the participants.
- Orientate on modular structures in terms of topic, content and organisation.
- Build relationships to understand the participant's and individual needs.
- Treat people with disabilities like everyone else.

The workshops proposed in the project methodology are a practical example of familiarising people with mild and moderate intellectual disabilities with the use of technology, as they have a progressive gradation of difficulty covering a wide range of skills.

4.1.3. Social media

Social media platforms are vital for fostering communication, connection, and community engagement in today's digital age. They provide individuals with the ability to share information, express themselves, and stay informed about global events. Ensuring universal access to social media is essential for promoting inclusivity and equal opportunities for all individuals to participate in societal and cultural dialogues. Recent statistics show that over half of the global population (58.4%) are now using social media. Social media platforms have seen their total user base more than quadruple in just over a decade (Anderson, Araten-Bergman, & Steel, 2023).



It seems that adults with intellectual disabilities use social media less than people without disabilities; they mainly use it (Anderson, Araten-Bergman, & Steel, 2023):

- as a fast and convenient way to connect with others,
- as messaging tools from SM sites to chat with friends and strangers,
- as a tool to play games,
- as a way to initiate and maintain romantic and sexual relationships
- as an adjunct to their self-advocacy group, posting campaign materials and activities.

For adults with intellectual disabilities, who frequently face social exclusion and the adverse effects of stigma, social media platforms provide valuable opportunities to engage, connect, and communicate with others. Social media also offers a place to develop and 'embrace' positive social identities and feel 'self-worth' (Chadwick & Fullwood, 2018). Digital inclusion and online participation is considered as a human right and a social justice issue and it is an important aspect of the realisation of a 'normal life' (Seale & Chadwick, 2017); failing to enhance access to social media for adults with intellectual disabilities could worsen their social exclusion.

Since this guide also refers to how people with ID can enhance their entrepreneurial opportunities it's important to mention that for people with intellectual disabilities, social media can be a valuable tool for entrepreneurship by offering a platform to showcase their products or services to a wide audience. It enables them to engage directly with their customers, while building a supportive community, and receive feedback to improve their offerings. Additionally, social media provides opportunities for networking, collaboration, and learning from other entrepreneurs, fostering a more inclusive business environment.

In chapter 5.2. examples will be given on how trainers and facilitators can offer structured familiarisation with social media platforms and their tools and progressively make it easier for people with intellectual disabilities to integrate social networks into their lives if they wish to do so.

4.1.4 Entrepreneurship

Young people and adults with ID seem to have limited opportunities to explore their work interests and are often excluded from competitive job markets. At the same time, despite being qualified, many people with disabilities are funnelled into jobs that do not offer economic independence or social inclusion and most are placed in sheltered work environments, earning minimum wage for repetitive, non-functional tasks like sorting and assembly. Moreover as previously mentioned, traditionally people with intellectual disability have been employed in sheltered workshops. On the other hand, when we are referring to people with disabilities, the terms self-employment, entrepreneurship, and social entrepreneurship are frequently used interchangeably (Yamamoto et al., 2011) and this overlap challenges the development of effective disability programs and practices.



Self employment: An overarching definition of the term is the state of earning a living from any independent pursuit of economic activity instead of earning a living working for a company or entity.

Entrepreneurship: The state of being an entrepreneur, or a person who organises, manages, and assumes the risk of a business with the goal of generating economic value (Britannica Money, 2024).

Social Entrepreneurship: Social entrepreneurship is unique in that it aims to generate monetary profit while also addressing a social mission, setting it apart from commercial entrepreneurship (Caldwell et al., 2019a).

Microenterprise: A microenterprise is a small business centred around the interests, capabilities and goals of the person who owns the business (Hutchinson et al., 2020).

Entrepreneurship and self-employment have emerged as a viable pathway for fostering independence and self-determination among people with intellectual disabilities; they also help mitigate employment disparities and promote new businesses and job creation (Iacomini et al., 2022). While traditional employment avenues often fall short in providing meaningful opportunities, entrepreneurship offers an alternative that can lead to economic independence and social inclusion.

Moreover, Hutchinson, Lay, Alexander, and Ratcliffe (2020) found a variety of beneficial outcomes for company owners, including improved work-life balance, increased involvement in meaningful activities, increased confidence, skill development, stronger social and community connections, and the ability to make a significant contribution.

Outcomes in disability employment focus on financial self-sufficiency and independence, while in entrepreneurship, they emphasise profit, innovation, and growth, so understanding these differences is essential to interpret outcomes for people with ID in social entrepreneurship (Caldwell et al., 2019b).

Caldwell, Harris, and Renko (2019b) described, among others, the following outcomes for people with ID running their own social entrepreneurship businesses:

- **Profit and Self-Sufficiency** – it appears that profit has less to do with money than it did with access to opportunities to improve one's quality of life, to improve the quality of products or services, and to help others.
- **Growth** – all participants described having thoughts or plans about growing their business.
- **Innovation and Idea Generation** – it seems the innovative aspect of the social enterprise comes at the intersection of the social mission and meeting a market need.



Based on recent studies, individuals with intellectual disabilities face significant struggles in entrepreneurship. Social attitudes and stigma continue to be a challenge; persons with ID sometimes encounter biases and low expectations, which might nullify their business aspirations (Caldwell et al., 2019a). Access to capital is a major barrier, as traditional lenders are often hesitant to finance businesses run by individuals with disabilities (Caldwell et al., 2019a).

Additionally, there is a lack of tailored support and resources (Hutchinson et al., 2020). While general entrepreneurial support programs exist, they may not address the specific needs of individuals with intellectual disabilities. This includes the need for accessible training materials and support that considers their unique learning and communication styles. Business owners with intellectual disability require considerable formal and informal support (Hutchinson et al., 2020).

Nevertheless there are a lot of real life examples of successful entrepreneurs with ID—that we will review in a next chapter. There are several opportunities for people with intellectual disabilities in the realm of entrepreneurship. Social media and digital platforms have opened up new avenues for marketing and selling products and services, allowing individuals with ID to reach a global audience. These platforms also provide tools for networking and learning, which can be crucial for entrepreneurial success.

Support organisations and programs tailored to aspiring entrepreneurs with disabilities are also on the rise. These programs offer training in business skills, mentorship, and sometimes even financial assistance. They can help individuals with ID navigate the complexities of starting and running a business, from developing a business plan to managing finances and marketing.

4.2. Examples of entrepreneurs with Intellectual Disability

In the next chapter we are going to present examples and provide case studies of successful entrepreneurial or social entrepreneurial endeavours by people with intellectual disabilities. Moreover we included an example of one artistic ensemble and one individual artist, with great presence in Greece. We hope to demonstrate how entrepreneurship can empower persons with intellectual disabilities by allowing them to use their skills and creativity. These illustrations show how social entrepreneurship may have a revolutionary effect on social inclusion, economic freedom, and personal growth.



4.2.1. Cafe Joyeux

Cafe with employees and managers with Intellectual Disability – 15 Coffee shops, France

Cafe Joyeux is a family of coffee shops/restaurants that contribute to professional inclusion of people with mental and cognitive disabilities. In addition to providing an innovative solution for the inclusion of the people recruited, Café Joyeux intends to repair the inequality associated with the unemployment rates of people with ID. In 2017, the first solidarity restaurant Café Joyeux was created, employing and training people with mental and cognitive disabilities. They envision opening the hearts to people's differences for a more empathetic and harmonious society. Their mission is the inclusion of people with intellectual disability through work and encounters and they aspire to develop a family of quality café-restaurants to recruit and train people with mental and cognitive disabilities.

Webpage: <https://www.cafejoyeux.com/en/>





4.2.2. Auticon

Neurodivergent company providing inclusion and technology solution – Worldwide

Auticon is an award-winning social innovation company and an autistic-majority company. They integrate their technology consultants into client organisations, performing as software developers, data analysts, QA engineers, and more. Clients experience their outstanding autistic professionals first-hand, opening minds and achieving diversity goals. Their model improves the economic and social conditions of the autistic community with quality careers, unlocking opportunity, and empowering client organisations through actionable neurodiversity training and advisory services. Their employees build lifelong careers in technology, discovering personal autonomy and improved self-esteem. Also through Auticon Labs, they utilise an entrepreneurial mindset to develop commercial technology solutions to social and environmental challenges faced by autistic professionals, helping them to succeed in the workplace.

Webpage: <https://auticon.com/us/>





4.2.3 3S School Synergy Snacks

Social Cooperative Enterprise producing cereal bars – Athens, Greece

3S – School Synergy Snacks is a Social Cooperative Enterprise for the integration of vulnerable groups and has been operating since 2019 having the vision of the vocational rehabilitation, employability and social inclusion of young people with intellectual disabilities and other developmental disorders. Their products are “Energy Nut Bars” with high nutritional value and quality raw materials.

3S’s idea emerged from an educational program approved by the Ministry of Education and organised by Junior Achievement Greece, in which two schools were engaged in planning, organising and operating a «Virtual Business». J.A.G. guided and inspired students, teachers and volunteers, introducing them to the concept of Entrepreneurship. A group of educators, parents and friends of adults with disabilities, decided that this “student virtual enterprise” should not exist in name only but become real through the foundation of “3S School Synergy Snacks,” a Social Cooperative Enterprise for the Inclusion of people with Disabilities.

Webpage: <https://schoolsnergysnacks.gr/en/about-us/our-story/>





4.2.4. En Dymamei Ensemble

A collective of artists with and without disabilities – Thessaloniki, Greece

Through their activities they propose a new model of art and life, where the "unfamiliar", the "strange", the "different" and the "foreign" are expressed through the uniqueness and integrated into the whole, whilst strengthening it. Basic tools of this are Inclusion, Diversity, Equality, and Accessibility. Their work is based on equality amongst all members, attempting to inspire other people to stop perceiving the social system in a stereotypical way and conventional form. Using research of new methods of communication as a basic tool they organise and produce entire artistic proposals in the field of visual arts, theatre, music and multimedia arts. Also they are in permanent collaboration with professionals from various artistic fields, and actively participate in events and festivals in Greece and abroad. Their artistic director is Eleni Dimopoulou and they work from their base in Thessaloniki, Greece.



Webpage: <https://en.endymamei.com/i-omada>



4.2.5. LLoxy

Multi Disciplinary Artist, eshop owner – Thessaloniki, Greece

Loxandra (LLoxy) Lucas is an artist. Her art is a reflection of the colourful world that she sees around her, populated by strange and wonderful creatures that exist only in her imagination. As a person with Down Syndrome, her unique perspective allows her to see the world in a way that is both playful and profound. She creates her art using the style of Art Brut, which is characterised by its raw, unfiltered expression and its rejection of traditional artistic conventions.

Through her art, she explores themes of otherness, identity, and belonging, drawing inspiration from the rich world of fantasy and mythology. Her artwork is characterised by its vibrant colours, bold shapes, and the strange and unusual creatures that inhabit it. From misshapen monsters to fanciful animals, each of her creations has its own distinct personality and backstory. Through her art, she hopes to inspire others to see the world in a different way, to embrace their own unique perspectives, and to find beauty in the unconventional. She believes that art has the power to connect us all, and she is grateful for the opportunity to share her colourful world with others.

Website:
[https://lloxy.com/
one-artworks](https://lloxy.com/one-artworks)

Source:
[https://www.instagram.
com/p/C5TD3HGI9sr/?
img_index=1](https://www.instagram.com/p/C5TD3HGI9sr/?img_index=1)





4.2.6. John's Crazy Socks

Social Enterprise selling socks – New York, USA

Their company was built on the love between father (Mark) and son (John) and their desire to make people happy. Because John has Down syndrome, they have a focus on showing what people with differing abilities can do. That means they hire people with differing abilities and they do all they can through videos, social media shares, warehouse tours, hosting work groups, speaking engagements, advocacy and donations to share with the world what people with differing abilities can do. They are a small company, yet all they are trying to do is change the world.

They know that Giving Back is essential and it is baked into everything they do; 5% of their earnings is donated to the Special Olympics.

When John was asked why socks, he said:

"I wore crazy socks my entire life. They are fun, colourful and creative. They let me be me"





4.3. Examples of European Projects

This chapter presents an overview of several European programs on the intersection of intellectual disability, art, entrepreneurship, and social inclusion. By exploring individual case studies and initiatives, we hope to highlight new ideas and best practices that have been effectively adopted in other nations. These examples demonstrate not just the possibility for using art and entrepreneurship to improve the lives of people with intellectual impairments, but also the relevance of inclusive policies in promoting social and economic engagement. Through this investigation, we hope to provide useful insights and practical recommendations to practitioners and policymakers who are devoted to creating inclusive communities.

i. Hope – Help to people empowerment

The HOPE project is an Erasmus+ project that addressed social exclusion among marginalised groups in North Macedonia, Greece, and Italy by leveraging their creative potential for social inclusion. The project particularly focuses on people facing severe exclusion, like homeless, social care recipients, migrants, and people with fewer opportunities, including those with ID.

The partnership was formed by four NGOs experienced in working with disadvantaged groups to enhance their skills for the labour market.

The primary goal was:

- Support marginalised people to improve their social and material status, aiming for sustainable reintegration into society through the development of artistic skills.

The project's objectives were:

- Develop **creativity** into **artistic skills**.
- Foster **social inclusion** through **arts**.
- Promote **social entrepreneurship** in partner countries.





The benefits and opportunities provided for the participants were:

Artistic Skills Development

Empowering individuals
to create marketable
art products.

Economic Impact

Reducing the costs
associated with the
exclusion of
disadvantaged
groups.

Social Entrepreneurship

Ensuring the sustainability
of the project's results by
fostering social
enterprises.



The HOPE project followed a "hands-on" approach to social inclusion, leveraging the creative potential of disadvantaged individuals to foster their integration into society through art and social entrepreneurship. In total 30 marginalised individuals from North Macedonia, Greece, and Italy took part in two workshops, aiming at enhancing their art skills and familiarising them with entrepreneurship actions.



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ii. Legends of Disability

The innovative project "Legends of Disability" was implemented in the framework of the Active citizens fund programme by Challedu and Perpato, Best Buddies and Frontizo as partners. It aimed at empowering people with disabilities of all ages and skills through the highlighting of Role models – people with disabilities who have made significant contributions to sectors of society (e.g. science, arts, sports, business).

The **aim** of the "Legends of Disability" project was to inspire people with disabilities through Role Models to become active members of society, while providing awareness- education about their rights to the public. Through the Legends of Disability game and the accompanying educational package, people with disabilities are inspired by Role-Models. In addition, by participating in the game co-creation festivals they express their needs and create in collaboration with experts. At the same time, the public is sensitised and actively contributes to the creation of game tools. In the playtesting workshops the toys are perfected as tools-methods and come to contribute both to the everyday life of people with disabilities and their inclusion by the local community.





Results

- Creation of an educational game package Legends of Disability that highlights the work of 100 people with disabilities (includes accessible game material for different types of disabilities).
- 3 Co-creation Game Festival with the organisers Best Buddies Greece, the association Perpato and the association Frodizo
- Selection OF 4 games through 12 playtesting workshops . The final 4 games are Dive into Adventure, Minotaur's Labyrinth, Obstacles and Legends of Disability Quiz
- Creation of 2 guides for trainers – carers of people with disabilities and school teachers (games, role models, activities for vocational orientation and self-advocacy on education, work, socialisation rights).
- Capacity building workshop for professionals, carers, teachers and volunteers and videos on how to play the games created in the project.

More information: <https://challedu.com/en/legends-of-disability-en/>





iii. Arts and People with disabilities – cooperative digital working for inclusion during the pandemic

Objectives

- People with disabilities and artists should be equipped with the necessary tools and skills to enable the development of creative and innovative solutions against the threat of exclusion and isolation, also during the time of the pandemic.
- People with disabilities involved should be empowered to use art and drama for their self-expression and to assert their equal rights not only during a pandemic but also in other situations in which they face discrimination.
- People with disabilities should have better and equal access to adult learning opportunities, especially digital learning.
- Cooperation between adult education organisations and arts and cultural operators should lead to a strengthening of creativity in non-formal and formal education.
- The arts and cultural industries involved should work together with people with disabilities to discover new business and employment opportunities.
- People with disabilities should gain the opportunity to work as artists and/or in the cultural sector.

The following **outputs** were developed and results achieved:

- The ARTcoWORKers methodology for a joint adult education programme between artists/cultural workers and people with disabilities.
- A training methodology containing a curriculum, training course and learning materials on creative work, digital and design skills, intercultural and transnational cooperation, inclusion, European citizenship and cultural awareness in the field of shadow theatre and artistic expression.
- 5 shadow theatre plays on the pandemic and inclusion accompanied by videos entailing "making-of" scenes exploring different art technologies and creative forms as part of the pilot training.
- A training guide with lessons learnt.
- An interactive ARTcoWORKers collaboration, training and content platform with additional tools such as an interactive collaboration map, a canvas for collaborative project development, the training modules, a space to offer training courses and workshops.
- 8 video tutorials to support digital learning.

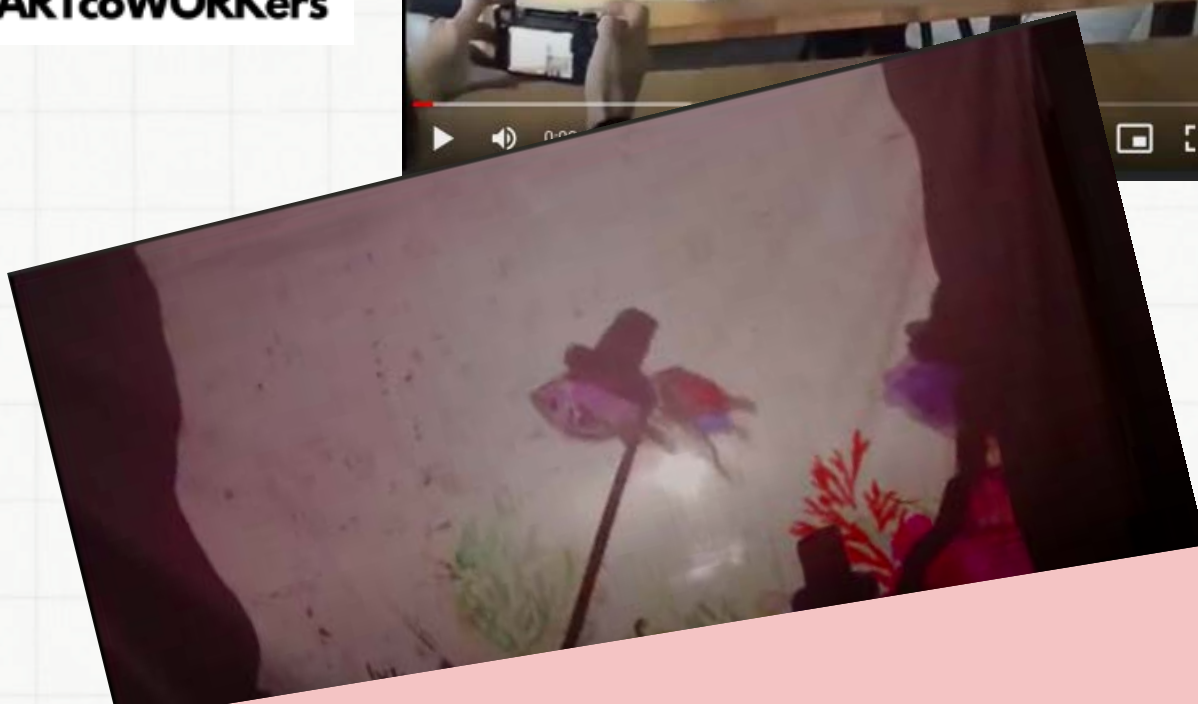
In total, over 75 people participated in the trainings, half of them were people with disabilities, and over 100 people participated in the multiplier events.

Webpage: <https://artcoworkers.eu/>



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iv. IN-CUBA – Incubators for CO-productive Enterprises and Social Inclusion

Aimed to foster inclusion of people with intellectual disability through the development of an enterprise incubation methodology based on the principles of co-production. The IN-CUBA project (Incubators for CO-productive Enterprises and Social Inclusion) started with the ambition of a very committed partnership to apply co-production to the elaboration of new tools for professionals of the social sector aimed at supporting the desire of people with intellectual disability to undertake a path towards professional independence.

Working on co-productive approaches has highlighted the capacity of users to become protagonists and have an active role, opening the doors to new possibilities and further developments. In fact, the scientific literature and several success stories confirm that, through the appropriate support, people with intellectual disability succeed in concretizing ideas through long-term projects, especially projects that lead to the creation of companies. This opens up new opportunities for the development of people's employability and social inclusion. However, if at present national systems tend to promote entrepreneurship and innovation, these programs are rarely accessible to people with intellectual disability and no measure is put in place to investigate the potential impact entrepreneurship can generate for them and their entourage.

An incubator is an organisation that helps new and start-up companies to develop by providing support services and enabling access to the resources they need. In the context of IN-CUBA however, an incubator can be defined as a support for the development of projects and ideas... a methodology based on co-production that supports the development of ideas and projects to transform them into enterprises (considered in its widest meaning).





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The Project's main Intellectual Outputs were:

- IO1 – Users' needs and requirements
- IO2 – Report: levers and obstacles in the access to entrepreneurship for people with ID in Europe
- IO3 – Business incubator Toolkit: co-productive methodology
- IO4 – Pilot Actions: testing of the methodology
- IO5 – Evaluation and Impact Analysis IO8 – Publication: Outcomes and Achievements
- IO6 – Video Tutorials: How to apply the methodology
- IO7 – Training guidelines: How to apply the methodology
- IO8 – Publication: Outcomes and Achievement.

Website: <https://co-production.eu/project/>





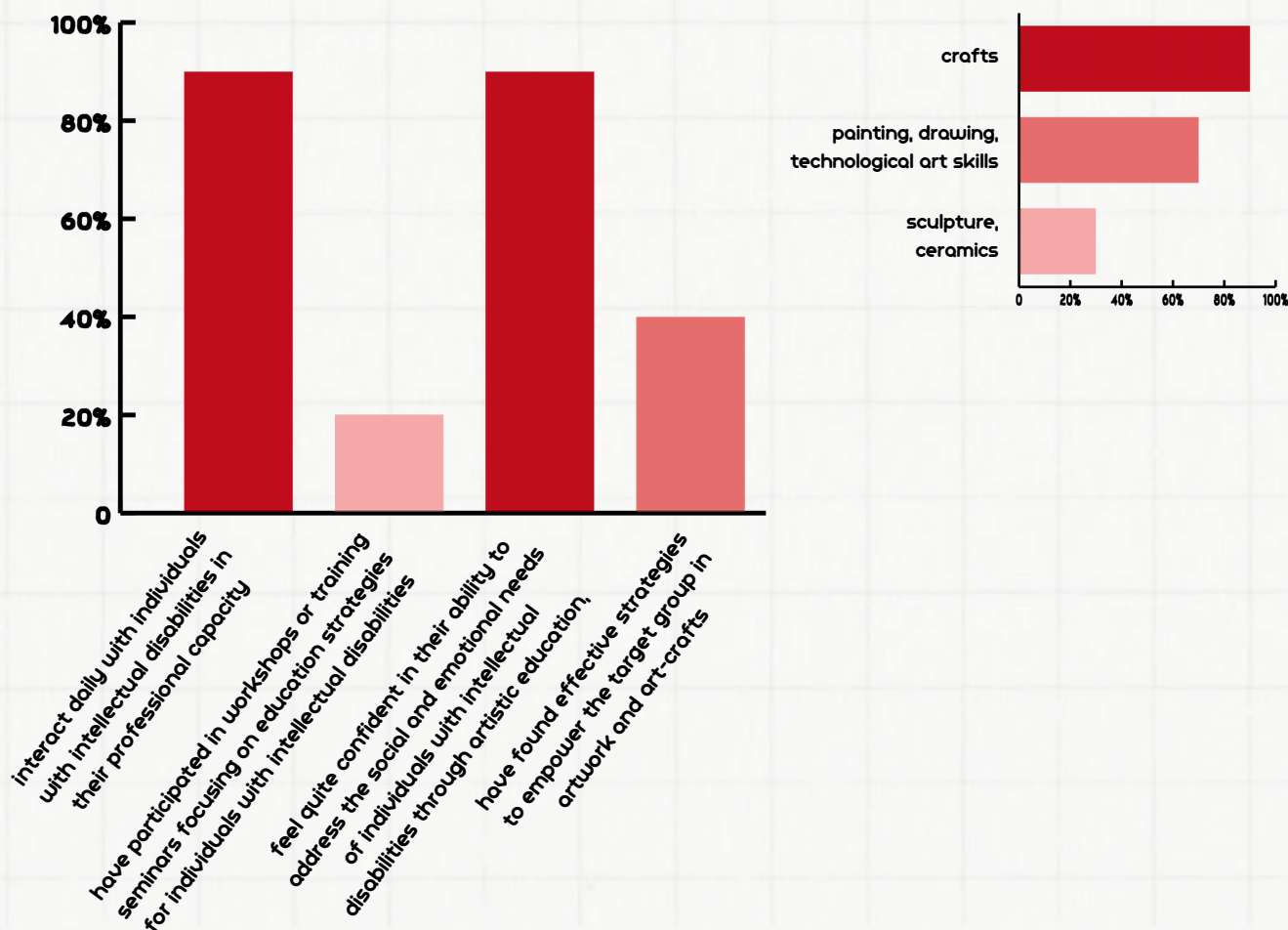
4.4. Results of questionnaires

4.4.1 Needs Assessment questionnaire – Data Analysis from PekAmeA

The needs assessment questionnaire, which was created as part of the program "IDeA: Intellectual disabilities engaged in Art", was given to 10 employees at a Daycare Center for Adults with Intellectual Disabilities in Athens in April 2024.

From the analysis of the research results, the following findings emerged:

- **90%** of the respondents **interact daily with individuals** with intellectual disabilities in their professional capacity.
- **Only 20%** of the respondents **have participated in workshops or training seminars** focusing on education strategies for individuals with intellectual disabilities, while 90% of the respondents consider empowering individuals with disabilities in developing their artistic skills to be very important.
- **90%** of the respondents **feel quite confident in their ability to address the social and emotional needs of individuals with intellectual disabilities** through artistic education, mainly with skills such as: crafts (90%), painting, drawing, technological art skills (70%), as well as sculpture, ceramics (30%).
- **40%** of the respondents **have found effective strategies to empower the target group in artwork and art-crafts**, including: use of classical music during work/engagement, reinforcement/reward, setting small and achievable goals, playful approach, use of a template for central idea, digital image and stimulus search, group activities, museum visits, and painting exhibitions.





Respondents reported difficulties in **ensuring meaningful participation and engagement for all participants** (71.4%), while stating that they face obstacles in communication and addressing behavioural challenges during sessions. However, **28.6%** of the research participants **stated that the lack of training or support in inclusive teaching methodologies plays a significant role.**

The majority of the respondents believe that the most important digital literacy skills necessary for individuals with special needs to feel more integrated into society are: the ability to navigate social media platforms (80%), access and use assistive technologies for digital devices (80%), and basic computer handling skills, e.g., mouse and keyboard usage (70%).

70% of the respondents stated that they struggle to incorporate digital tools and technologies into teaching/training methodologies for individuals with intellectual disabilities.

The majority of the respondents consider **communication skills** as the most essential (100%) for individuals with special needs to feel more integrated into society, while adaptability (90%), problem-solving skills (60%), and financial literacy (60%) are also rated as particularly important. None of the participants are aware of successful initiatives of social entrepreneurship involving adults with intellectual disabilities in promoting and selling their artwork products, nor have they participated in partnerships or collaborations to create opportunities for adults with intellectual disabilities in the fields of art and digital media.

The majority of the respondents mentioned that for the creation of inclusive environments for individuals with intellectual disabilities in art and digital literacy workshops, the following are needed:



Training for educators



Financial resources (from governmental bodies and institutions) for the creation and implementation of programs by trained educators to empower the target group



Awareness campaigns within the artistic community through seminars and experiential workshops



Community awareness and creation of partnerships to market the art-work of individuals with disabilities



Adaptation of digital tools to the needs of the target group



Usage protocols and protection of the target group from potential risks associated with the use of digital tools



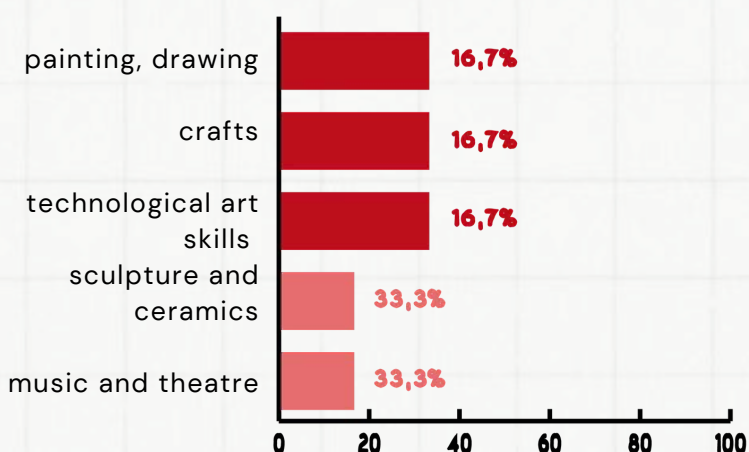
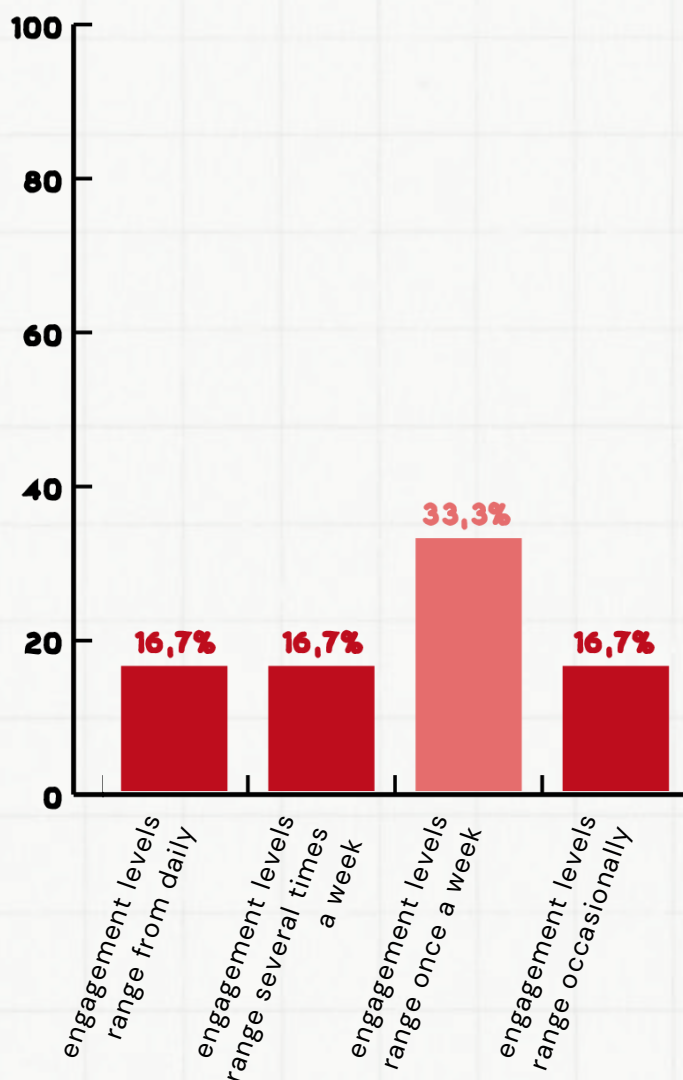
4.4.2 Needs Assessment questionnaire-Data Analysis from Challedu

The needs assessment questionnaire from Challedu, involving six staff members and associated partners, provided insights into their roles, experiences, and perspectives on working with individuals with intellectual disabilities (pwID). Here's the detailed summary of the responses:

Participants include members of Challedu, volunteers in inclusive theatrical groups, professionals directly working with pwID, adult trainers, and those supporting activities for pwID workers. Their engagement levels range from daily (16.7%), several times a week (16.7%), once a week (33.3%), to occasionally (16.7%). Some have participated in various training and workshops, such as art workshops, game workshops, and inclusive Erasmus+ programs. Others have not had such experiences. Examples include annual training seminars, educational programs on sexual exploitation, and music therapy sessions.

83% of the participants rated as highly important the empowerment of pwID in developing their art skills. Concerning the confidence levels in addressing the social and emotional needs of pwID through art education it seems that they vary among participants.

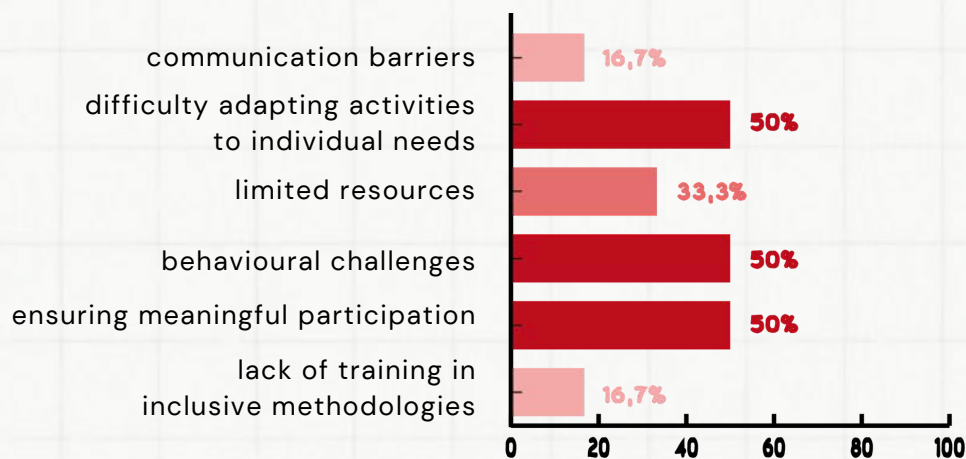
The results highlight essential Art skills for inclusion the following:



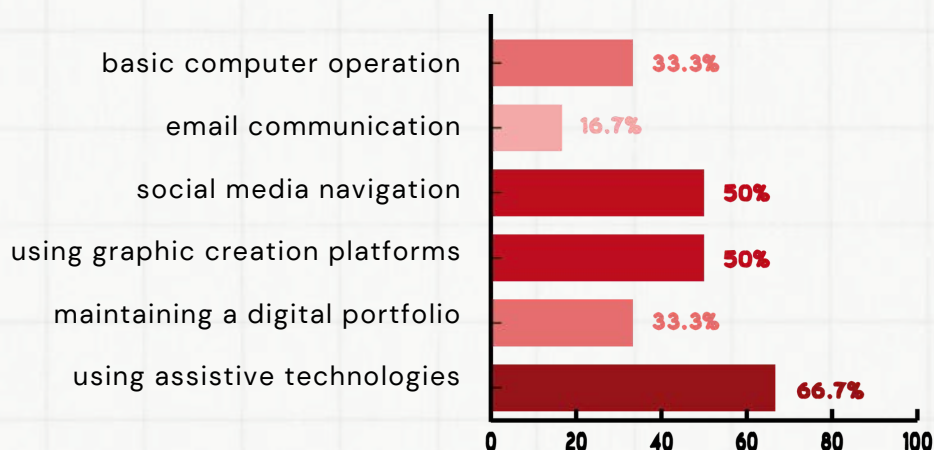


Effective strategies include simple explanations of steps, co-creation, step-by-step craft creation, communication through music, and relating artwork to work skills like digital skills.

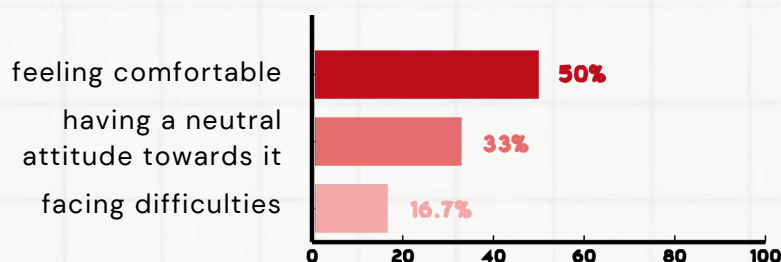
**Challenges
in facilitating
Art activities
include:**



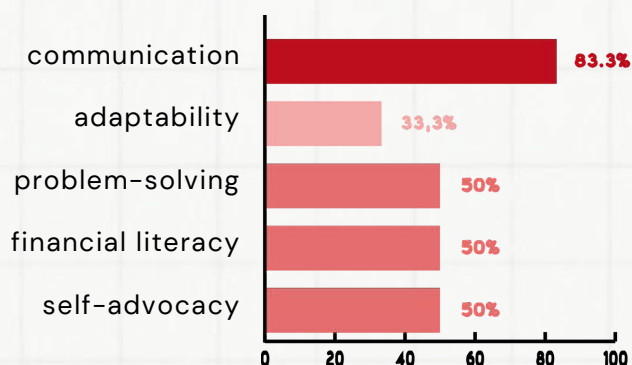
**Regarding
the essential
digital literacy
skills they
include:**



**The comfort levels
in incorporating
digital tools and
technologies into
teaching
methodologies
for pwID vary:**



**Concerning
the essential
entrepreneurial
skills, the most
important of
them include:**





One participant also shared a successful social entrepreneurship initiative called **"Ploigisi"** space in Nea Smyrni, a professional integration program through music. Also, about partnerships and collaborations with local businesses or organisations to create opportunities for adults with intellectual disabilities in the art and digital media sectors one participant mentioned a training program for their beneficiaries in new technologies, and in linking with companies to purchase digital products created by their beneficiaries, e.g. digital posters for an event.

Moving on to the assessment of progress and learning outcomes, methods include observational assessments (60%), informal interviews (60%), and collaboration with caregivers (60%). No mention of visual aids, communication boards, or alternative assessment methods like portfolios.

Finally, regarding the additional support or resources that are necessary to create inclusive environments for pwID in art and digital literacy workshops, participants stated that necessary supports include human resources, ongoing professional training, government resources, access to technology labs, variety of materials, good instructor preparation, and deep understanding of the concept of social inclusion.





4.4.3 Needs Assessment questionnaire – Data Analysis from Chance

The needs assessment questionnaire was distributed among eleven Bulgarian respondents, who either work in day care centres for people with intellectual disabilities (pwID) or are professionals in the field. All respondents work with pwID daily. Five are daycare workers, and six are professionals in the field. Seven of the respondents have participated in workshops or training sessions focused on teaching strategies for pwID, including communication and experience exchange initiatives.

Respondents rated the empowerment of pwID in developing art skills highly, with various levels of confidence in their ability to address social and emotional needs through art education. 72,7% rated as highly important. The results highlight essential Art skills for inclusion the following: Crafts (90.9%), painting, drawing (36.4%), and sculpture, ceramics (2.7%) were identified as essential skills for pwID.

Participants also shared the following effective strategies in empowering adults with ID:

- One-to-one and group sessions,
- learning by doing,
- art and occupational therapy, and
- accessibility consultations were mentioned as effective strategies for empowering pwID in art-related activities.

Challenges in facilitating Art activities include: Communication barriers (36.4%), difficulty in adapting activities(36.4%), limited resources (36.4%), behavioural challenge (18.2%)s, ensuring meaningful participation (27.3%), and lack of training (36.4%) were identified as common challenges.

Regarding the aspect of digital literacy skills, Basic computer operation skills (72.7%) received the highest score, and then navigating social media platforms (9.1%), Using platforms for graphics creation (e.g Canvas) (9.1%), Accessing and utilising assistive technologies for digital devices (9.1%) were also considered important for digital inclusion. Respondents seemed to score in the middle (neither comfortable, nor uncomfortable) on the comfort level with incorporating digital tools into their teaching methodologies.

The essential entrepreneurial skills for pwID include according to the participants the following: communication (63.6%), adaptability (54.5%), self-advocacy (36.4%), and problem-solving (18.2%) With lower percentages they scored Marketing and Branding Skills (9.1%) and Financial Literacy (basic financial concepts)(9.1%). Some examples of successful social entrepreneurship initiatives included bazaars, candle and soap making, thematic product preparation, and participation in exhibitions.



Regarding partnerships and collaborations with local businesses or organisations to create opportunities for adults with ID in the art and digital media sectors, partnerships with local businesses and organisations were limited (e.g The Archaeological Museum and the Library), with some cooperation with voluntary organisations and short-term collaborations.

Moving on to the next part regarding the assessment of progress and learning outcomes, respondents stated progress and learning outcomes were assessed through observational assessments(72.7%), informal interviews (36.4%), visual aids and communication boards (27.3%), and alternative methods like portfolios and digital documentation (9.1%) or through collaborating with caregivers or support networks (9.1%).

Finally, regarding the additional support or resources that are necessary to create inclusive environments for pwID in art and digital literacy workshops, respondents highlighted the need for appropriate materials, motivation, state support, special workshops, and specially designed guides.





4.5. Project methodology

The consortium decided to build the workshops' methodology around two well known and successful methods: **hands-on experience and storytelling**. In the following chapter we are going to give you a brief overview of those two methods and their benefits.

4.5.1. Hands-on experience

The literature demonstrates that successful strategies to support design and participation among people with intellectual disabilities include co-design, hands-on approach, and flexible approaches (Guedes, Johnstone, Ellis, & Landoni, 2024). The Hands-On Experience methodology emphasises learning through **direct engagement and active participation** as participants are guided to gain knowledge by experience (Ekwueme, Ekon, & Ezenwa-Nebife, 2015). This approach allows individuals to acquire knowledge and skills by physically doing something rather than merely observing or listening (Kumar, & Gathoo, 2024). It is particularly beneficial in educational and therapeutic settings, where experiential learning can significantly enhance understanding and information retention both physiologically and psychologically (Kumar, & Gathoo, 2024). By engaging in activities that require tactile interaction and practical application, learners can connect theory to practise, making the learning process more meaningful and effective.

For people with intellectual disabilities, the Hands-On Experience methodology is especially advantageous. Traditional learning methods, which often rely heavily on verbal instructions and abstract concepts, can be challenging for these individuals. In contrast, hands-on activities break down complex tasks into manageable steps, providing concrete experiences and the learning process becomes more progressive, step-wise (Dada & Olaniyan, 2018). This method aligns well with the strengths of many individuals with intellectual disabilities for another reason; learning by doing is learning by self-shaping and in that way the steps are optimised, especially for the doer-from the doer- making the learning process more effective (Reese, 2011).

Hands-On Experience methodology enhance motivation, increase expectations of success (Brubaker, Maturi, Karanian, Sheppard, & Beach, 2019) fosters a sense of accomplishment, and boosts self-esteem. When individuals engage in activities like art and crafts, they are involved in "multi-sensory experiences to enhance the students' understanding of the concepts"(Lee & So, 2014) and see tangible results from their efforts. The immediate feedback provided by hands-on activities helps learners understand the consequences of their actions and make necessary adjustments, promoting a deeper and more personal understanding of the material.



Implementing Hands-On Experience in workshops and activities for people with intellectual disabilities can also improve social skills and community integration. In learning by doing often learners work as a team and those activities that involve group work or collaborative projects can encourage cooperation, and the development of interpersonal relationships. This social aspect is crucial for individuals with intellectual disabilities, who as we previously mentioned, often face isolation and social barriers.

In summary, the Hands-On Experience methodology offers a practical and effective approach to learning for people with intellectual disabilities. By emphasising active participation and concrete experiences, it aligns with their strengths, enhances their confidence, and fosters social integration.





4.5.2. Storytelling

The storytelling methodology involves conveying information, ideas, and values through narratives; narration is “the act of telling a story in a sequential and consecutive order” (Altman, Avraham, Meirovich, & Lifshitz, 2022). This approach is deeply rooted into human nature for stories, which have been used for centuries to pass important information, entertain, and create a social context where people come together and share a common activity, a concept familiar in many cultures (Grove and Park 2001).

For individuals with intellectual disabilities, storytelling offers numerous personal, social, and emotional benefits. Usually traditional instructional methods rely on abstract reasoning and/or memorization, which can be challenging for these individuals while storytelling uses familiar contexts and characters to illustrate lessons and concepts, facilitating understanding and remembering. As stated by Kirk and Pitches (2013) storytelling can promote deep learning by prompting reflection on practice.

Storytelling also supports cognitive and emotional development. Listening to and participating in stories helps individuals with intellectual disabilities feel more stimulated and change their insight and behaviour to learn new concepts and patterns (Mashalpourfard, 2019). Stories can evoke empathy and emotional responses, allowing listeners to explore and express their own feelings in a safe and structured environment. Moreover, the storytelling method improves their language skills, and auditory accuracy (Asghari, Akhavan, & Jobaneh, 2018) comprehension, and attention span.

Stories can be tailored to the interests and experiences of the audience, ensuring that the content is relevant and engaging. More specifically, stories might be personalised by the carer or a professional to focus on a specific topic identified as creating difficulties for a pwID and linked to the real life situation (Young, Fenwick, Lambe, & Hogg, 2011). Moreover, stories and narratives often include repetitive structures and patterns, which can aid in reinforcing learning and memory retention. This repetition shall increase the opportunity for the young person to understand the narrative and how it relates to his or her own experiences (Young, Fenwick, Lambe, & Hogg, 2011).

In addition, storytelling can be a powerful tool for social development and socialisation (Mashalpourfard, 2019) as well as social inclusion (Grove, 2014). Group storytelling activities encourage interaction and cooperation, helping individuals with intellectual disabilities build communication skills and form social connections. Creating and sharing their own stories gives them a voice, enabling them to express their thoughts, experiences, and aspirations.



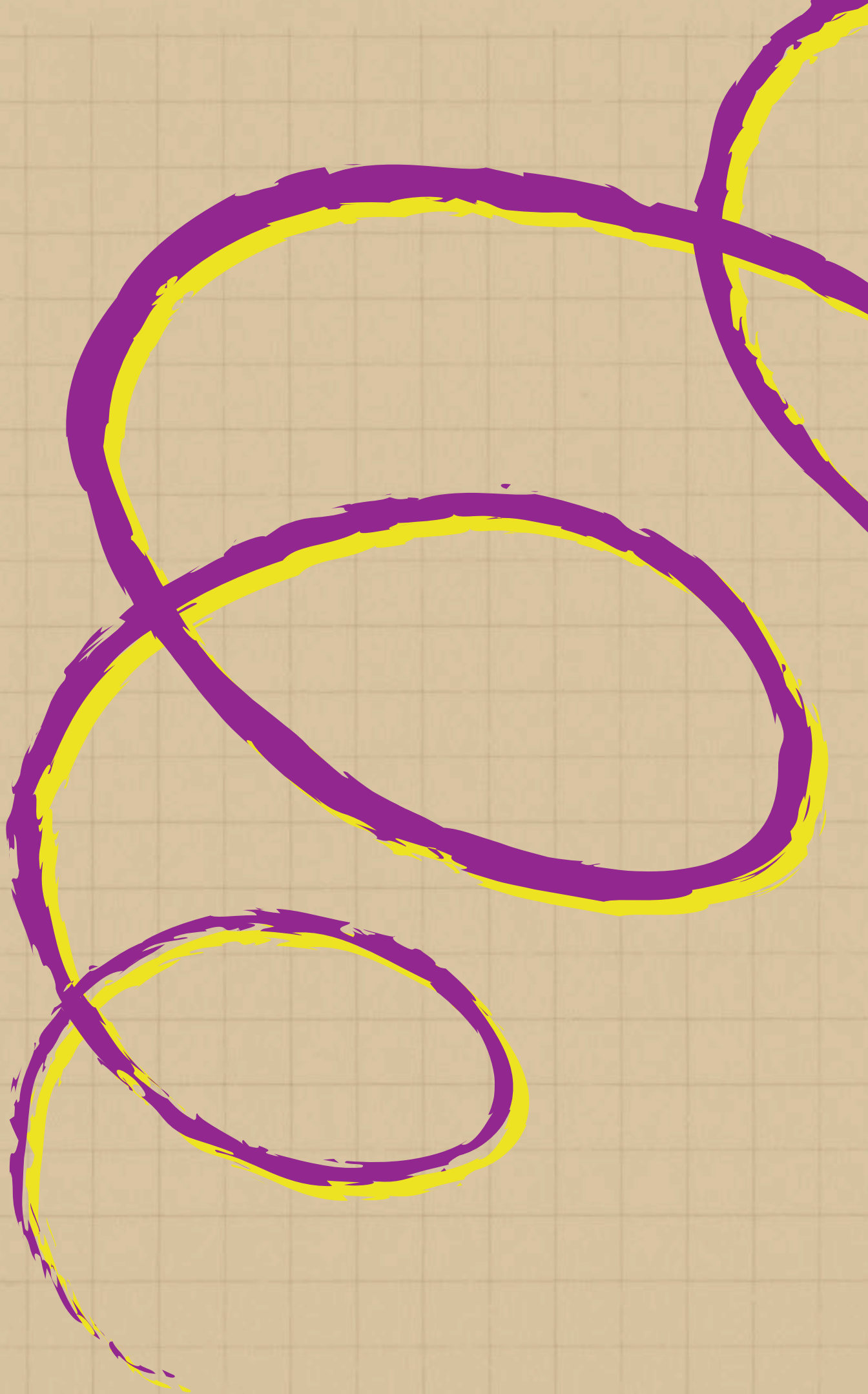
Finally it's worth mentioning a radical variation of storytelling methodology which is the **Digital Storytelling** that is defined as "the combination of traditional oral narration with 21st century multimedia tools" (Lathem, 2005). It is a relatively new form of art and self-expression that has emerged in the last ten years in which people produce short video tales about their lives, work, and experiences using film, music, and narration, which are then shared online and with their peers (Sari-daki & Meimaris, 2018). Something similar to this method can be found in the workshops created by the consortium included in the methodology.





5

Workshops





5. Workshops

In the following chapter you will find short information about the six workshops included in the Annexes; these workshops are divided into two categories based on the project methodology:

Arts & Crafts
workshops

Digital literacy
workshops

The whole IDeA methodology consists of a series of workshops aimed to be implemented with pwID. All six workshops are hand-on experience oriented and include the storytelling methodology. Those workshops (especially the ones connected with digital literacy) have a progressive level of difficulty starting with basics on how to use a mobile device up to how to create promotional material through canva.

Main target group of this workshops are:

adult educators
/trainers /professionals
working with pwID /art
educators/digital
literacy educators and
relevant professionals

adult centres/day care centres
working with pwID /all day
centres working with pwID
/other type of organisations
working with pwID /art centres
/digital literacy centres /other
relevant institutions



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5.1. Description of Arts & Crafts workshops

5.1.1. Soap making - responsible partner: PekAmeA

Place (City, country):

Athens, Greece

Title the good practice/ project/ programme:

Master...soap

Type of activity:

Soap making

Organiser:

PekAmeA

Description:

During this workshop the participants will learn step by step how to make their own soap. They will learn about the different available soap making methods, and which one to choose. They'll have the chance to experiment with different soap bases, colours and scents in a way that by the end of the workshop each participant will have made their own unique, handmade soap. For the promotion of the final product, participants will create a short story about a non-real NGO and they will make a marketing plan.

Target groups involved & Level of difficulty

People with intellectual disability (mild and moderate)



Equipment needed (if applicable):

Materials and equipment for soap making:

- Transparent glycerin soap base
- Fragrance suitable for soap (hypoallergenic)
- Liquid colour suitable for soap (hypoallergenic)
- Glass containers with handle, 500ml, suitable for microwave
- Microwave oven
- Silicone mould
- Ethyl alcohol (ethanol) in a spray bottle
- Cutting board, preferably plastic
- Cutting tool (spatula, not knife)
- Measuring tool (pipette), 3 pcs (disposable)
- Stirrer or spatula
- Cooking thermometer
- Digital kitchen scale (tabletop)
- Apron
- Disposable gloves
- Paper towels
- Refrigerator (optional)
- Serving tray (optional)
- It's good to have access to a sink with hot or warm water

Materials for soap packaging:

- Food wrapping film
- Packaging bag
- Organza pouch
- Ribbons
- Scissors
- Stapler with refills
- Label with logo and/or other details for the soap
- OPTIONAL: specialised air removal machine (vacuum)
- OPTIONAL: soap packaging box

Number of participants:

Up to 12

Additional material needed to implement the activity:

Mobile phone or camera to take photos

Number of required trainers:

3





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5.1.2. Painting & Decorating Plates - responsible partner: Chance Association

Place (City, country):

Razlog, Bulgaria

Title the good practice/ project/ programme:

Painting & Decorating
Plates

Type of activity:

Arts & Crafts

Organiser:

CHANCE Association

Description:

This workshop will take the participants on a learning journey through the process and techniques of painting and decorating plates.

Target groups involved & Level of difficulty

Adults with intellectual disabilities (mild and moderate)

Number of participants:

-

Number of required trainers:

1



Equipment needed (if applicable):

Materials:

- Paper – decoupage paper, wall paper, napkins,
- Porcelain, ceramic plates
- Acrylic paint – assorted colours,

Tip: The colour of the base should match the plates' colour; i.e. if the plates are white, apply white acrylic paint as a base for coating.

- Glue –
- Decoupage medium,
- PVA glue
- Decoupage Varnish

Tools:

- Scissors – to cut out the images
- Craft knife – to cut out details
- Brushes – to apply the glue
- Soft sponge / Cloth – to remove the excess glue.
- Aprons, gloves

Additional material needed to implement the activity:

Mobile phone /camera/ tablet to take photos





5.1.3. Painting on Fabric - responsible partner: Challedu

Place (City, country):

Athens, Greece

Title the good practice /project /programme:

-

Type of activity:

Creative Fabric Painting
Workshop

Organiser:

Challedu

Number of required trainers:

2-3

Number of participants:

Up to 10

Target groups involved & Level of difficulty

People with mild &
moderate ID

Additional material needed to implement the activity:

- Mobile phone or camera to take photos
- Simple Background for photography

Description:

During the workshops, the participants will learn step by step how to paint t-shirts and other fabric items by themselves. They will experiment with different materials, colours, and textiles and will express their creativity. By the end of the workshops all the participants will have created their t-shirts or tote bags or pillowcases etc and will have learned successfully the know-how! Also for each creation, participants will create a short story.

Equipment needed (if applicable):

- Fabric paint, fabric markers, Glitter or metallic fabric paints (optional)
- Brushes (various sizes, flat brushes for broad strokes, sponge brushes for larger areas or texture)
- Painting Tools, Stencils (simple shapes, letters, and patterns), Stamps (floral, geometric, and abstract designs)
- Sponges for dabbing and texture
- Carton or thick paper

Fabric Items:

- Plain white or light-coloured t-shirts (one per participant, plus extras)
- Tote bags (one per participant, plus extras)
- Scarves, pillowcases, or other fabric items (for Day 4 project)
- Scrap fabric for practice

Iron:

- Iron (preferably with adjustable temperature settings)
- Ironing board or a flat, heat-resistant surface
- Pressing cloth (a thin piece of cotton fabric or parchment paper)

Flat drying space

Tape (for holding down stencils or securing items in place)





5.2 Description of Digital literacy workshops

5.2.1. Confident users of Android devices - responsible partner: Chance

Place (City, country):

–

**Title the good practice/
project/ programme:**

Confident Users of Android Devices

Type of activity:

Digital Skills

Organiser:

–

Number of participants:

N/A

Number of required trainers:

1

Description:

The 5-days workshop aims to encourage and empower the people with IDs to confidently use the android devices.

**Target groups involved
& Level of difficulty**

People with moderate and mild IDs

**Equipment needed
(if applicable):**

Android devices – tablets, smart phones, Wi-Fi

**Additional material needed
to implement the activity:**

–

Key words:

Digital skills, Android devices – tablets, smart phones, settings, Wi-Fi, google account.





5.2.2. Instagram post or reel creation - responsible partner: PekAmeA

Place (City, country):

-

Title the good practice/ project/ programme:

Instagram post or reel
creation

Type of activity:

Support Individuals with
Intellectual Disabilities to
create an Instagram post or
reel to promote their art
product.

Organiser:

PekAmeA

Number of required trainers:

2

Number of participants:

12

Key Words:

Digital skills, Instagram,
graphic creation, pwID

Description:

The participants of this 5-day workshop will be introduced into a step-by-step guide for craft makers to create an Instagram post or reel to promote their art product, reaching a wider audience and showcasing their creativity, using a smartphone. The goal of this workshop is for the participants to familiarise themselves with the platform and use it flexibly to express their digital creativity to its fullest.

Target groups involved & Level of difficulty

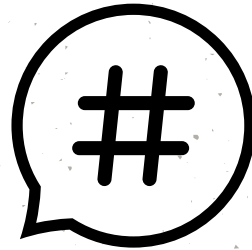
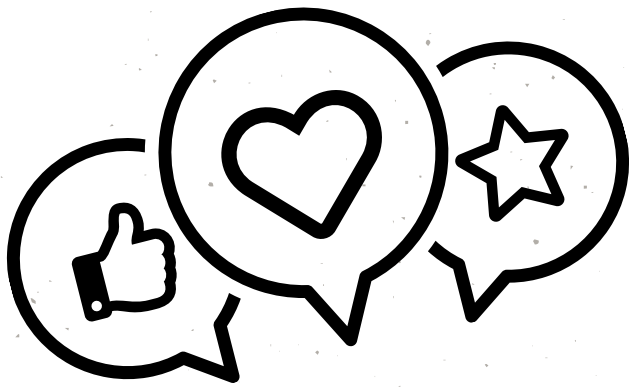
People with intellectual disability (mild
& moderate)

Equipment needed (if applicable):

- A smartphone per participant with internet access
- Storyboarding templates

Additional material needed to implement the activity:

- A plain, clean surface to place the artwork
- Artworks or objects to use as a model
- Selfie stick (optional)
- Stand (tripod) with ring light





5.2.3. Canva Graphic Design - responsible partner: Challedu

Place (City, country):

Athens, Greece

**Title the good practice/
project/ programme:**

–

Type of activity:

Canva Graphic Design

Organiser:

–

**Number of required
trainers:**

Depending on the number
of participants

**Target groups involved
& Level of difficulty**

People with mild &
moderate ID

Number of participants:

N/A

Key Words:

Digital skills, Canva, graphic
creation, pwID

Description:

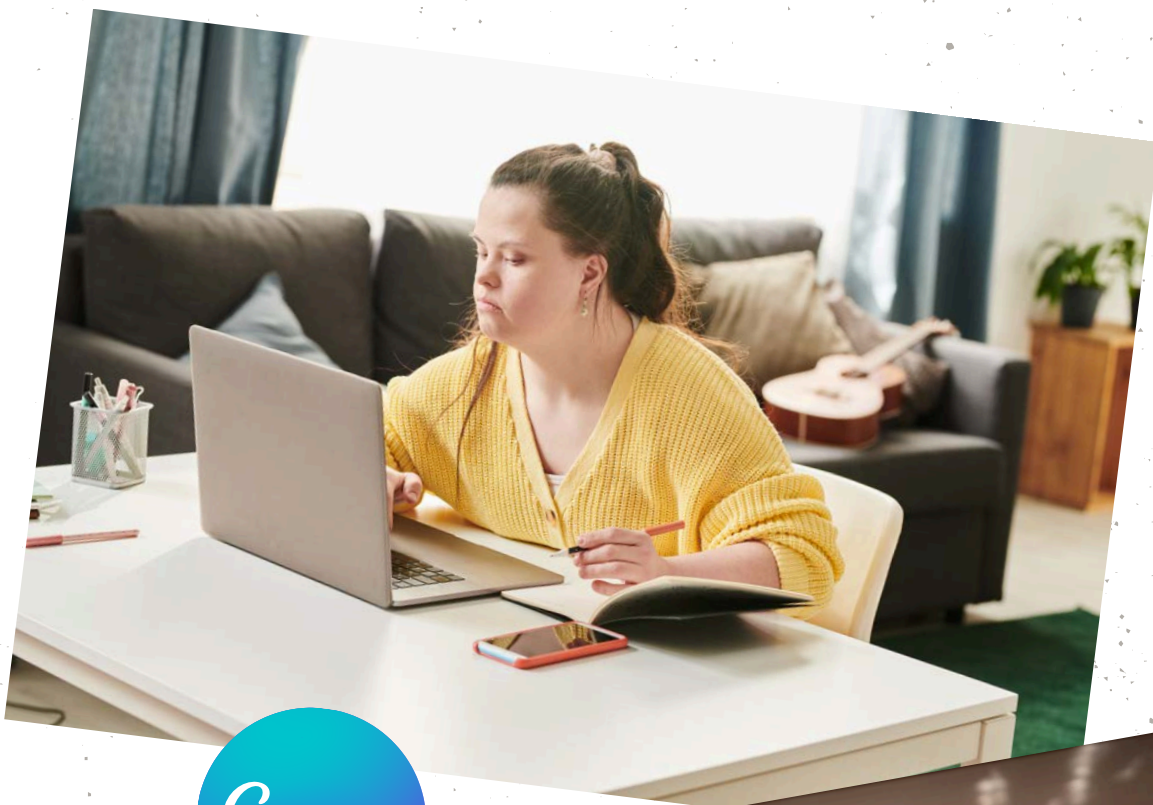
During this 5-day workshop, participants will learn step-by-step how to create their own graphic materials using Canva. They will explore different design elements, experiment with various templates, and express their creativity through digital art. By the end of the workshop, all participants will have successfully created a series of graphic materials, including images, posters, and social media graphics. This workshop aims to empower participants with the know-how of digital design, enabling them to create marketable products and express their creativity digitally.

Equipment needed (if applicable):

- Canva Account (Free version is sufficient)
- Storyboarding Templates (Optional for planning)
- Text and Image Samples (For practice and inspiration)
- Certificates of Participation

**Additional material needed to
implement the activity:**

- Canva Design School: Canva Design School
- Canva Tutorials: Canva Tutorials



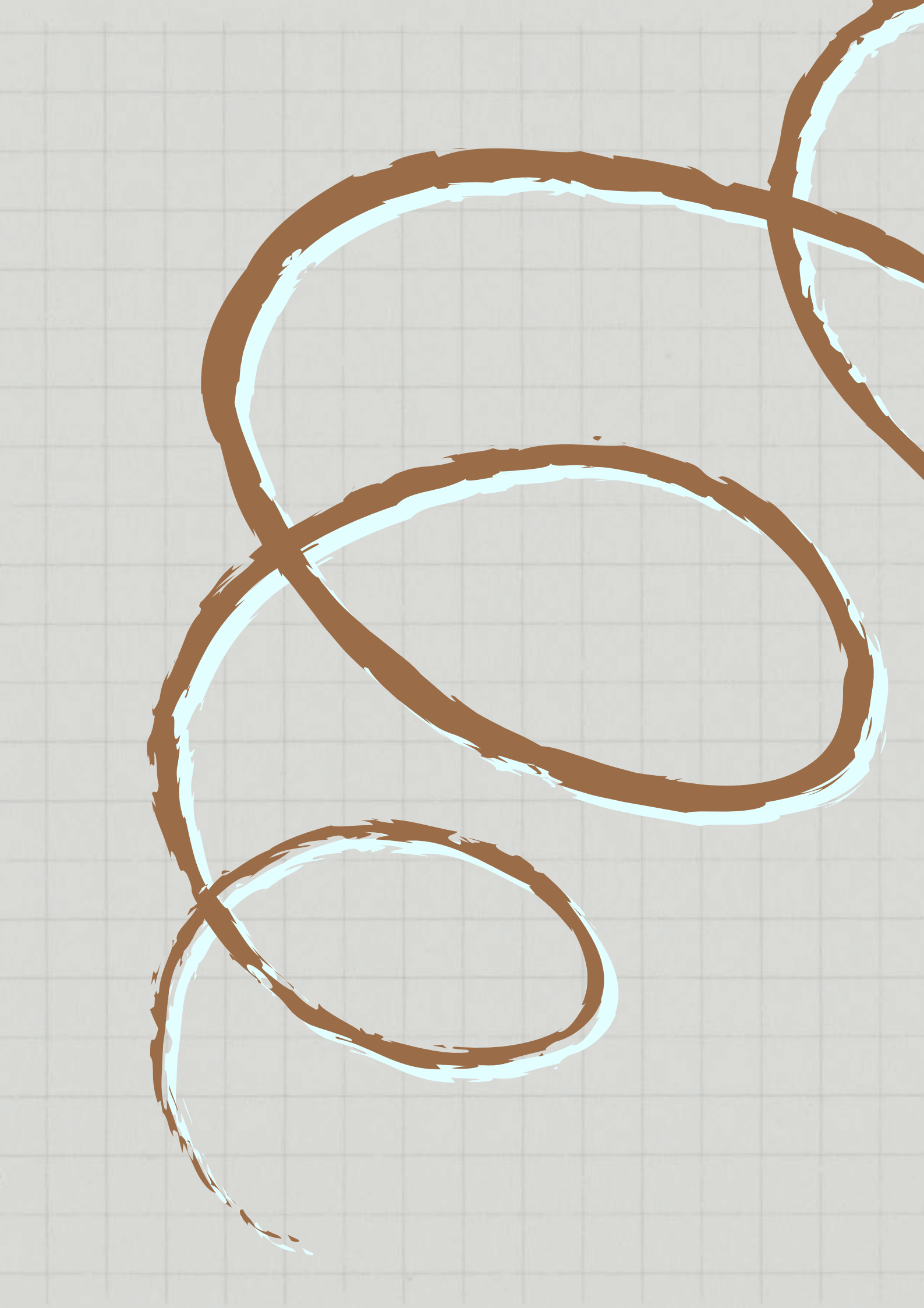
Canva





6

conclusions





6. Conclusions

All partners had the opportunity to review the guide and leave feedback during July and August; Challedu received the feedback and finalised the methodology and the guide. During the LTTA the key points were presented and fruitful discussions were made.

During these discussions over the methodology, a change was proposed and implemented regarding one of the Arts & Crafts workshops. More specifically, partners decided to transition one of our workshops (the one that Challedu proposed), previously focused on puppet-making, to fabric painting. This shift was made collaboratively by the consortium and was driven by group discussions that centred around business needs, market trends, and the experiences of all organisations involved.

More specifically after a discussion about the market's data, a growing demand for practical and not only decorative textile items became apparent. Then both PEK/AMEA and Chance, shared their insights revealing that buyers were more inclined towards functional, handmade creations like custom-painted fabrics that could be used in everyday settings. It became obvious that fabric-based workshops had broader appeal in both educational and commercial contexts. Artists and educators from both organisations contributed their experiences, helping to envision the potential of fabric painting as a creative and marketable alternative.

Following these discussions, the consortium agreed that transitioning to fabric painting was a strategic move and necessary for reaching the highest impact. The next steps involved adjusting workshop content and training facilitators to ensure that this new direction would continue to engage participants. During the LTTA, partners created a draft of the proposed workshop and on the last day, they implemented a trial round of the fabric painting workshop. After that they finalised the content of the workshop including the received feedback.



Partners had also the opportunity to examine ways for future improvement of the methodology. Here are a number of suggestions for future use:

Conduct market research and needs assessment on the target groups:

Analyse and understand the preferences of your target market to develop products that cater to their specific needs and desires.

Incorporate recycled materials:

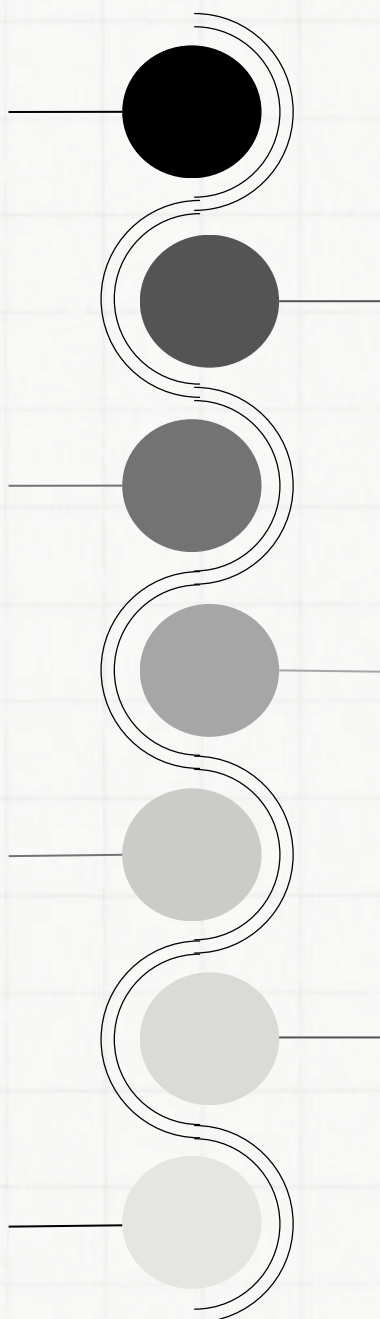
Utilise sustainable and eco-friendly materials to align with environmental responsibility and appeal to conscious consumers.

Identify possible sales channels/opportunities:

Explore potential spaces for selling the products, bazaars at company locations, examine the idea of corporate gifts and other local events or markets.

Leverage Social Media and storytelling:

Utilise social media platforms and storytelling techniques to engage your audience, build brand awareness, and convey the meaningful narratives behind the products.



Ensure product usability:

Focus on creating products that are functional, practical, and meet the expectations of your target audience.

Cultivate a business mindset with a marketing focus:

Prioritise marketing strategies to effectively promote the products in the marketplace.

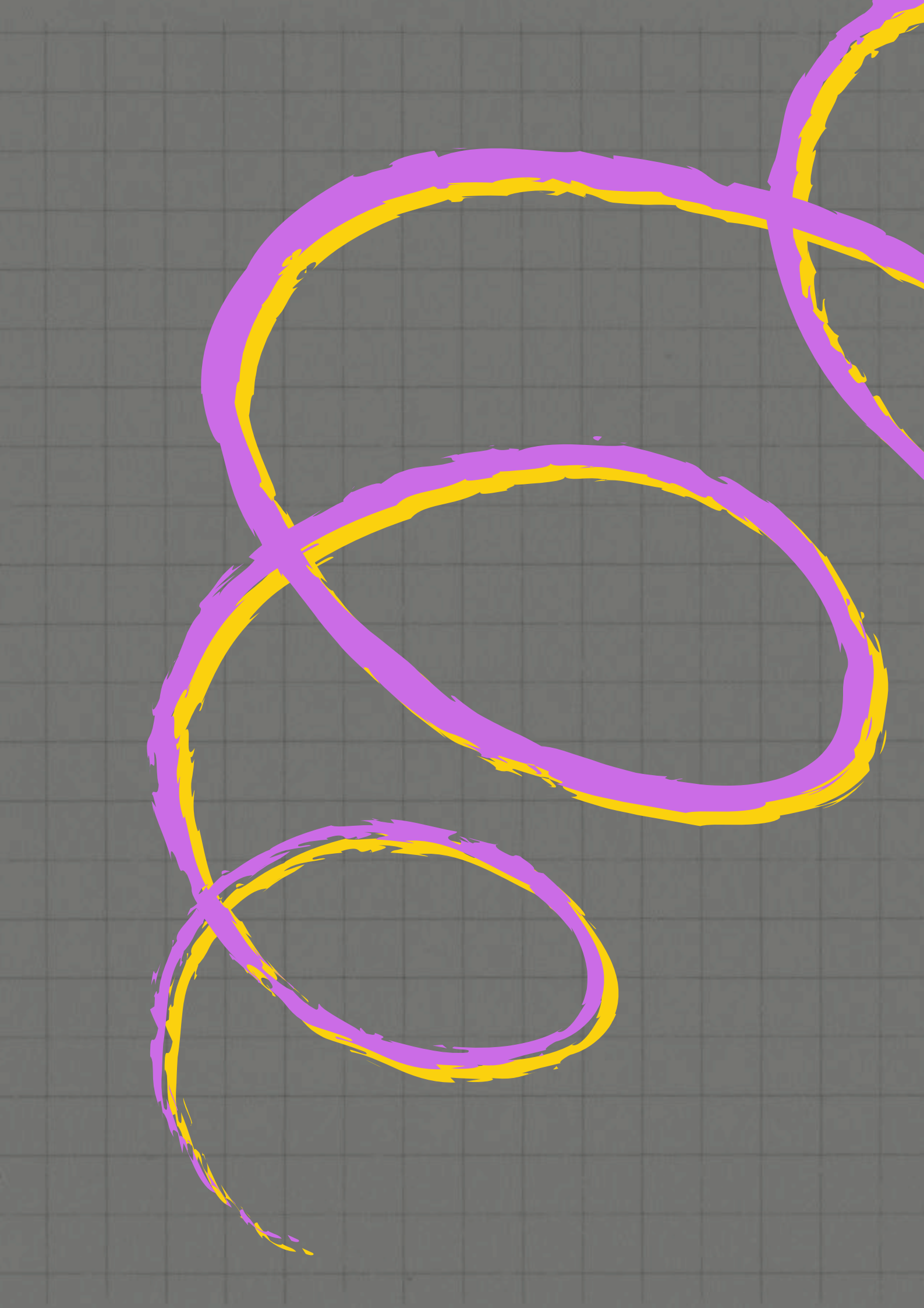
Raise awareness of social impact:

Emphasise the positive societal impact of purchasing products from NGOs by highlighting the craftsmanship, effort, and human stories behind each item, shifting consumer focus toward supporting social causes.

In general the satisfaction of partners regarding the methodology was evaluated as high and the consortium agrees that this guide can be a valuable tool for trainers and carers working with people with intellectual disabilities.



ANNEXES





Annexes

ANNEX I: Needs assessment Questionnaire

1. What is your current role in working with individuals with intellectual disabilities (pwID)?

Mark only one oval.

Adult educator/ trainer

Professional working with pwID

Art educator

Digital literacy educator

Worker in a day care center for pwID

Worker in an all day center for pwID

Other:

2. How often do you engage with individuals with intellectual disabilities in your professional capacity?

Mark only one oval.

Daily

Several times a week

Once a week

Several times a month

Several times a year

Occasionally

3. Have you previously participated in workshops or training sessions focused on teaching strategies for individuals with intellectual disabilities? If yes, please describe your experience.

4. On a scale of 1 to 5, how important do you think it is to empower pwID in developing their art skills?

Not at all 1 2 3 4 5 Very important

5. How confident do you feel in your ability to address the social and emotional needs of individuals with intellectual disabilities through art education?

Not at all 1 2 3 4 5 Very much



6. What specific art skills do you think are essential for pwID to feel more included in society?

Tick all that apply.

Painting, drawing

Sculpture, ceramics

Crafts

Technological art skills (digital painting, graphic design, and multimedia production)

Other:

7. If applicable, what strategies or approaches have you found effective in empowering adults with intellectual disabilities in artwork and art-crafts?

8. If applicable, what challenges do you face when facilitating workshops or sessions for individuals with intellectual disabilities in art-related activities?

Tick all that apply.

Communication barriers

Difficulty in adapting activities to individual needs and abilities

Limited resources and materials suitable for diverse needs

Addressing behavioral challenges during sessions

Ensuring meaningful participation and engagement for all participants

Lack of training or support in inclusive teaching methodologies

Other:

9. What specific digital literacy skills do you think are essential for pwID to feel more included in society?

Tick all that apply.

Basic computer operation skills (e.g., using a mouse, keyboard)

Email communication skills

Ability to navigate social media platforms

Using platforms for graphics creation (e.g. Canvas)

Creating and maintaining a personal digital portfolio or resume

Accessing and utilizing assistive technologies for digital devices

Other:

10. How comfortable are you in incorporating digital tools and technologies into your teaching/training methodologies for pwID?

Not at all 1 2 3 4 5 Very much



11. What specific entrepreneurial skills do you think are essential for pwID to feel more included in society?

Tick all that apply.

Communication Skills

Adaptability

Problem-Solving Skills

Financial Literacy (basic financial concepts)

Self-Advocacy Skills

Marketing and Branding Skills

Other:

12. If applicable, can you share examples of successful social entrepreneurship initiatives involving adults with intellectual disabilities in the promotion and sale of their artwork products?

13. If applicable, what partnerships or collaborations have you formed with local businesses or organizations to create opportunities for adults with intellectual disabilities in the art and digital media sectors?

14. How do you currently assess the progress and learning outcomes of individuals with intellectual disabilities in your programs(if applicable)?

Tick all that apply.

Observational assessments during activities/workshops to gauge skill development and participation levels

Visual aids and communication boards to track individual progress and understanding

Informal interviews or discussions with participants to gather feedback on their experiences/achievements

Collaborating with caregivers or support networks to collect information on progress outside of workshop settings

Employing alternative assessment methods such as portfolios, video recordings, or digital documentation to capture individual growth and achievements over time

Other:

15. What additional support or resources do you think are necessary to create inclusive environments for pwID in art and digital literacy workshops?



ANNEX II Evaluation questionnaire for participants

Following there is an example of a simple questionnaire designed for pwID to gauge their enjoyment of the workshops. Please adapt assessment methods to the unique strengths and needs of the participants.

1. Did you enjoy the workshop?

- 😊 Yes, I liked it a lot.
- 😐 It was okay.
- 😞 I did not like it.

2. Did you feel happy during the workshop?

- 😊 Yes, I felt very happy.
- 😐 I felt okay.
- 😞 I did not feel happy.

3. Did you like the people you worked with? **

- 😊 Yes, I liked them a lot.
- 😐 They were okay.
- 😞 I did not like them.

4. Would you like to come to another workshop like this?

- 😊 Yes, I want to come again.
- 😐 Maybe, I am not sure.
- 😞 No, I do not want to come again.

5. Do you think you learned something new?

- 😊 Yes, I learned a lot.
- 😐 I learned a little.
- 😞 I did not learn anything new.

6.. Did you like the materials and tools we used?

- 😊 Yes, I liked them a lot.
- 😐 They were okay.
- 😞 I did not like them.

7. Do you want to say anything else?

.....



ANNEX III: Evaluation questionnaire for trainers /professionals /educators

The following questionnaire was used to evaluate the IDEA methodology aiming at its improvement.

AX 1: Didactic and Pedagogical Usefulness

1. Have the principles of developing educational materials for adult educators/trainers working with pwID been followed?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Are the learning objectives of the Guidebook clear?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the self-development of the participant promoted?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

AX 2: Content

1. Does the content of the Guidebook match the expected level of its target group (adult educators and professionals)?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. To what extent does the knowledge acquired through the Guidebook respond to the needs and local realities of the educators working with people with intellectual disability?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the content of the Guidebook scientifically sound?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the content of the Guidebook relevant and interesting?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the content (including the activities/workshops etc) addressing different types of learners?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely



AX 3: Language

1. Is the language of the text clear and easy to understand?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Does the terminology used in the Guidebook correspond to that used in the field by professionals working with pwID?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Are there spelling/phrasing errors in the methodology?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Please indicate any spelling/phrasing errors you might encounter (chapter, area, page)

AX 4: Structure and Organization

1. Is the Guidebook structured in such a way that all the learning objectives of the Guidebook are progressively achieved?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the content of the Guidebook divided in a coherent way that ensures continuity across different chapters/sections?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the bibliography included in the Guidebook accurate and in line with international standards?

Not at all 1 2 3 4 5 6 7 8 9 10 Completely



AX 5: Aesthetics and Illustration

1. Is the appearance of the methodology attractive to the target groups?
Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Are all images, symbols, tables, designs etc presented in a uniform way?
Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is the font used in the Guidebook easy to read?
Not at all 1 2 3 4 5 6 7 8 9 10 Completely

1. Is there an appropriate correlation between the text and the illustrative material included in the chapters of the Guidebook (photos, pictures, tables etc.)?
Not at all 1 2 3 4 5 6 7 8 9 10 Completely

General Thoughts and Suggestions

1. What is your level of satisfaction regarding the overall results and quality of the methodology?
Not at all satisfied 1 2 3 4 5 6 7 8 9 10 Completely satisfied

1. Do you have any general thoughts/suggestions on the overall quality of the methodology ?



ANNEX IV: Workshops

Arts & Crafts Workshops

i. Soap making

Step by Step Guidelines for the Workshop – Soap making

DAY 1 (Duration: 3h)

Get to know each other:

40 min

- **Puzzle piece introductions:** a fun activity for the participants to get to know each other (piece per participant, colouring, nametag, combining the pieces to create a group puzzle or mosaic – symbolises unity and shows how everyone fits together as a group)
- **Circle of friends:** each participant shares with the group their favourite colour(s) and fragrance(s)

Overview of the project /workshop:

60 min

Presentation of:

- The workshop (overview)
- Its goals
- The benefits of the soap making process
- Presentation of different techniques used in soap making process
- Best practices

30 min break

Introduction on soap making process:

20 min

- Presenting the Melt & Pour Method
- Pros and cons

Examples of handmade soap bars. Discovering & touching the materials:

20 min

Show examples to the participants of what they are going to create. Let them touch the materials and discover them. Encourage them to ask questions and engage them in the procedure.

What (not) to do:

20 min

Safety guidelines (with a twist)



Step by Step Guidelines for the Workshop – Soap making

DAY 2 (Duration: 3h)

Welcoming-Team building activity:

15 min

Speed dating: getting to know each other a bit more

Hot, hot, hot!

15 min

A brief presentation of different soap bases.
Which soap base do we use and why?
How temperature affects the soap melting process.

Hot colours:

15 min

A brief presentation of how we choose, use and/or mix
the colours in the soap making process

Hot scents:

15 min

A brief presentation of the available soap fragrances.
How we choose, use and/or mix the scents.

CUT!:

30 min

Preparing the soap base: the participants will need a
cutting board, a cutting spatula, and soap base.
The participants will start to cut the soap base into
small pieces (about 3cm cubes).
Make sure to cut enough soap base (at least three
times more than needed)

30 min break

Organising the space:

30 min

Gathering all the materials needed.
Preparing the counter and the soap molds.
Other preparations.



Step by Step Guidelines for the Workshop – Soap making

Actually making
a soap!

75 min

The participants follow the next steps:

1. Wash your hands.
2. Put on the apron.
3. Place on the counter: glass jug, and electronic scale.
4. Put on disposable gloves.
5. Weigh 400g of soap base on the electronic scale.
6. Place the soap base cubes in the jug.
7. Remove the gloves and wash your hands again.
8. Place the jug in the microwave, set at 800 watts for 2 minutes.
9. While the soap base is melting, remove the cutting tools from the counter and place the materials needed for the next phase.
10. Lay down paper towels and place on them: three pipettes, a stirrer, fragrance and colour of your choice, thermometer, silicone mould, and ethyl alcohol.
11. Remove the not fully melted soap base from the microwave and stir until fully melted (note: melting time depends on ambient temperature, type of soap base, and quantity!).
12. Insert the thermometer into the melted soap base and check the temperature, which should not exceed 65°C. If it exceeds, cover the jug with food wrap and wait until it reaches the desired temperature.
13. Fill the pipette with your chosen fragrance. For this amount, you'll need two 3ml pipettes (total 6ml fragrance). Note: For strong fragrances, you can reduce the amount to 4ml.
14. If you want the soap to remain transparent, proceed to step 16.
15. If you don't want the soap to be transparent, add 100 drops (if the bottle has a dropper) or 5ml if using a clean pipette.
16. If you want to colour the soap, add about 10 drops of the desired colour and stir. For a more intense colour, add a few more drops as desired.
17. Spray the cavities of the silicone mould with ethyl alcohol to prevent bubbles and achieve a smooth finish.
18. Pour the melted soap base into the mould.
19. Spray the surface of the soap with ethyl alcohol again to remove bubbles.
20. Wait for it to cool down (cooling time depends on the quantity of soap). To speed up the process, place the mould on a serving tray and transfer it to the fridge or freezer.



Step by Step Guidelines for the Workshop – Soap making

Actually making
a soap!

75 min

Want to see how it's done? Click here:

or scan here:



Soap making

A fun guide on how to make your own soap!
Using the "Melt & Pour" method

Powered by
 IDEA

Materials needed

For the soap making process

Page 2 / 13

- Transparent glycerin soap base
- Fragrance suitable for soap (hypoallergenic)
- Stirrer or spatula
- Cooking thermometer



Step by Step Guidelines for the Workshop – Soap making

DAY 3 (Duration: 3h)

**Welcoming-
Reminding of
what we have
done so far**

- Speed dating: still getting to know each other a bit more
- Recap of the previous days

**You're on
your own!:**

3 hours

- Choose a theme you like (e.g., Christmas, seasons etc)
- Experiment with soap bases, colours, scents, moulds
- Create unique handmade soaps, based on the theme you chose

**30 min break
when it's needed**

DAY 4 (Duration: 3h)

**Introduction to
the day - Warm up:**

15 min

- Warming activity: soap fun facts
- Recap of the previous days
- Introduction to the day

**Soap
packaging:**

45 min

- Different soap packaging options
- Materials
- Ensuring the product's longevity

30 min break

Branding:

90 min

Brainstorming on creating a story about a non-real NGO for people with intellectual disabilities, that creates and sells handmade soaps.



Step by Step Guidelines for the Workshop – Soap making

DAY 5 (Duration: 3h)

Introduction to the day - Warm up:

15 min

- Warming activity: soap fun facts
- Recap of the previous days
- Introduction to the day

It's all about handmade:

75 min

The participants will create their own logo of the non-real NGO.

The logo will be inspired by the products the participants created the previous days and will be designed using various art techniques (e.g. painting, collage etc.).

30 min break

Success story:

45 min

Each of the participants will present their own final products that were created the previous days, and argue about how this product could add value to the NGO's success.

Capture the moment:

30 min

Taking inspired photographs of all creations (soaps, puzzles, logos etc.)

Certificates of Participation/ Closure:

15 min

Present each participant with a certificate of their participation.

Group photograph



Arts & Crafts Workshops

ii. Painting and decorating plates

Step by Step Guidelines for the Workshop – Painting and decorating plates

DAY 1 (Duration: 3h)

Get to know each other:

40 min

Prepare word pairs, like salt and pepper, milk and honey, sail and wind, etc. on separate pieces of paper. Tape one to each person's back. People then have to walk around and ask closed questions (with a yes or no answer) to find out what their phrase is. Once they find out, they have to find their pair & by continuing to ask questions (these can be open or closed) they have to learn 3 new things about the other person

Overview of the project /workshop:

60 min

Presentation of:

- The workshop (overview)
- Its goals
- The combination of applying the decoupage technique and painting enhances the quality of the decoration.
- What is Decoupage – the art or craft of decorating plates by glueing colourful paper cuts onto them.
- The word DECOUPAGE comes from the French verb “decoupe” and means to cut. Basically, it involves the cutting out of selected images and sticking them onto the plates and then varnishing it with many coats.

Examples of already painted and decorated plates.

30 min

Show examples of already painted and decorated plates to the participants. Let them see and touch the materials. Encourage asking questions and engage them in the procedure.

What (not) to do:

30 min

Safety guidelines – check and explain the safety instructions of all materials and tools (the sharps), especially about the paint, varnish, and the glue. Discuss what one can and can't do with them.



Preparation of the plates:

30 min

Step 1: Coat all the plates with acrylic paint (the colour of both should match) in order to get a smooth base. Leave the plates to dry overnight.

Include 30 minutes
break when appropriate

Step by Step Guidelines for the Workshop – Painting and decorating plates

Day 2 (Duration: 3h)

Welcome, Recap what
has been done so far,
and the plan of the
present session.

20 min

Recap,
Warm-up – draw a number in the air and the other members of the group should guess it.
Presenting the plan of the session “Decorating the Plates”

Organising the
work space:

10 min

Preparing all the materials and tools.

Decorating the
Plates session

160 min

Step 2: Choose your design – think about your design, check all the images on the decoupage paper /napkin you would like to use.

Step 3: Cut out all the needed images and elements from the decoupage paper, napkin, etc.

Step 4: Arrange the pictures onto the plate until you like the way they look, before you add the glue.

Step 5: Glueing – use a brush to spread the decoupage glue onto the plate. To stick the picture on, use your fingers to gently press down onto the decoupage glue. For a large picture, start from the centre and work your way out. Gently press out any wrinkles and excess glue. Repeat the last two steps, if you have more than one picture.

Include 30 minutes
break when appropriate



Step by Step Guidelines for the Workshop – Painting and decorating plates

Day 3 (Duration: 3h)

Welcome, Recap what has been done so far, and the plan of the present session.

30 min

Organising the work space:

10 min

Painting the Plates session:

150 min

Warm-up: Each participant shares which is her/his favourite colour and draws a cartoon using only this colour.

Presenting the plan of the session “Painting the Plates”

Preparing all the materials and tools.

Use a palette or a plain white sheet of paper for mixing the different colours of paint. This session could take from a few minutes up to a day in order to get the same colours as the colours of the glued picture.

As soon as the first mixed colour fully matches the picture, gently apply a thin layer on it. This is quite tricky, because the picture should not be broken. Repeat the process of mixing and matching the colours, until all the pictures have been painted. Leave the plates to dry overnight.

Tip: The picture could be painted just in its ends in order to avoid its breakage.

Include 30 minutes break when appropriate





Step by Step Guidelines for the Workshop – Painting and decorating plates

Day 4 (Duration: 3h)

Welcome, Recap what has been done so far, and the plan of the present session:

30 min

Warm-up: Each participant should draw a fun portrait of her/ his neighbour.

Organising the work space:

10 min

Preparing all the materials and tools.

Varnishing the Plates session

100 min

Varnish protects the painted plates and gives a sense of depth. Leave the plates to dry overnight.

Plates packing:

40 min

Discuss what is the best packaging for the plates; it should be attractive, but at the same time – to avoid breaking the plates.

Include 30 minutes break when appropriate

Step by Step Guidelines for the Workshop – Painting and decorating plates

Day 5 (Duration: 3h)

Welcome, Recap what has been done so far, and the plan of the present session.

30 min

Warm up: 'Who of your favourite celebrities, would you like to buy a plate made by you?'

Presenting the plan of the session 'Marketing'.

Taking pictures of the ready product with and without packaging for advertisement.



Diversification of the product:

30 min

Brainstorm whether the participants could prepare plates with different designs as follows:

- occasions – birthdays, anniversaries, name days
- religious festivals – Christmas, Easter, Name days
- seasons – plates with autumn, winter, spring and summer designs.
- companies, NGOs – prepare plates with their logo

Pricing

30 min

Discuss about the price of the plates?

How much does the plate cost?

Check the prices of the decorated plates on the internet. You can use Google search to find more information about it.

Prospective clients

30 min

Varnish protects the painted plates and gives a sense of depth. Leave the plates to dry overnight.

Plates packing:

40 min

Brainstorming – who are our clients?

- Family
- Relatives
- Friends
- Companies
- Craft shops
- Galleries,
- Local and regional authorities – municipalities, regions
- Schools
- NGOs,
- Dance, sport clubs, and etc..

Advertising

30 min

How and where to promote and sell our plates?

- Internet & social media
- Bazaars
- At our premises
- Galleries
- Museums
- Others

Certificates of Participation/ Closure:

30 min

Present each participant with a certificate of their participation.

Individual and group photos



Arts & Crafts Workshops

iii. Painting on Fabric

Step by Step Guidelines for the Workshop - Painting on Fabric

DAY 1 (Duration: 3h 15 min)

Get to know each other

30 min

- **Introduction Activity:** Each participant shares their name and their favourite colour.
- **Icebreaker Game:** Simple name games or a fun group activity like passing a ball and saying each other's names.

Overview of the project /workshop

15 min

Explain the goals and structure of the workshop. Briefly introduce the steps involved in making a painted fabric.

Examples of handmade t-shirts or bags. Discovering & touching the materials

30 min

Show examples to the participants of what they are going to create.

Let them touch the materials and discover them. Encourage them to ask questions and engage them in the procedure.

Basic Techniques

60 min

Demonstrate simple painting techniques: brush strokes, dotting, and stamping. Practice on paper or even better on scrap fabric to get a feel for the techniques.

Use designated colours for fabric like this one:



Creative Time

30 min

Encourage participants to create a simple design on paper that they will transfer to fabric later in the week. Provide assistance and positive feedback.

Include 30 minutes break at any convenient point



Step by Step Guidelines for the Workshop - Painting on Fabric

Day 2 (Duration: 3h)

Welcoming-Team building activity

15 min

Choose a simple warm-up e.g. participants form a circle, the trainer sings a song, and participants do high five one after the other. Try to keep the same warm up everyday for consistency.

Review of yesterday actions

15 min

Participants discuss the creation from previous days and decide what they want to do.

Painting Time!

70 min

Participants begin painting their designs on the t-shirt. You can help them by showing them examples of simple designs.

***Important!** You should always put a piece of carton or thick paper under the part or the fabric that you intend to paint so the paint won't be transferred while painting or ironing (see next step).

Iron the t-shirts

50 min

Set up the ironing board in a safe, stable area. If you don't have an ironing board, use a flat, heat-resistant surface, such as a wooden table covered with a thick towel.

Plug in the iron and set it to the appropriate temperature for the fabric you're working with. It is recommended to use a medium heat setting (is suitable for most t-shirts and tote bags).

Place a pressing cloth over the painted design. A pressing cloth can be a thin piece of cotton fabric, a clean pillowcase, or parchment paper. This protects the paint from direct contact with the iron and prevents any paint from sticking to the iron.

With the pressing cloth in place, gently press the iron onto the covered painted area. Move the iron slowly in a circular motion for about 2-3 minutes. Make sure to cover the entire painted area evenly.

Do not hold the iron in one place for too long to avoid scorching the fabric.

Include 30 mins
break at any
convenient point



Step by Step Guidelines for the Workshop - Painting on Fabric

Day 3 (Duration: 3h)

**Welcoming -
Reminding of what
we have done so far**

15 min

Recap the previous days' activities and the current day's agenda.

Warming activity (same as yesterday)

**Expanding Skills
with Tote Bags or
Scarves or
Pillowcases: Design
Brainstorming**

30 min

Brainstorm ideas for the tote bag or scarf design. Assist participants in sketching or selecting a design for the new products (tote bags and scarves). Offer more complex stencils or stamps for those ready to do something more advanced.

A How-to-video can be found here:

<https://www.youtube.com/watch?v=ADOz8GIHjNA>



Painting Session

45 min

Paint the tote bags or scarfs.

Encourage exploration of new techniques, like blending colours or layering stamps.

Iron the products

50 min

Same as previous days

**Include 30 mins break
at any convenient point**



Step by Step Guidelines for the Workshop - Painting on Fabric

Day 4 (Duration: 3h)

Introduction to the day - Warm up

15 min

Recap the previous days' activities and the current day's agenda.

Warming activity

Creating a Personalized Project: Project Selection and Planning

30 min

Participants choose a fabric item: another t-shirt, pillowcase, or even a small fabric wall hanging.

Plan the design with guidance, sketching on paper first. They can write their names, and/or include something personal as a design.

Independent Painting

45 min

Participants work on their chosen project.

Facilitators provide individualised support as needed, encouraging creativity.

Iron the products

45 min

Same as previous days.

Wrap-up and showcasing

15 min

Participants can walk around to see others' work and share their experiences.

Include 30 mins break
at any convenient point



Step by Step Guidelines for the Workshop - Painting on Fabric

Day 5 (Duration: 3h)

Introduction to the day - Warm up

15 min

Outline the day's plan and the importance of final touches.

Warming activity

Finishing Projects

30 min

Participants complete any unfinished work.

Add final touches, like outlining designs or adding details.

Creating short stories

30 min

Each participant creates a short story about their product. They can include elements like: name of the creation, how they were inspired to create it, what it means for them, what it reminds them etc.

Photographing our products for promotion

20 min

Set up a simple backdrop.

Take individual and group photos of the finished products.

Brainstorming on ways of marketing

40 min

Discuss how the materials could be sold or used.

Encourage ideas and participation from everyone.

Certificates of Participation/ Closure

15 min

Present each participant with a certificate for their participation.

Group photo and farewell.

Reflect on the week, what was learned, and how it felt to create.

Include 30 mins break
at any convenient point



Digital literacy workshops

i. Confident Users of Android devices

Step by Step Guidelines for the Workshop – Confident Users of Android devices

Day 1 (Duration: 180 mins + 30 mins break)

Welcoming - Introduction to the Day:

10 min

Introduction to the Activity. Explain the plan and the goal of the present activity 'Setting up a Google Account'.

Warm-up: Each participant shares their name and draw an emoji to describe how they feel right now

Setting up Google account:

2h & 20 min

1. Visit www.google.com
2. Select Sign in
3. Click Create account. Selecting one of the options depends on the purpose of your account: for personal use, a child, or for work/ business then click Next.
4. Enter your first and last name and choose a unique username. Don't forget your unique username and write it down and write it down somewhere where you can keep it, in case it will be forgotten later.
5. Choose a strong password, so it would be difficult for someone else to guess, and write it down somewhere you can keep it, in case it will be forgotten later.
6. Then you will be asked to provide your phone number, a recovery email address, birthday, and gender. It's important to provide correct information.
7. Next, you will be asked to verify your phone number. Enter your phone number into the box provided, and click Next.
8. After that, you have to read through the Privacy and Terms statement. If you agree with the terms, scroll down and click I agree.

The trainer could create a 'fake' account in order to demonstrate to the trainees how a Google account should be set up.

It is recommended to create the trainees' Google accounts on a one-to-one basis.

Include 30 mins break
when appropriate.



Step by Step Guidelines for the Workshop – Confident Users of Android devices

Day 2 (Duration: 180 mins+30 mins break)

Welcoming-Team building activity

15 min

Introduction to the Activity: Explain the plan and the goal of the present activity 'Basic gestures and Wi-Fi access.

Warm-up: Each participant draw an emoji to describe how they feel right now

Basic gestures:

100 min

Basic gestures:

Tap "click" to select, or open something on your device, like a button or an app

Tap and hold to occasionally access other options (think of this as "right-clicking")

Drag to scroll up and down, left and right, or any other direction on the screen

Swipe left or right to "flip through" things, like pages on the Home screen, photos, or pages in an e-book

Double-tap to zoom in or out in certain apps, like Maps or Chrome

Pinch (i.e., open or close your thumb and forefinger) to zoom in or out almost anywhere

How to connect to Wi-Fi:

70 min

How to connect to Wi-Fi:

Tap Settings

Find and tap Wi-Fi

Select the On option

You will see a list of Available or Nearby Networks

Tab the Network you are able to use

Enter the Password that you've been provided beforehand.

Now, you should be connected to the respective network, and your device will automatically connect to it in future. If you need to change it, select Modify or if you don't want to use it anymore, tap the Forget button.

Include 30 mins break
when appropriate.



Step by Step Guidelines for the Workshop – Confident Users of Android devices

Day 3 (Duration: 180 mins + 30 mins)

**Welcoming -
Introduction to
the Day, Warm-up:**

10 min

**Getting to know
your device:**

70 min

Recap the previous day's activities and introduce the plan for Getting to know your device session. Chair dancing – dancing while sitting on the chair.

Home screen:

Notifications – on the top (left) of the screen. It lets you know when something is happening on your device – i. e. receiving messages, emails, etc. To view your notifications, swipe down from the top of the screen.

Status Bar – on the top (right) of the screen. It shows current information about your device like signal strength, Wi-Fi status, battery life, the time, etc.

Widgets – mini versions of your settings – settings, like Wi-Fi, screen brightness, vibration, torch, so you can access them directly from the Home screen.

Google Now –. It gives you easy access to some of its features: if you tap the microphone, you can do a quick voice search or voice command. If you tap the bar itself, you can browse content that Google thinks might be relevant to you.

Apps – shortcuts to your apps. To open one, you have to tap its icon. You can add, remove, or re-arrange these apps any way you like.

Navigation Buttons – The three buttons are Home—for returning to the Home screen, Back and Recent Apps button.

**Getting to know
your device:**

100 min

Basic built-in apps

Their names and icons may vary depending on the phone or tablet's model.

Phone for making phone calls

Messages for text messaging

Settings for adjusting your settings

Email for receiving and sending emails, or/. Gmail if you have a Gmail account

Person/ People for the contacts list (may also be called Contacts)

Internet/ Chrome/ Browser for browsing the Web

Camera for taking photos and videos

Play Store for downloading apps

**Include 30 mins
break when
appropriate.**



Step by Step Guidelines for the Workshop – Confident Users of Android devices

Day 4 (Duration: 120 mins + 30 mins break)

Welcoming - Introduction to the Day, Warm-up:

10 min

Introduction to the Activity: Explain the plan and the goal of the present activity 'Settings'.
Warm-up: Write down /send/ positive and motivating messages to the training group.

Mobile Network:

30 min

In order to have access to the Internet everywhere, on your device's Mobile data, select the On option.
Data Roaming you need to select the On option when you travel abroad.
When you don't want to use your Calls and the Mobile data, you can activate the Airplane mode.

Home screen & style:

30 min

Selecting the most appropriate and convenient Home screen and style option. Check the available options and choose the best one.

Display & Brightness:

20 min

Choose Dark or Bright mode
Adjusting the screen's brightness.
Font and text adjustment.

Sounds and Vibration:

30 min

Choose ringtones for:

- Phone calls
- Notifications
- Alarms

Silent mode.

You can choose to apply vibration, if needed.

Include 30 mins break
when appropriate.



Step by Step Guidelines for the Workshop – Confident Users of Android devices

Day 5 (Duration: 180 mins + 30 min break)

Welcoming - Recap and Introduction to the Day, Warm-up:

10 min

Recap the previous day's activities and introduce the plan for Taking Photos and Videos session. Chair dancing – dancing while sitting on the chair.

Taking Photos:

90 min

Usually, its icon looks like a photo camera.

1. Open the device's Camera app.
2. If the picture is not clear enough or blurry, try tapping your subject to refocus.
3. Tap the Camera button to take the picture

Taking Photos:

80 min

1. Open the device's Camera app.
2. Swipe left to the Video button – a white circle with a red dot in its centre.
3. Tap the video button to take the video.

The photos and videos are stored in the Gallery.

Include 30 mins break when appropriate.

Presenting of Certificates and Closure:

15 min

Each participant will receive a certificate of participation.
Group photo.



Digital literacy workshops

ii. How to create an Instagram post or reel to promote your art product.

Step by Step Guidelines for the Workshop - How to create an Instagram post or reel to promote your art product.

Day 1 (Duration: 3h)

Get to know each other:

30 min

- Participants name games with gestures: each participant presents himself/herself by stating their names along with a fun gesture, such as a wave, or an imitation of a flying bird. Then, the entire group repeats the name and the gesture all together.
- Warm up drama game with the use of song and rhythm, to encourage participation, build confidence, and enhance listening and coordination skills:
 - "Echo Song and Rhythm"
 - Have the participants sit or stand in a circle.
 - Ensure everyone can see and hear each other clearly.
 - Explain that everyone will take turns echoing simple sounds and movements.
 - Facilitator starts by clapping a simple rhythm (that matches the song that will be used later). Ask the participants to echo the rhythm. Repeat a few times until everyone is comfortable.
 - Choose a very simple song that is easy to learn and has a repetitive melody. Sing the song once through so that everyone can hear it.
 - Sing it again, but this time have everyone join in.
 - Divide the participants into two groups (Group A and Group B).
 - Group A starts clapping while Group B joins in singing.
 - Explain and rehearse first and then repeat a few times.

Overview of the project/workshop

20 min

Short PPT presentation and discussion with the participants



Examples of craft makers promoting their artwork through their Instagram profiles:

30 min

Show examples to the participants of what they are going to create. Encourage them to ask questions and engage them in the procedure.

30 mins break

Introduction to Instagram:

20 min

A brief presentation about Instagram:

- What is Instagram?
- How everything started
- What is its use?
- Users around the world

Download and create your account:

30 min

The participants will create an Instagram account following the instructions:

- Visit [Instagram](#)
- Sign up using an e-mail address or via facebook (if there is an existing account)
- Creating an instagram profile

What?:

50 min

Exploring the dashboard / basic navigation

Step by Step Guidelines for the Workshop - How to create an Instagram post or reel to promote your art product.

Day 2 (Duration: 3h)

Welcoming-Team building activity:

15 min

Warm up drama game with the use of song and rhythm. Try to keep the same warm up every day for consistency.

Where are we now?:

10 min

- Revisit the material introduced and discussed on Day 1.
- Overview what we will do today.



Understand the big picture of product photos:

45 min

Introduction to product photography.

Presentation with examples, tips and “how to”:

- Comparing various successful product advertising ideas
- Analysing the possible reasons behind their success
- The importance of lighting, background and colors

Discussing why this is crucial for promoting any product.

30 mins break

Creating the Image Step 1: Planning and Preparation of the image:

50 min

Small Groups Activities

- Research on material and props that can be used.
- Find the right place and set up.
- Ensure the art product is visually appealing, placed on a clear surface and within an empty/clean frame. This will make it easy to showcase in a photo.
- Prepare the material needed, such as the art product itself, a smartphone for capturing the images, and any props or accessories to enhance the presentation.

Creating the Image Step 2: Photo shooting session

30 min

Individual Activity

Photo-shooting with guidance. Taking multiple pictures to have more options to choose from, trying different angles and lighting to ensure clear visibility.

Also try photos related to the product, i.e. photos of the maker.

Photo Selection

30 min

Choosing the right photos, aiming to create a photo album of up to 5 images.



Step by Step Guidelines for the Workshop - How to create an Instagram post or reel to promote your art product.

Day 3 (Duration: 3h)

Welcoming-Team building activity:

15 min

Warm up drama game with the use of song and rhythm. Try to keep the same warm up every day for consistency.

Where are we now?:

10 min

- Revisit the material introduced and discussed on previous days.
- Overview what we will do today.

Understanding Product Communication and Storytelling:

45 min

Introduction to product communication.

Presentation with examples, tips and "how to":

How to create a successful communication strategy

Famous examples of successful advertisements

Introduction to Storytelling techniques.

Discussing why this is crucial for selling any product.

30 mins break

Storytelling Activity:

60 min

Group Storytelling Game "Who-Where-What-Why-How": a fun game where the participants create a story by answering 5 core questions. Each participant has to answer one question. i.e. Who? "And who else? - creating a couple of main characters - and then the next participant gives an extra element of this story by answering to "Where?", and so on.

Storytelling Activity in smaller groups (Creating the story): the participants split in 2 or more groups and try to create different stories, using the same 5 questions as above, with one thing in common (e.g. red color, a bird etc)

Presentations of each group's work/result.

Creating the actual text, relevant to the image:

50 min

Individual Activity

Creation of a simple, concise text that describes the art product, its unique qualities and its story.

(Alternatively in groups of 2 people)

Presentation of each text.

Discussion to compare, combine, refine.



Step by Step Guidelines for the Workshop - How to create an Instagram post or reel to promote your art product.

Day 4 (Duration 3h)

Welcoming-Team building activity:

15 min

Warm up drama game with the use of song and rhythm. Try to keep the same warm up every day for consistency.

Where are we now?:

10 min

- Revisit the material introduced and discussed on previous days.
- Overview what we will do today.

Understand the Product Video making:

35 min

Introduction to product video.

Focusing on Product Launch Video.

Presentation with examples, tips and "how to":

- Examples of successful video advertisements
- The importance of lighting, background and colors
- Differences between photo shooting and video-making process

Discussing why this is crucial for selling any product.

Brainstorming:

45 min

Activity in Small Groups

- Decide what the presentation will look like.
- Create a speech using storytelling techniques learned on Day 3.

(The individual can hold or display the product while talking about its creation process, inspiration, or unique features. Keep the presentation simple and engaging, by answering to the following: What is the product and its brand name? Who is the creator? Is there a story behind it? Where can one get it from? Maybe, the video can be in the form of a quick interview.)

30 mins break



Creating the Video Step 1: Planning and Preparation:

30 min

Activities in Groups of 2

- Research on material and props that can be used.
- Find the right place and set up.
- Ensure good lighting and minimal background noise for optimal video quality.
- Prepare the material needed, such as the art product itself, a smartphone for capturing the video, and any props or accessories to enhance the presentation.

Creating the Video Step 2: Video recording:

30 min

Individual Activity or in Groups of 2

Record a series of short video clips showcasing the art product. Try a few different versions (different set-up or concept) to choose from.

Aim for a video duration of around 15–30 seconds, as Instagram reels have a maximum length of 60 seconds.

Video Selection:

15 min

- Review the videos to ensure clarity and coherence.
- Choose the final video clip.



Step by Step Guidelines for the Workshop - How to create an Instagram post or reel to promote your art product.

Day 5 (Duration 3h)

Welcoming-Team building activity:

15 min

Warm up drama game with the use of song and rhythm. Try to keep the same warm up every day for consistency.

Where are we now?:

10 min

- Revisit the material introduced and discussed on previous days.
- Overview what we will do today.

Introduction to Hashtags:

30 min

- Presentation & examples
- Small groups activity

Create a photo album post:

20 min

- Steps to use the app.
- Additional elements to consider.
- Create the post.

Create a reel:

15 min

- Steps to use the app.
- Additional elements to consider.
- Create the reel.

30 mins break

Engaging with the audience:

45 min

- How to monitor the comments and reactions on both the post and reel.
- How to respond to any questions or feedback from followers in a friendly and supportive manner.
- How to encourage viewers to share the post or reel with their friends and followers to help spread the word about the art product.
- Risks / What (not) to do

Closing activity and Discussion:

45 min

- "Choose your favourite post" Game.
- Discussion about the whole process / Questions.

Certificates of Participation/Closure:

15 min

Present each participant with a certificate of their participation.

Group photo.



Digital literacy workshops

iii. Canva Graphic Design Workshop

Step by Step Guidelines for the Workshop - Canva Graphic Design Workshop

Day 1 (Duration: 3h)

Get to know each other:

30 min

Introduction Activity:

Each participant shares their name and a favourite colour or shape.

Workshop Overview:

15 min

(Short PPT presentation or discussion with the participants)

Explain the goals and structure of the workshop. Briefly introduce what is Canva and why we use it.

Introduction to Canva:

60 min

Creating an Account:

- Visit [Canva](https://www.canva.com).
- Sign up using an email address or through Google/Facebook accounts.

Exploring the Dashboard:

- Overview of the Canva dashboard.
- Show where to find templates, designs, and projects.

Basic Navigation:

- Explain the main sections: Home, Templates, Projects, and Learn.

Discovering Templates:

45 min

Steps:

- Click on "Templates" in the Canva dashboard.
- Browse various categories (social media, posters, presentations, etc.).
- Choose a simple template to start with.

Include 30 mins break
at any convenient point



Step by Step Guidelines for the Workshop - Canva Graphic Design Workshop

Day 2 (Duration: 3h)

Welcoming - Team Building Activity:

15 min

Start with a fun drawing game or a quick group discussion on favourite colours and designs.

Choosing and Editing a Template:

45 min

Select a template from the previous day.

Editing Text:

- Click on text boxes to edit.
- Change text to personalise the design (e.g., participant's name or a favourite quote).

Editing Colors:

- Click on elements to change colours.
- Use the colour picker to choose new colours.

Adding Elements:

60 min

Click on "Elements" in the left sidebar.

Search for shapes, lines, or illustrations to add to the design.

Drag and drop elements into the template.

Resize and position elements as needed.

Saving and Downloading the Image:

30 min

- Click on the "Download" button at the top right.
- Choose the file type (PNG, JPEG).
- Download and save the image to the computer.

Include 30 mins break
at any convenient point



Step by Step Guidelines for the Workshop - Canva Graphic Design Workshop

Day 3 (Duration: 3h)

Welcoming - Recap and Introduction to the Day - Warm up:

15 min

Recap the previous day's activities and introduce the plan for creating a poster.
Start with a fun drawing game

Choosing a Poster Template:

30 min

Click on "Templates" and search for "Poster".
Choose a template that fits the desired theme. For example if you want to promote an upcoming event choose: event, announcement etc.

Customising the Poster:

75 min

Editing Text:

- Update the text to reflect the poster's purpose.
- Change fonts, sizes, and colours.

Adding Images:

- Click on "Photos" or "Uploads" to add images.
- Upload personal photos or use Canva's library.
- Position images appropriately within the poster.

Review and Save the Poster:

30 min

- Review the design as a group, providing feedback.
- Make final adjustments.
- Download the completed poster.

Include 30 mins break
at any convenient point



Step by Step Guidelines for the Workshop - Canva Graphic Design Workshop

Day 4 (Duration: 3h)

Welcoming - Recap and Introduction to the Day - Warm up:

15 min

Recap the previous day's activities and introduce social media graphics.

Start with a fun drawing game

Choosing a Social Media Template:

45 min

Click on "Templates" and search for "Instagram Post", "Facebook Post", or any other social media platform. Choose a suitable template.

Customising Social Media Graphics:

1 hour

Editing Text and Elements:

- Personalise the text to match the intended message.
- Adjust elements such as shapes, lines, and illustrations.

Adding Effects:

- Use Canva's effects like filters, shadows, and animations (for GIFs)

Saving and Sharing the Graphics:

30 min

Download the graphics in appropriate formats (PNG, JPEG, or GIF).

Demonstrate how to share on social media platforms (optional).

Include 30 mins break
at any convenient point



Step by Step Guidelines for the Workshop - Canva Graphic Design Workshop

Day 5 (Duration: 3h 15 mins)

Welcoming - Recap and Introduction to the Day - Warm up:

15 min

Start with a fun drawing game

Brief discussion on combining skills learned to create a complete design project.

Project Planning and Template Selection:

30 min

Choose a project (e.g., event promotion, personal portfolio, social media campaign).

Select relevant templates for each part of the project (poster, social media post, flyer).

Working on the Project:

75 min

Divide into groups or work individually on different aspects of the project.

Customise each template with text, images, and elements.

Ensure a cohesive design theme throughout all materials.

Final Review and Presentation:

60 min

Present the completed project to the group.
Provide and receive feedback.

Download and save all parts of the project.

Certificates of Participation and Closure:

15 min

Present each participant with a certificate of participation.

Group photo and farewell.

Include 30 mins break
at any convenient point



Annexes

ANNEX VI: Bibliography

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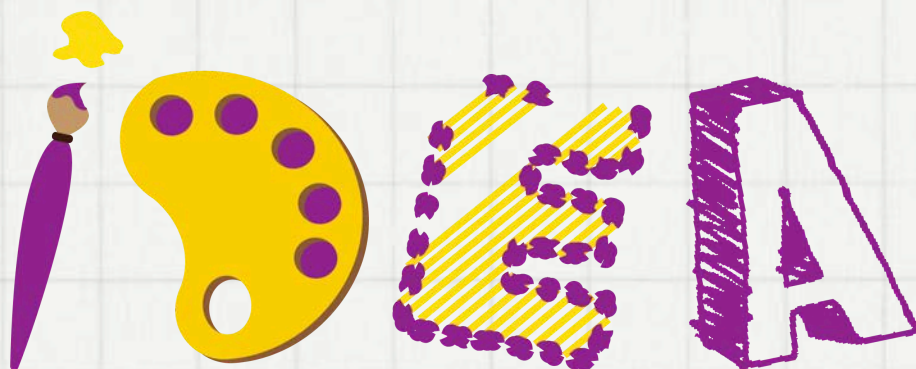
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Intellectual Disabilities engaged in Art

METHODOLOGY

We aim to give hope and practical aid both to pwID and their families through artwork, soft-skills, educational activities, and digital media literacy which can become a life-changer for pwID involving them in a creative world which can be both engaging and inspiring as well as practically profitable through the promotion of their artwork.

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