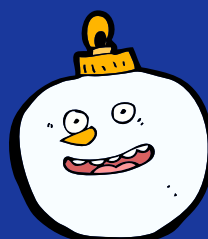
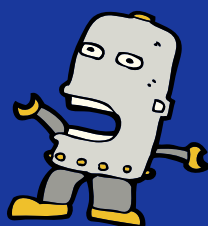


MULTIcom

Key competency strong communication skills



INTRODUCTION

Developed in the framework of the Key Action 1 – Learning Mobility of Adult Education Staff of the Erasmus + program, the project „MULTIcom – Key competency strong communication skills“ was implemented from the June, 1st, 2016 to May, 31st, 2018. Coordinated by the EU-Fundraising Association e.V. (Germany), the project offered three courses conducted by the Austrian course provider Alp – Activating Leadership Potential

- COMM – Skills and practices for authentic communication
- COACH – Coaching and facilitation
- Multiple Intelligences

and one Job Shadowing by the charity organisation in London – VocalEyes.

13 trainers, coaches, developers of adult education curricula, educational workers in the field of inclusion were sent to Austria to participate in structured courses trainings for a period of 3 to 5 days and to the United Kingdom to be hosted for 2 weeks by the British organisation.

The structural courses were based on the following theories and practices:

- Systemic coaching
- Art of Hosting
- Systemic Consensing (Erich Visotschnig and Siegfried Schrotta from Austria)
- Theory U of Otto Scharmer, Sloan School of Management, MIT Boston (4 levels of listening in particular)
- Awareness based practices: Mindfulness Based Stress Reduction (MBSR), Mindfulness Stress Cognitive Therapy (MSCT) and "The way of Council"
- 4-sides-model of communication of Schulz von Thun
- Global Competence, Project Zero Research Institute, Harvard Graduate School of Education

This booklet is a compilation of participant reports, which contains reflective activity descriptions, interviews with educators and other course participants, documentation of theoretical inputs, as well as photo documentation.



Theory U by Otto Scharmer

Reflective documentation by Jorg Friedrich

Resources for reducing blockades

Scharmer says that presencing is the “vision of our deepest source”. It is the state that we ex-perience when we open not only our minds but our hearts and our wills – our urge to act – in order to deal with what is emerging around us as new realities.

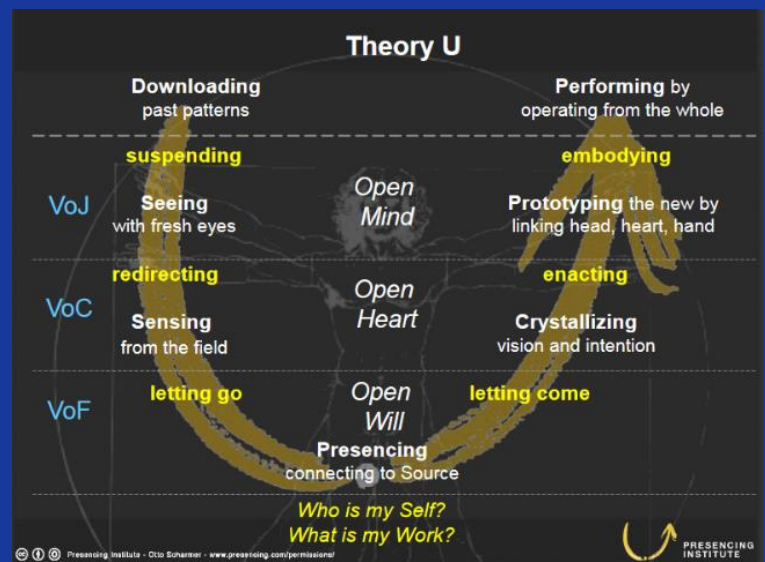
Open Mind¹: Ability to see something with new eyes. Suspending our voice of judgment, shutting down (or embracing and changing) the habit of judgment based on past experience, it means open-ing up a new space of inquiry and wonder. Access our sources of intelligence quotient.

Open Heart: The ability to redirect attention and use the heart as an organ of perception (“seeing with the heart”). Access our sources of emotional quotient.

The mind works like a parachute, as the old saying goes – it only functions when open. The same applies to the intelligence of the heart. It only becomes available to us when we cultivate our capacity to appreciate and love. In the words of biologist Humberto Maturana, “Love is the only

emotion that enhances our intelligence.”

Open Will: While an open heart allows us to see a situation from the whole, the open will enables us to begin to act from the emerging whole. Is the ability to let go, letting go our old identi-ties and intentions and tune into the future that is seeking to emerge through me or us. Access our sources of spiritual quotient. Following is the figure with the movements of theory U²:



¹<https://sustainabilitythinking.wordpress.com/2011/07/31/theory-u/> Posted on July 31, 2011 by Ana Marques

²<https://www.pinterest.de/pin/1456639876796694> 5/

Levels of listening³ and awareness

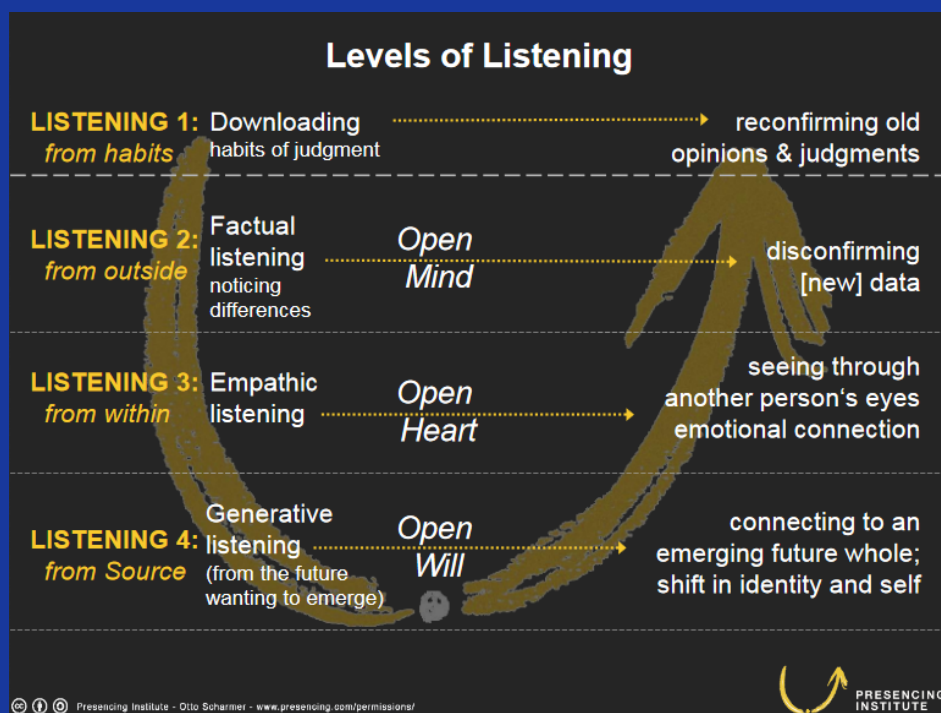
Scharmer⁴ postulated that the quality of results in any kind of socio-economic system is a function of the awareness that people in the system are operating from. This led to a differentiation between four levels of awareness.

1. Downloading. Listening from the assumption that you already know what is being said, therefore you listen only to confirm habitual judgments. – “yeah, I know that already..” re-confirm what I already know. (I-in-ego/Politeness).

2. Factual listening is when you pay attention to what is different, novel, or disquieting from what you already know. – pick up new information...factual, debates, speak our mind (I-in-it/Debate)

3. Empathic listening is when the speaker pays attention to the feelings of the speaker. It opens the listener and allows an experience of “standing in the other’s shoes” to take place. Attention shifts from the listener to the speaker, allowing for deep connection on multiple levels. – see something through another person’s eyes, I know exactly how you feel. Forget my own agenda (I-in-thou/Inquiry)

4. Generative listening: This deeper level of listening is difficult to express in linear language. It is a state of being in which everything slows down and inner wisdom is accessed. In group dynamics, it is called synergy. In interpersonal communication, it is described as oneness and flow. – “I can’t explain what I just experienced” (I-in-now/Flow)



3<https://www.pinterest.de/pin/4611968180628503>
57/

4<https://facweb.northseattle.edu/jreis/beginnings2010/Four%20Levels%20of%20Listening.docx>



Interviewee **Julia Keil**

Interviewer **Stana Schenk**

1. What is your current role in adult education?

I have been a trainer in adult education since 2004. At the moment I am developing our own seminars at www.2kroner.de and I am also working as a trainer in our workshops. The 2Kroner-portfolio covers face-to-face training in different topics. Among other things intercultural trainings to improve the understanding of Scandinavia and workshops that support NGOs to apply successfully for funding to support LGBTQI* activities.

I also recently started working as a personal coach with 2Kroner. We practise the method of "Walk and Talk Coaching". We go for a walk with our clients in urban greened areas and public parks, learning with, through and from nature, in order to create a new working

environment and to foster transforming thoughts.

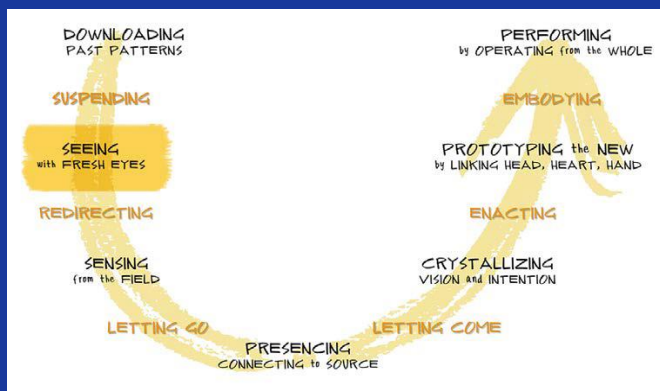
2. What motivated you to apply for this seminar?

I have already had very good experiences with European trainings. They are an unique possibility to learn new methods and at the same time literally to get out of your own country and the influence that prevails there. I think the view is narrowed if one always moves in the same geographical and professional zone. For the "COACH coaching and facilitation skills" course I was particularly interested in the coaching topic to improve my coaching skills. Frankly spoken, I did not have an exact idea of what facilitation is, what techniques it covers and how to define it. However, this question was answered in Vienna. I also wanted to use the opportunity to get together with my associate partner Jan Schröder from Düsseldorf. Normally, we mainly work with each other via Skype. The course was also meant to be a teambuilding event for our newly founded company.

3. Which methods of the seminar will you adopt in your work with clients?

Already in autumn I will use elements of Theory U by Otto Scharmer. We are planning a seminar that will last one and a

half days, which will reflect the genderrole of female project managers in the field of social economy. This is about personal barriers, career obstacles and an active reflection of gender stereotypes in professional and everyday life. The "Case Clinic" <https://www.presencing.com/tools/case-clinics> is a great fit for this. It is only a single group exercise but it generates a lot of support and output in a very short time. I like that Otto Scharmer here and elsewhere puts emphasis on reflection, silence and resting periods. This actively cultivates a conversation culture, which is very pleasant and participatory. I am pretty sure my clients will appreciate this.



I will also use "Guided Journaling", which I could already experience at several seminars from our course provider ALP Activating Leadership Potential www.alp-network.org to lead participants through a self-reflective process and to connect self-reflection to concrete action steps.

I also wish to try the "Coaching at the Museum" tool Dr. Anneli Starzinger contributed to the seminar. The approach to use classical and modern visual art, if one is somehow stuck with the client, to me seems logical and really worth a try. The method provides a perfect complement to our Coaching Walk in parks under the open skies.

4. How will the seminar affect your coaching/facilitation style?

The seminar has convinced me to continue developing our coaching as planned. This was very constructive and helpful, as in some areas we move far away from the usual coaching approaches offered and advertised in Germany. However, I have also gained theoretical insights that help me categorize individual questioning techniques even more effectively and thus use them in practice much more consciously.

5. What have you learned about your role as a coach/facilitator?

I have learned to be more patient and to keep myself back a bit in the entire coaching process. It is not my role to make a decision for the client or even worse to become a victim of my own assumptions. This can undoubtedly be transferred to the role of the trainer in the seminar. The role as a "host" as presented

in the “Art of Hosting and Harvesting” appealed to me very much.

What we have learned about facilitation motivates me to put agenda, topics and solutions more into the hands of the respective training group. However, this is also where I see challenges in the German education market. In informal adult education we are still highly dependent on official certifications and recognition procedures. Quality assurance authorities as well as customers in Germany love solid agendas, units and learning objectives.

6. What was the highlight for you during the seminar?

From a “technical” point of view the aforementioned “Case Clinic” of Otto Scharmer and the “Art of Hosting and Harvesting” presented by the Hungarian trainer Melanie Varfi. But there were many small highlights too. Certainly the priceless conversations with other participants about professional issues as well as topics totally unrelated to the seminar. Last but not least the city of Vienna and the hospitable people of Vienna. I liked the group atmosphere supported by our host and trainer Irene Rojnik.



7. Describe the European added value of the activity from your perspective.

Otto Scharmer received the [European Leonardo Award](#) in 2016. This European education prize awards “provocative realists, courageous pioneers and energetic pragmatists who have explored new paths in the field of education”. I think the fact that his Theory U is spread by various grassroots educators in courses all over Europe is a European added value for our respective education systems. The Erasmus cooperation really allows the rapid spread of innovative ideas and all of us can benefit from them.

German and Austrian participants learned together, but these apparent homogeneity blurs when one considers that several of us possessed maybe one citizenship, but several cultural European backgrounds. It felt also quite natural that a training day was designed by a Hungarian trainer.

8. Did you find the activity inclusive and accessible to participants with diverse learning needs?

That is a difficult question. I believe Alp-Activating Leadership Potential has done a lot to make its course accessible. Each participant was asked for special needs before the course began. But I think that the Erasmus program is subject to a strong

filter by the fact that it is aimed only and exclusively at professional trainers of adult education. All participants of the course were educated, used to international working groups and familiar with an English speaking working environment. Many of the methods we have learned, however, would be applicable to groups that would be more diverse. For example in regards to disability, level of education, financial status or ethnic origin. It would be desirable if Erasmus + moved closer to the masses of EU citizens, as it was practised in the former Grundtvig workshops.

Julia KEIL has studied Northern European Studies, Political Science and Cultural Studies at Humboldt-University of Berlin.

2004-2009 trainer in adult education for Norwegian language and intercultural trainings Scandinavia. Coordinator of labour market measures Language & Professional Development to Work in Scandinavia.

2009-2010 extra occupational course as EU-Fundraiser: successful reference project within the former EU Initiative for Lifelong Learning LLP, Program Leonardo da Vinci, subgroup Pool-projects, target group trainees (VET).

2009-2013 grant-writing and support to young apprentices in the construction sector interested to carry out a European Leonardo da Vinci internship with companies in Norway or Denmark.

2013-2016 head of office EU-Fundraising Association e.V. various activities in the field of adult education, among others assistant in various Grundtvig Workshops.

Since 2017 associate in 2Kroner www.2kroner.de, coach and developer of face to face trainings in adult education with interest in and focus on diversity.

Co-sencing

Activity description

by Imke Baumann



Topic	<ul style="list-style-type: none">• Sensing group, own person and others
Objektives	<ul style="list-style-type: none">• Deeper understanding/respect for needs/feelings (my own and those of others)
Group Size	<ul style="list-style-type: none">• Depends on room size, 15 – 20 or more• Big groups could be subdivided but any group has the same task, so it depends more on availability of rooms
Time	<ul style="list-style-type: none">• 15 – 20 min; bigger groups could also take more time, e.g. 30 min
Materials	<ul style="list-style-type: none">• No materials but a room with enough space to move freely according to group size; a signal giver for start and end
Preparation	<ul style="list-style-type: none">• A coherent short explanation of rules to move is required, could also be written on a wall poster
Execution	<ul style="list-style-type: none">• The group members are in the room, the trainer explains the rules how to move: all group members shall move through the room according to their needs, feelings and sensual experiences with themselves and others. It is not allowed to speak or to communicate via eye contact. Allowed is to stand, to move slowly or to move fast. Movement or stay could be done in three heights: upright, on knees or sitting. The exercise starts with a signal and ends with a signal.
Challenges for the Trainer	<ul style="list-style-type: none">• Depends on the group, its background and the participants ages emotional issues of inclusion or exclusion might occur. More unlikely: someone moving too quick sprains his ankle.

Results and Documentation

- All participants follow their individual impulses and move or stay according to the rules in the room. Different constellations and situations occur. Smaller groups build and break up again.

Different speeds and strategies occur, such as pacing, following, disturbing, looking for more individual space or more closeness. Participants explore the room and the unfolding and ever-changing constellations in the group. They experience topics such as harmony and disturbance, chaos and order, feeling together and apart, inspiring each other, dynamics and tranquility. After the exercise ended with the signal the participants describe their emotional and sensual experiences.

Group building and getting to know each other.

Target Groups

- No background knowledge necessary. Participants should be open for group exercise and movement and for the experience of sensing each other.
- It would be very interesting to involve disabled people, e.g. in wheelchairs or with sight loss. An adaptation could also be to “blind” or “immobile” all participants with adequate tools such as eye-masks.



Co-sensing activity variation - Pose:

Setting up in a circle, one person walks in the middle and makes a pose. Another person joins the pose with their own, the first person leaves, a third person joins and continue posing. Important to make several rounds and ask participants if something changed with the rounds. At the end you can pose a common pose with the whole group.



Interviewer Jan Schröder

Interviewee Anita Schmidinger

1. What is your current role in adult education?

In my current works place at an international NGO I facilitate meetings and organize/host different kind of trainings. In addition I am involved with civil participation processes (Lokale Agenda 21) in my home region and an Art of Hosting practitioner.

2. What motivated you to apply for this seminar?

This seminar was a perfect match to my current skills and knowledge in the areas of facilitation, hosting, mediation and consultancy. I am passionate about participatory leadership and using the collective wisdom of groups, which I am at the moment applying in different areas of my (professional and private) life. Basic coaching skills is something I felt missing in my competences.

Currently, I am thinking a lot about questions like: How can I

inspire people towards a more participatory approach in leadership? How can basic coaching skills help me in supporting others finding their way of leadership? How to inspire top management that new approaches are needed to solve complex challenges? How to ask the right questions (at the right time)?

3. Which methods of the seminar will you adapt in your work with clients?

I already consciously applied the Case Clinic, Asking powerful questions, Theory of change (2 loops), Storytelling. Hopefully more methods will follow.

4. How will the seminar affect your coaching/facilitation style?

I guess I have gained more strength and confidence for my way of facilitating. The seminar has helped my concretize my personal coaching and facilitation style, which I think is important to find. I think I'll be doing more of what I am convinced of, trust myself a little more. So: my style will be a bit more Anita-like.

I also hope that what I've learned will help me stay more in empathic and generative listening mode.

5. What have you learned about your role as a coach/facilitator?

I have learned that I should take more time and patience in being hosted. Letting go of control and not having to be the facilitator all the time but participate in a process will be very enriching.

6. What was the highlight for you during the seminar?

Some of the methods have really been eye-opening for me (e.g. the powerful-questions-exercise), and I made some significant steps forward in my own personal development, knowing a bit better what I want to do.

I had some very nice feedback in the storytelling session which I am guarding in my heart and which gives me strength and confidence in challenging situations.

Finally, being inspired by the other participants, exchanging and learning from them was definitely a main highlight.

7. Describe the European added value of the activity from your perspective.

I am not sure I understand this question right, but apart from myself being a European citizen; I am working in an international organisation which aims at a loving home for every child – no matter in which country, region or cultural context. I have been facilitating in several European countries, working with people from all kind of backgrounds. So I

guess the added value for Europe is just as big as it is for my home country or my region.

Changing perspective, I'd say it was very valuable to have the seminar in English and the diversity of participants from different regions and backgrounds definitely contributed to the seminar being a highlight for me. Maybe this is something I didn't even notice as I am used to work internationally and inter-culturally.

8. Did you find the activity inclusive and accessible to participants with diverse learning needs?

Yes.

My passion is connecting people – at all kind of levels. At my current work place SOS Children's Villages International I develop, support and promote tools to facilitate exchange and sharing across country borders, enabling people to collaborate as if there were no distance between them. I also love hosting and facilitating face to face workshops and meetings in a way that creates space for meaningful conversation and brings the best out of people.

In my community I am dedicated to facilitate and drive civil participation processes and create space for conversation about relevant and current topics.

The Art of Storytelling

Reflective documentation by Dr. Anneli Starzinger

„Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener’s imagination.“

What is a good story?

The qualities of a good story could be divided in two categories:

W = how ist he story told

Z = what ist he goal oft he story

During the activity the list of the following qualities was elaborated:

A good story is...

- Intensifying the process (Z)
- Short and brisk (W)
- Entertaining (W)
- Evoking emotions (W/Z)
- Leading to a climax (W)
- Offering possibilities for identification (W)
- Alienating (W)
- Authentic (W)
- Giving context (Z)
- Transporting sense (Z)
- Offering insight (Z)
- Defining objectives (Z)

How and Why to tell a good story?

After the first part of activity the group was given the task to go together in teams of two or three and work on a good story while going for a so called „empathy walk“. The idea was that one person told a story or invented one and the other person helped with listening carefully and giving advice or offering new impulses. As a result we had four wonderful stories that were told using the stage of the location.

Examples of the stories told by the course participants:

We listened to:

- Story 1 of a car accident and a doctor in hospital focussing the topic of gender awareness.
- Story 2 was that of a car with square wheels trying to encourage new solutions.
- Story 3 about a rich salesman who lost everything, tried to kill himself and suddenly decided to live on.
- Story 4 about a couple that wanted to travel to Venice and landed in Amsterdam and after a lot of scepticism decided to accept and like the new destination.

Although the stories gave good examples of what a good story can transport and evoke there was still some uncertainty in the group of how and when this tool can be used efficiently.

To know more about the method:

- National storytelling network
www.storynet.org/resources/whatisstorytelling.html
- Accelerate the pace of change
www.thestorytellers.com

Sources in German language:

- Überblicksmatrix zu verschiedenen narrativen Methoden und deren Einsatzbereichen
www.narrata.de/medien/matrix-zu-narrativen-methoden_narrata_consult.pdf
- Wissenschaftliche Arbeit zum Erzählen (sehr ausführlich!)
<http://methodenpool.uni-koeln.de/download/erzaehlung.pdf>
- Storytelling im Business: Eine Checkliste für eine gute Geschichte
www.business-wissen.de/artikel/storytelling-in-reden-gute-geschichten-erzaehlen/

Further References and Literature:

- Rainer Wälde, Du bist der Held deiner Geschichte, Neukirchener Aussaat, 2015:
<http://sage-und-schreibe.dorismaartin.com/sie-wissen-alles-ueber-storytelling-wenn-nicht-lernen-sie-diese-drei-buecher-kennen/>
- Christina Budde, Mitten ins Herz - Storytelling im Coaching. Die Kraft von Storytelling für Coaching und Beratung nutzen. ManagerSeminare Verlag 2015

Thier, Karin, Storytelling. Eine Methode für das Change-, Marken-, Projekt- und Wissensmanagement. Springer Verlag 2017

Forum Theatre by Augusto Boal

Activity description by Dr. Renate Eras

Topic	<p>“Forum Theatre” as clearing tool in conflicts in a classroom</p> <p>Classroom discussion: Why female refugees don’t want knowledge about banking procedures in German language lessons?</p>
Objectives	<p>Targets that the method “Forum Theatre” wishes to accomplish:</p> <ul style="list-style-type: none">• Understand the position of all participating persons/groups in classroom (female refugee, group, teacher) by playing the situation on scene;• Understand the reasons for the position of participating persons/groups by observing the play on the scene;• Analyze the main facts / problems for female refugees in context of bank procedures;• Discuss the reasons for the “normal” behavior of female refugee and German teacher;• Analyze the useful communication contact between female refugee and teacher to clear different positions in education background;• Analyze possible ways / solutions to change the behavior and accept the knowledge about banking procedures as useful for future life in Germany for female refugees too.
Group Size	<p>8 – 20 people</p> <p>Subgroups: Actors: Protagonist, Antagonist, additional roles, as needed, Joker, Observer (if wanted), Audience</p>
Time	<p>60 - 90 minutes</p>
Materials	<p>paper, pencils, flip chart, (connected with theme)</p>
Preparation	<ul style="list-style-type: none">• Choose the theme and acting persons (e.g. female refugee, teacher, class);• Define the conflict situation into this group (here: No interest of learning about bank procedures for female refugees in German language education);• Define the protagonist, the antagonist, the joker;• Clear the role and possibility of each group member to change the communication situation and change the persons;

Execution	<ol style="list-style-type: none"> 1. Define the critical situation (here: female refugee doesn't want to learn in German language lesson about bank procedures); 2. Define the role of protagonist (teacher), antagonists (female refugee and class) and Joker (game leader); 3. The actors develop a scene; 4. First performance of the scene, audience and observer watch the play; 5. Now any participant from the audience can substitute the acting persons in the theatre (second session and so on) and try to play it differently in order to change the situation. This can be done as long as the audience has new ideas. 6. Joker manages the scene and facilitates a discussion 7. At the end the whole group analyzes the different scenes and the reasons of changing in behavior of participating persons (here: the behavior/understanding of the female refugee, the teacher and the group in learning/teaching of banking procedures in German language lessons).
Challenges for the Trainer	<p>Issues that the trainer might encounter during the exercise of the method or in preparation, that could affect the expected results of the scene:</p> <ul style="list-style-type: none"> • Needs a typically "critical situation" with clear positions of protagonists and antagonists; • Needs a good understanding of different cultural behaviors in different countries into the group or participants who can sense what is in the moment the right reaction. • Joker needs facilitation skills to lead the theatre scenes and summarizing phases and be able to handle emotional situations.
Results	<p>Expected results of the method "Forum Theatre" and how they should be documented or used in the further process of the course: The final results arises through the group discussion. It is a useful tool for conflict situations in communication and gives ideas on how to work with a specific situation.</p> <p>Each group member was actively involved in scenes and collected own knowledge to use it in other communication backgrounds and conflict situations. For the case given the benefit was the view with the eyes of the others on the own situation. The theatre plays and the different solutions can get very deep and emotional.</p>

Target Groups

In our case in communication course in Vienna:

- We had a concrete example from DE (Teacher in Integration Course for refugee in Berlin);
- We had a concrete field of problem: Why female refugees don't want knowledge about banking procedures in German language lessons?
- We heard the "story" from the teacher's side and could understand the position of the protagonist and antagonist.
- All participants have intercultural competencies.
- We worked out in group discussion innovative solutions, like:
 - Talk with refugees about women rights and perspectives Germany;
 - Talk about usual role models between man and women in family in Germany;
 - Include the theme "banking procedures" as "normal" for each family member in teaching program.



Exploring Asking Powerful Questions

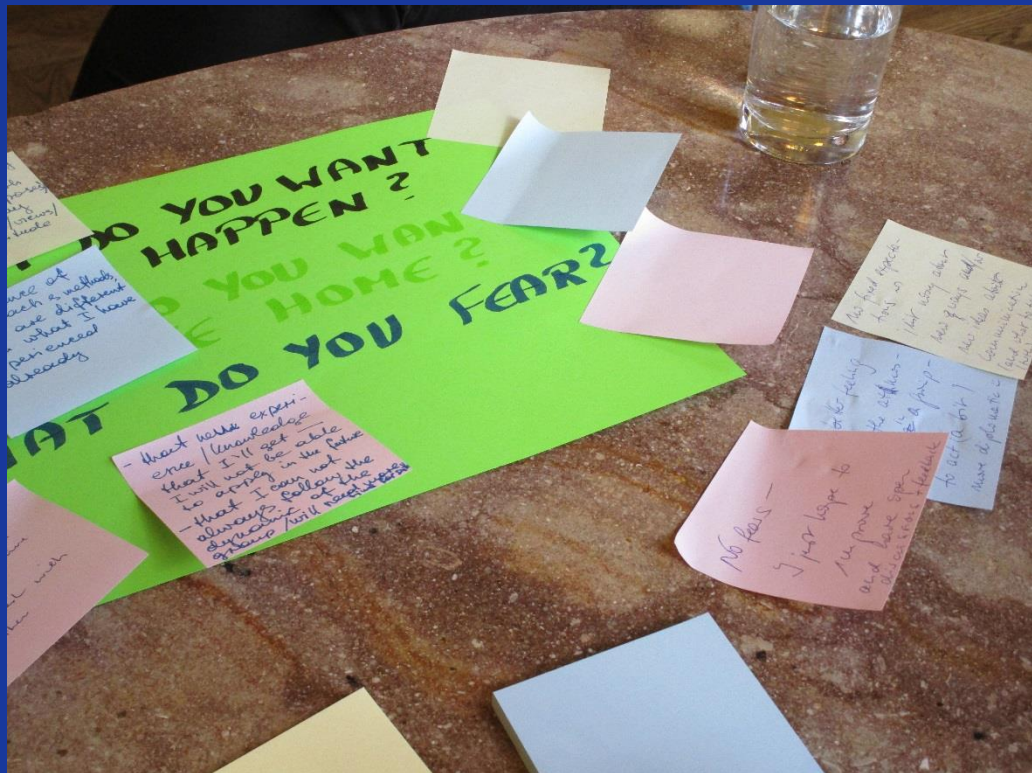
Activity description by Dr. Sabine Albrecht

Topic	<p>This method is themed „move the other forward“ (developed in the US as a method for „anonymous coaching“) and by that, meant to help the receiver of the question.</p> <p>The questions will cover the areas of anticipation, assessment, clarification and elaboration</p>
Objectives	<p>This exercise invites the case giver (= CG) to clarify and with the possibility to discover new levels (points of view) to his/her case (whatever the case is).</p> <p>The questions are open-ended with the possibility to get a new perspective and thought-provoking impulse.</p>
Group size	<p>I would recommend a minimum of 4 (incl. case giver) and a max of 8 people</p>
Time	<p>approx. 20 minutes, depending on the number of participants (recommended: 2 questions / participant)</p>
Materials	<p>None (Case Giver till take notes for him-/herself)</p>
Preparation	<p>None. Relaxed atmosphere</p>
Execution	<p>In a group, one person with a case (CG) will receive questions by the others who do not know anything about the case (CG will not inform about the case at all, neither in the end).</p> <p>CG will not reply with regard to contents but with an estimation how much she/he has already taken the requested information into account. The estimation goes on a scale from 1 to 10, in which 1 means: already thought about - up to 10: not taken into account yet but important to do so.</p>

Examples for powerful questions

- *Are you sure about the conditions involved*
- *What is uncomfortable for you*
- *What will a vision from outside (bird's view) change the perspective*
- *Where do you feel the impact in your body*

- What is the solution that you would like to have
- how is the cooperation with everybody involved in the challenge



Challenges
for the
Trainer

Responsibility for seeing that there will be no „Yes/No“, neither abusive nor deprecative questions. Rhetorical questions are to be avoided as well.

In case of deep emotional consternation, a break or end of the session might be advisable.

Target
Groups

Anyone with interest in new ways of communication.

One (or several) person/s with a case/problem and the wish to get out of a deadlock or to receive new/further aspects

Job Shadowing

Report by Imke Baumann

Hosted by VocalEyes, London, UK



Job Shadowing in Facts

During my two weeks stay I met the Vocal Eyes team (and had talks with the CEO, the deputy director, the theatre and museum programm manager), attended one team meeting, rated 80 sites in the current theatre survey, had talks with 5 audiodescribers, 2 theatre access managers, 1 theatre author and 1 change manager at Ramps on the Moon. I attended 5 audiodescribed shows including two dry runs and one relaxed performance. I also attended a creative writing session together with a school class at Wallace Collection and had a talk with the education department manager about programmes for blind and partially sighted people.

Vocal Eyes – Facts & History

- Founded in 1998
- leading British organization for supplying audiodescription for blind and partially sighted people in theatres and - due to later on installed fundings - for museum or architectural venues and heritage sites all over the country.
- works with about 20 freelancers to develop, write and deliver the audiodescriptions. It can provide technical equipment for delivery as well if needed.

Finances & Comparison to DE

- VE itself is financed by three sources:

- 35 % of costs is financed by grant from British Arts Council (result of an application which has to be renewed every three/four years.
- About 50 % are fees from the cultural venues paying for the audiodescriptive services
- 15% are donations or project grants from restricted or non-restricted charitable trusts which pay for special projects but even for the development of whole fields of action like e.g. audiodescription in museums.
- In comparison to the United Kingdom there are trusts and funds in Germany, but mostly very restricted and they won't play such a big role in any finance plan.

Current Issues and Challenges:

- Enlargement of the audiodescriptive services for the museums is planned
- Improvement of the audience development - the number of audiodescriptive services has been growing continuously but is not met with growing user audiences at the moment.



Inclusive approach in the organization at VocalEyes

The deputy director Toby Davey is partially sighted. His working equipment like e.g. a laptop with braille tool has been financed by a governmental program called Access to work (comparable to German SGB IX). Toby did not have to change many things in the office for his better use but of course works with a headset in reading and writing. The CEO, Matthew Cock, told me that he always asks Toby in case new software is installed to test it beforehand for usability and that e.g. meetings work with less written notes like flipchart post its. Of course the VE website is accessible. VE works with a 10 people board of whom 6 are blind or partially sighted. In preparation of a board meeting papers and well-structured tops are given in pdf

and word and all members read them using their own screenreaders. The most difficult task is to run the meeting itself especially if single members are attending on skype. The challenge is to ensure that everybody knows who speaks at the moment and to ensure that everybody keeps on track with the discussion. More moderation, more listening and more questioning for assurance of understanding each other is needed.



What can we learn about methods and success factors to establish more access also for fields outside theatre, e.g. adult education?

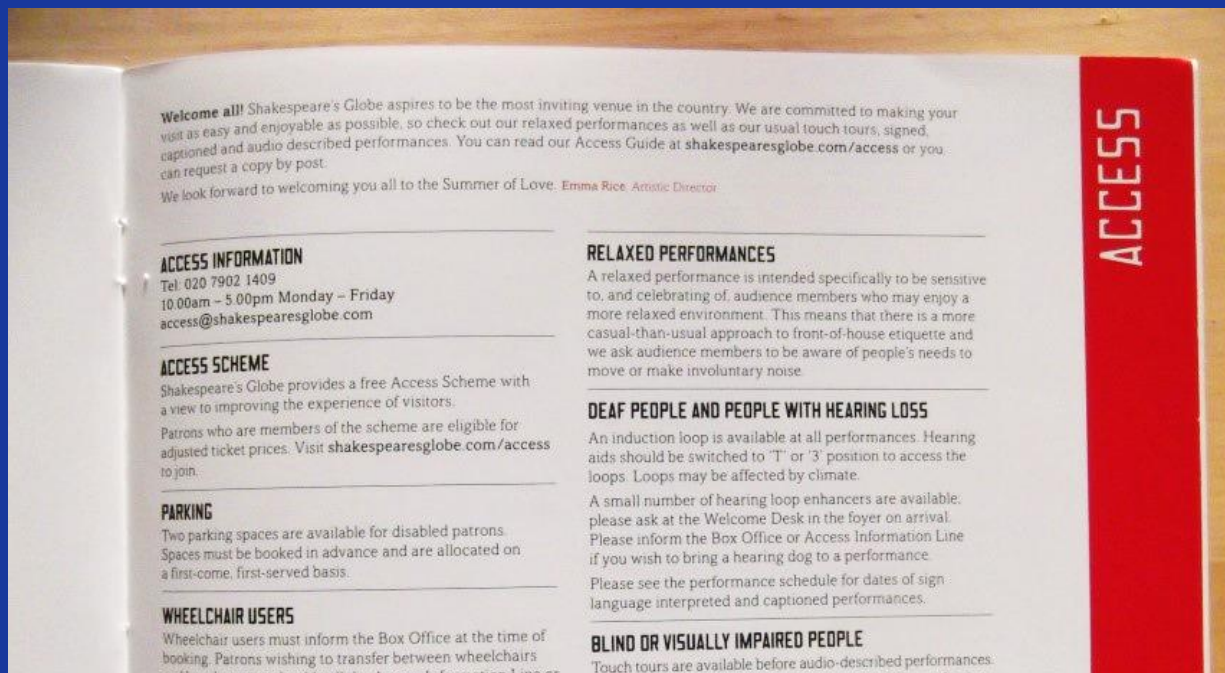
Most importantly, no one will design an accessible event without advance knowledge and prior consultancy with disabled people. (This seems to be trivial but in reality is often forgotten in preparing events) Furthermore: access is a long-term learning process for all participants. Personal contacts are essential and have the most educational value: Talk with disabled people about their needs, ask their feedback afterwards. Let yourself be advised and learning. Even better would be to build mixed teams and make e.g. the course a double folded experience in learning.

To find an introduction practical exercises can be useful. E.g. the exercise to step into someone else's shoes, which is a sensitising practice using appropriate tools to simulate handicaps and a first-hand experience.

In normal courses in adult education teaching methods are far away from a multiperspective idea but centered on writing, reading, talking, listening. Course instructors could broaden their perspectives and those of participants in finding other „teaching channels“. Disabled participants or course leaders could help to do so through sharing their experiences.



The most important background to find another perspective is the use of the social model of disability (in opposition to the medical one). The model is widely accepted in the UK at least in those parts of society who have to do with the topic of disablement in one or the other way as Matthew Cock informed me. Thinking in terms of this model helps to focus on disabling conditions which is more useful and a totally different approach from focusing on disabled persons. This approach does not take a mainstream condition as the normal thing but takes the diversity of people as basic and leads to think about conditions, surroundings, tools and methods which are better suited to fit for all participants.



UK and Germany: why access is so much more an established topic in the UK?

People who are concerned about access and disabled people in Germany always look to the UK with admiration. Quite expectable the people I talked to during my stay are not that proud of their achievements feeling that still lots of things have to be done or even that things are on roll-back due to austerity politics. Nevertheless I tried to find out more about the UK's secret if there is one.

Key-factors might be

- Most certainly the (longer) existence of a more powerful disability rights movement, which is loudly speaking for individual's rights and equality and not for charity.

- More attention for visitors and patrons in general in all cultural or commercial enterprises because there is more financial need to attract customers and a more mercantile tradition in general: This leads naturally to more attention for all sorts of service and ideas to welcome patrons.
- My dialogue partners also pointed out that being publicly funded is an important factor to care about minorities which of course is true (e.g. Vocal Eyes are publicly funded and won't exist without, see above) but obviously can't guarantee success because if this was the case we were doing much better in cultural institutions in Germany. The important point seems to be how this public funding is instrumented to be used for the benefit of minorities, how this is evaluated and controlled and how it operates together with the more mercantile side of the medal....
- A clear legal situation, as David Bellwood (Globe access manager) put it: „If you can't convince them, tell them they have to do it because it's the law.“

