

Examining the Art Festivals as an Informal Learning Environment for Educators of People with Disability: A Case Study

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Abstract

The aim of this study is to explore art festivals as places of informal learning for the educators of people with disability, who participated at Menteatrál and Bounce art festivals in 2019. Therefore, it aimed to discover if the participants had experienced any informal learning during the festivals and, if so, if this learning has contributed to their personal and professional development. Case study with holistic multiple case was used in this study. The data were collected from 24 educators of people with disability who had attended two festivals, in the Czech Republic (Menteatrál Festival) and Northern Ireland (Bounce Festival) in 2019, during an Erasmus+ project. Data collection tools were semi-structured interviews, focus group interviews, and video recordings. The findings indicated that participants mostly saw art festivals as a means of inclusion of people with disabilities and a chance to learn. It was concluded that educators of people with disability showed empathy, gained a new perspective, became more patient, saw the positive effect of education and art, became more tolerant and open-minded, understood other cultures, and improved social skills while attending those art festivals. Finally, participants mostly stated that they had learnt new methods and techniques. Therefore, educators of people with disability should search for more opportunities for informal learning to exchange best practices and new implementations and ideas.

Key words: adult educators; art festivals; inclusion; informal learning; people with disability.

Introduction

Even though formal and non-formal learning is emphasized and used in adult education, it is thought that more emphasis should be given to informal learning. As Rogers (2014) concludes, 'Without informal learning, none of us would grow; and without the products of informal learning, none of our planned learning programmes would be effective' (p. 79). With a lifelong perspective, education policies give the responsibility of learning to individuals and promote the recognition of skills and competencies gained through informal learning (Werquin, 2010, p. 3). Werquin (2010) also states that even though formal settings and learning environments are places where learning occurs, a great amount of informal learning also takes place in everyday life.

There are several definitions of informal learning in literature. According to Colardyn and Bjornavold (2004), it is experiential and accidental learning. Livingstone's (2001) definition is more comprehensive: (informal learning is) any learning activity occurring outside the curricula of institutions, or the courses or workshops offered by educational or social agencies. According to Dib (1988), informal learning takes place during museum visits or while attending fairs, festivals, and exhibits, listening to radio broadcasting or watching TV, and reading journals and magazines on educational or scientific themes. From these definitions combined, the following can be counted as informal learning: conversations, reading, watching TV, observing the world, observing colleagues or friends, listening to stories, reflecting on a day's events, or anything else stimulated by general interest.

Thomas (2016), states that although formal and non-formal learning that people experience in their lives (going through schools, universities, and different programs) is short, highly visible and valued, informal adult learning is longer, but ignored and excluded from adult education policy, research, and practice. However, the bulk of informal learning that people do in their everyday lives essentially supports the more visible formal and non-formal learning. Informal learning should be seen as an effective learning for not only adult learners, but also adult educators. This study aims to underline the importance of informal learning for adult educators - especially the ones working with people with disabilities (PwD) - since these PwD educators are working with and for this marginalized group in difficult financial and social circumstances and they need to make use of any kind of learning - including informal learning.

PwD educators should empower PwD by raising their self-esteem and helping their personal transformation since they are socially marginalized and face an additional weight of social stigma and self-stigma. As it has been revealed in several scientific research articles, PwD are among the most vulnerable groups and they are more prone to stigma and its negative psychological effects (Paterson, McKenzie, and Lindsay, 2012; Corrigan and Watson, 2002). For example, Wilde (2018) underlines that comedy films can easily oppose valuing the lives of people with disabilities.

Furthermore, Bolt (2013) stated that the ableist language reinforces the binary system that “divides the world into lives worth living and those that are not”. Therefore, using ableist language reinforces the social exclusion of PwD.

Many university professors, lecturers, teachers, or researchers with disabilities have been subjected to unfair treatment or discrimination (Wolbring & Lilywhite, 2021), which led to social exclusion of PwD in general. Moreover, many studies claim that PwD, including students, non-academic staff, and academic staff in general face serious problems and barriers at all education levels and also in employment (Ahmed, 2020; Brown & Leigh, 2018; Gillberg, 2020; Lourens, 2020; Mellifont, Smith-Merry, Dickinson, Llewellyn, Clifton, Ragen, Raffaele, & Williamson, 2019; Olsen, Griffiths, Soorenian, & Porter, 2020; Prema & Dhand, 2019; Vergunst & Swartz, 2021; Wolbring, 2019). It can be concluded from the literature that social exclusion is still a growing problem in PwD’s formal learning environments. Therefore, searching for more informal learning environments can be helpful to eliminate this social exclusion.

Moreover, social exclusion and lower self-esteem of PwD causes lower educational progression (ANED, 2012). According to the Academic Network of European Disability Experts (ANED, 2019), PwD need to live independently and be part of the community. Furthermore, the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD 2008) underlines equal access to education, a life without discrimination, and participation in cultural and social life. Besides the Convention, the European Disability Strategy 2010–2020 (European Commission, 2010) also highlights the importance of accessibility, participation, education and training, and social protection for PwD. For these reasons, PwD educators who are working with these marginalized groups should know how to raise their self-esteem, help them to live independently and be part of the community. Moreover, PwD educators should try to find formal, non-formal, and informal learning opportunities to achieve these goals.

Erasmus+ Programme projects often implement training and workshops that provide non-formal and informal learning environments for participants. In these projects, the participants get a chance to exchange good practices, talk about common problems, and improve themselves. In its efforts, Erasmus+ programme does not leave PwD behind, and this goes along with the provisions set by the European Commission in the “Union of Equality: Strategy for the Rights of Persons with Disabilities 2021-2030” (European Commission, 2021). Guide Us into Arts2 (GUIA2), an Erasmus+ strategic partnership project, has so far organised five art workshops for training of educators who work with PwD. Participants (educators working with PwD) had a chance for international work experience and networking during educational workshops that presented different methods and practices used by partner organisations in their inclusive and/or educational work with PwD. Besides, participants had a chance to attend art festivals organised parallel to the workshops. Festivals are defined as occasions for expressing collective belonging to a group

or a place (Ekman, 1999). Festivals create environments for social interactions by making use of common histories, common cultural practices, and ideals. During the third and fourth workshops of the project, educators attended both art workshops and art festivals hosted annually by partners from the Czech Republic (Menteatrál Festival) and Northern Ireland (Bounce Festival).

Research aim and research questions

The aim of this article is to explore art festivals as places of informal learning for the PwD educators, who participated at Menteatrál and Bounce art festivals. The research was focused on exploring art festivals as places of informal learning and discovering if the participants had experienced any informal learning during the festivals and, if so, if this learning had contributed to their personal and professional development. To reach this aim, answers to three questions were sought from the participants/educators:

1. What do PwD educators think about the festival?
2. What are the benefits of the festival for personal development and why?
3. What are the benefits of the festival for professional development and why?

Research methods

This study is a qualitative study, which mainly addresses the question: “How do PwD educators gain informal learning during festivals organised for and with PwD?” The reason of using qualitative research is that it can help researchers gain insight into the thoughts and feelings of research participants, and they can understand the meaning that participants ascribe to their experiences (Sutton and Austin, 2015). Even though the results will not be generalised to a whole population, qualitative research enables the researcher to discover much more about the phenomenon since participants offer so much depth of detail (Jackson, Drummond, and Camara, 2007).

Case study with a holistic multiple case was used in this study. Stake (2005) stated that a case study approach is used when the phenomenon can be studied in its natural context and when there are unclear boundaries between the phenomenon and the context. Besides, a case study is an empirical inquiry about a current phenomenon in the context of its own reality, especially when the boundaries between fact and context are not clear (Yin, 2003). Therefore, in this direction, it is aimed to present and analyse the opinions of the PwD educators on the informal learning they gained during the festivals they attended.

Participants

24 PwD educators attended two festivals. The information about the participants can be seen in Table 1.

The number of PwD educators who are between 20 and 40 years old is 11 (46 %), and the number of PwD educators who are between 41 and 60 years old is 13 (54 %). 8 participants were males (33 %) and 16 were females (67 %). 4 participants had

Table 1
Participants' information

Code	Age	Sex	Level of Education	Country	Interview	Focus Group
A	54	Female	BA	Turkey	Yes	No
B	40	Male	PhD	N. Ireland	Yes	Yes
C	47	Female	BA	N. Ireland	Yes	No
D	35	Female	MA	Poland	Yes	No
E	40	Female	MA	Turkey	Yes	No
F	40	Male	PhD	Croatia	Yes	Yes
G	57	Male	MA	Germany	Yes	Yes
H	44	Female	MA	N. Ireland	Yes	No
I	42	Female	MA	Poland	Yes	Yes
J	24	Female	High School	Croatia	Yes	Yes
K	24	Male	BA	N. Ireland	Yes	No
L	31	Female	BA	Germany	Yes	No
M	57	Female	BA	Germany	Yes	Yes
N	60	Male	High School	Croatia	Yes	No
O	44	Male	PhD	Czechia	Yes	Yes
P	27	Female	BA	Croatia	Yes	No
Q	38	Female	MA	Croatia	Yes	Yes
R	44	Female	MA	Czechia	Yes	No
S	42	Female	BA	Poland	Yes	Yes
T	57	Male	High School	Germany	Yes	Yes
U	40	Male	High School	Poland	Yes	Yes
V	55	Female	MA	Poland	Yes	Yes
W	44	Female	BA	Czechia	Yes	Yes
X	35	Female	BA	Turkey	Yes	No

Table 2
Participants' information

Age	Number	%	Sex	Number	%	Interview	Number	%
20-40	11	46	Female	16	67	Yes	24	100
41-60	13	54	Male	8	33	No	0	0
Level of Education	Number	%	Country	Number	%	Focus Group	Number	%
HS	4	17	The Czech Republic	3	12	Yes	13	54
BA	9	37	Germany	4	17	No	11	46
MA	8	34	N. Ireland	4	17			
PhD	3	12	Turkey	3	12			
			Croatia	5	21			
			Poland	5	21			

graduated from high school, 9 participants had a Bachelor's Degree, 8 participants had a Master's Degree, and 3 participants had a Doctorate Degree. 3 participants were from Turkey, 4 participants were from Northern Ireland, 5 participants were from Poland, 5 participants were from Croatia, 4 participants were from Germany, and 3 participants were from the Czech Republic. All participants participated in semi-structured individual interviews, and 13 participants attended two focus groups. The details and percentages can be seen in Table 2.

Data collection

In this study, which was carried out in order to determine the opinions of the PwD educators working with PwD on the informal learning they gained during the festivals they attended, the data were obtained from interviews, focus group interviews, and video recordings. In other words, to increase the validity and reliability of the study, triangulation was used in this study (Cohen, Manion, & Morrison, 2007). Triangulation helps to explain complex human behaviour using a variety of methods for deeper explanation (Noble & Heale, 2019). Therefore, methodological triangulation, which supports the use of several data collection methods such as interviews, focus group interviews, and observations (Denzin, 1970), was used in this study, and the data were collected through interviews, focus group interviews, and video recordings. Author 1 attended the Menteatral Festival and Author 3 attended both Menteatráł Festival (<http://menteatral.cz/>) in the Czech Republic in the period 2-4 August, 2019 and Bounce Festival (<https://universityofatypical.org/bounce/>) in Northern Ireland, in the period 6-8 September, 2019. They collected the data via individual interviews, focus group interviews, and videos.

Interviews

In the first phase, the study focused on understanding the context of the study and it included interviews with PwD educators and the collection of demographics and opinions. There were three questions in total in the semi-structured interviews. The interview questions were developed by the researchers and according to the feedback provided by five experts in special education and adult education, researchers designed the final version of the questions.

Semi-structured interviews were conducted by the first and third author on the last day of the festivals in the countries where the project was conducted. In the first part of the interview, the demographic information of the participants (age, gender, education level, etc.) was collected, and the second part included interview questions. The participants were asked about their thoughts about the festival, the benefits of the festival for personal development, and the benefits of the festival for professional development.

Focus group interviews

In the second phase, two semi-structured focus group interviews with 13 PwD educators participating in the festivals were conducted in order to share personal

experiences of the participants during the festivals. The PwD educators were asked about their opinions about the festivals they attended, and the contribution of the festivals to their personal and professional development. The focus group interview questions were developed by the researchers and according to the feedback of five experts in special education and adult education, researchers created the final version of the questions.

Focus group interviews were conducted by the first and third author on the last day of the festivals in the countries where the project was conducted. It took a total of 69 minutes and 28 seconds, including 2 focus group interviews in Belfast (37 minutes and 31 seconds) and Prague (31 minutes and 57 seconds). The participants were asked about their thought about the festival, the benefits of the festival for personal development, and the benefits of the festival for professional development.

Video recording

For the purpose of the research, during the festivals in Belfast and Prague, a total of 17 minutes and 42 seconds of video materials were recorded. The researchers selected the videos including all the participants in each country. The final phase involved observing video recordings of the festivals in order to shed light on the informal learning of participants in the festival.

Data analysis

Researcher applied content analysis (Miles & Huberman, 1994) in data processing. The semi-structured interviews were transcribed and then analysed to describe, understand, and explain the PwD educators' informal learning during festivals. Repeated readings of interview transcripts from conversations with PwD educators were carried out by researchers. During data analysis, the data were organized categorically and chronologically, reviewed repeatedly, coded continually and thematically analysed. The researchers compared the codes and divided the codes into categories. Then focus group recordings were transcribed and analysed by two researchers. The video recordings of PwD educators identified their informal learning during festivals. The interviews and focus groups were supplemented by the video recordings of the festival. The data were grouped in three categories for semi-structured interviews, including participants' thoughts about the festival, the benefits of the festival for personal development, and the benefits of the festival for professional development. Then, two independent researchers coded the data and Cohen's Kappa coefficient was calculated to determine inter-rater reliability by using SPSS program. The same procedure used for semi-structured individual interviews was followed for focus group and video recordings, and the data were grouped in three categories including participants' thoughts about the festival, the benefits of the festival for personal development, and the benefits of the festival for professional development. The aim of these categories was to present the opinions of PwD educators on festivals as an informal learning

environment and informal learning during festivals. Besides, representative quotations (Anderson, 2010) were used to reflect the participants' views. Furthermore, NVIVO 10, the qualitative data analysis program, was used to aid the analysis process. The qualitative data analysis programs are facilitating and assisting the researchers when carrying out the analyses rather than performing the analyses instead of them (Kelle, 1995; Cohen, Manion, & Morrison, 2007).

Validity and reliability

To ensure the reliability and validity of the study, the data were collected from various sources such as individual interviews, focus group interviews, and video recordings of the festivals. Then, direct quotations from the interviews were used without making any comments on them. A voluntary purposive sampling method was used in order to get the opinions and experiences of PwD educators on participating in the festivals within the project. Finally, two independent researchers coded the data and Cohen's Kappa coefficient was calculated to determine inter-rater reliability (Inter-rater reliability = consensus/consensus + disagreement x 100) by using SPSS program. According to this calculation, reliability coefficient was 0.92 and it represented a perfect agreement (Landis & Koach, 1977). Moreover, records of interviews, focus groups interviews, and video recordings of the festivals were kept for external reliability. Finally, the researchers and the expert discussed the categories, reached a consensus, and the final version was reported by the researchers.

Ethical considerations

Participants were informed about the aims of the research and guaranteed anonymity. Researchers and participants signed a consent form to give permission for the use of the data (interviews and video recordings). Special attention was also paid not to impose the researchers' beliefs on participants since researchers' beliefs were secondary, and the participants' opinions were required.

Results

The aim of this study was to explore art festivals as places of informal learning for the PwD educators, who participated in Mentetrál and Bounce art festivals. The research was focused on exploring art festivals as places of informal learning and discovering if the participants had experienced any informal learning during the festivals and, if so, if this learning had contributed to their personal and professional development. Firstly, educators were asked about their opinions on the festival; secondly, what the contribution of the art festival to their personal development was; thirdly, what the contribution of the art festival to their professional development was, and finally, what they thought of the art festival and why. This was done in situ, at the very venue of the festival, while the participant's impressions were still tangible and fresh in their individual and collective memory (as a group of educators).

The opinions of PwD educators on the art festival

Educators were asked about their opinions on the art festival they attended. Participants mostly see art festivals as a means of including PwD and a chance to learn. Moreover, they perceived art festivals as a sharing platform that brings different groups together and gives a chance for collaboration.

Semi-structured interviews

During the semi-structured interviews, participants stated their opinions about the art festivals and their contribution to them, and PwD. They underlined the positive effects of art festivals. Among these, including PwD, a chance to learn, a sharing platform, and collaboration were listed by participants. The sub-themes can be seen in Table 3.

Table 3
Opinions of PwD educators on the art festivals

Sub-themes	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	f	%
Inclusion of PwD	√			√					√	√	√				√	√									7	29
Chance to learn							√						√				√		√	√	√		√	√	8	33
A sharing platform	√	√			√		√				√	√													6	25
Collaboration				√			√						√					√					√		5	21

As it can be understood in Table 3, seven participants (A, D, H, I, J, N, and O) out of 24 stated that festivals are an important opportunity for people with and without disability to interact, and for PwD to demonstrate what they learn and can do during the festivals. Besides, the participants stated that the participation of people with and without disability together in activities would also reduce discrimination against PwD.

One participant underlined the importance of activities like festivals in inclusion of PwD. J expressed her opinions with these words: *“I think it’s a very good thing to connect people and community with people who have disabilities... I like that all people in the little village connected during dinner and in the nature, and we can hang out together like actors...”*

Eight participants (F, M, Q, S, T, U, W, and X) out of 24 stated that different and interesting ideas about the PwD had emerged during the festivals. Participants stated that festivals are an informal environment where people without disability realize how they can teach about and learn from PwD. They also stated that the festivals were the first events they attended abroad in the field of theatre, music and performance, which was a learning opportunity for them. X expressed her opinions with these words: *“It is a very interesting event which mixes different interesting ideas and things related to disabled persons. It shows us how we can teach them and how we can learn from them.”*

Six participants (A, B, E, G, K, and L) out of 24 stated that they perceived music and theatre festivals as a sharing platform where they can share their knowledge and

experiences, discuss the problems faced by PwD and their families, and empathize with these individuals. E expressed her opinions with these words: “... *joining this festival I felt that if you are a disabled person, you can do any kind of art using only your feelings and emotions.*”

Five participants (C, F, M, R, and V) out of 24 stated that they had met different individuals at festivals, worked in collaboration in the fields of music and theatre, listened to music, and performed. Moreover, the participants stated that the festivals are like a meeting point of different colours and experiences. F expressed her opinions with these words: “*It was a mix of beautiful and professional performances of mixed groups by artists with intellectual disability.*”

Focus group

13 participants participated into two focus groups. The sub-themes which emerged from the focus groups were the same as the semi-structured interviews. Participants mostly stated that they found festivals they attended as a tool for including people, a sharing platform, and collaboration. The sub-themes can be seen in Table 4.

Table 4
Focus group's opinions on the art festivals

Sub-themes	B	F	G	I	J	M	O	Q	S	T	U	V	W	f	%
Inclusion of PwD	√	√	√	√			√		√	√				7	54
A sharing platform		√			√	√		√				√	√	6	46
Collaboration										√	√		√	3	23

As it can be understood from Table 4, regarding the festivals, participants (B, F, G, I, O, S, and T) stated that festivals reflect the life of the society, and the biggest difference from other festivals is the participation of PwD. They also emphasized that festivals are an opportunity to meet new people and are a special event for them. G expressed her opinions with these words: “... *the main thing is that once a year, it brings together different theatre groups which run projects together for disabled people.*” (Prague focus group, 00:44-01:07). Regarding the same question, O said: “*For me, it makes sense I like it and I realized like something special is true for me.*” (Belfast focus group, 10:04-10:20) and emphasized that it was a special event for him.

Moreover, F, J, M, Q, V, and W stated that festivals are a sharing platform to exchange experiences and knowledge. They also underlined that festivals host many different activities such as theatre, dance, an exhibition, and a performance that all include PwD. Regarding the same question, M said: “*A wide range of fine arts, an exhibition, workshops, dancing, and theatre performances inside and outside, all kinds of disabilities. It is very diverse.*” (Belfast focus group, 02:09-02:53).

T, U, and W stated that festivals are a place for collaboration of people from different art disciplines and PwD. Regarding the question, T said: “*For me, the practical parts are very interesting, to see how people work with other people, and how active they are, and I look really forward to this and other things you have come to see...*”

Video

In the video recordings obtained from festivals, it is seen that PwD actively participate in festival activities, participate in the same performance activity with people without disability, motivate each other, and new and different ideas emerge (Prague video recording, 2.11-2.38). It is seen in the video recordings that people with and without disability exhibit activities together in artistic performances and teach each other something in the process (Prague video recording, 2.24-2.39). In the festival in Belfast, it is seen that PwDs participate in activities independently. The most important point supporting this is the adaptations done during the festival for PwD (Belfast video recording, 1.04-3.28). Besides, there is chat footage of a visually impaired participant taking part in the festival with a guide dog, and in this chat footage, participants talk about how the guide dog supports the PwD (Belfast video recording, 7.36-7.53).

Comparison of datasets for the opinions of PwD educators on the art festival

Regarding the opinions of PwD educators on the art festival, data were collected via semi-structured interviews, the focus group, and video recordings during two art festivals organised for PwDs and their educators. The findings obtained from these datasets supported each other. According to the analyses of semi-structured interviews, participants mostly see art festivals as a means of including PwD and a chance to learn. Moreover, they stated that an art festival is a sharing platform that brings different groups together and creates a chance for collaboration. The participants listed PwD, a chance to learn, a sharing platform, and collaboration as benefits of festivals. Similarly, during the focus group interview, participants stated that they found festivals they attended as a tool for including people, a sharing platform, and collaboration. In other words, the focus group interview supports the semi-structured interviews. Moreover, in the video recordings obtained from festivals, it is seen that PwD actively participate in festival activities, participate in the same performance activity with people without disability, motivate each other, and new and different ideas emerge. Therefore, from these three datasets (semi-structured interviews, focus group, and video recordings), it is understood that the opinions of PwD educators on art festivals are positive, and they see art festivals as a place of informal learning environment, collaboration, sharing and exchanging knowledge and good practices.

The contribution of the art festival to the personal development

Regarding the benefits of the festival for personal development, participants mostly stated that they had learnt new things about different cultures, arts, disability, and working with adults. Moreover, they stated that they had improved their social skills such as empathy; they became more patient, more tolerant and open-minded, and they understood other cultures.

Semi-structured interviews

During the semi-structured interviews, participants stated their opinions on the contribution of art festivals to their personal development. They underlined the positive effects of art festivals on their personal development. Among these, learning new things and improving social skills were listed by participants. The sub-themes can be seen in Table 5.

Table 5
Contribution of the art festivals to the personal development

Sub-themes	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	f	%
Learning new things		√	√	√		√	√	√				√	√	√				√	√	√	√	√			14	58
Improving social skills	√					√	√			√	√	√				√	√	√							9	38

As can be understood from Table 5, 14 participants (B, C, D, F, G, H, L, M, N, R, S, T, U, and V) out of 24 stated that they knew and understood different cultures at festivals, and thought how they could integrate the new knowledge they learned about PwD into their own culture. They talked about the advantages of learning how to behave while working with adults and taking adults as a model. Moreover, although it was difficult and tiring to perform, the participants stated that they had been mostly motivated and cheerful, due to the positive effect of learning new information. Participants also stated that they had learned about disability studies in other countries through festivals. Regarding this question, F expressed her opinions with these words: *“It is inspiring again, like in Prague and Neratov; this type of the performances and approach to disability is what I want to incorporate in my work back home.”* Moreover, T expressed her opinions with these words: *“I am very tired in my life, in my personal life. That is why it was very refreshing for me. I have a few places to work, it is like a routine. But here it is so refreshing, it’s like an exhibition. It helped me.”* C expressed her opinions with these words: *“It was nice to hear about other countries and what they are doing, and the countries from which disabled and non-disabled artists come from, so it’s good to see various productions and events.”*

9 participants (A, E, F, I, J, K, O, P, Q) out of 24 stated that festivals had improved their social skills such as empathy towards PwD, gaining different and new perspectives on the subject, speaking in public, and being active in group activities. They added that they had become more patient and open-minded, as education and art brought different individuals in the society to a common point. E expressed her opinions with these words: *“For me, the benefits are my personal development. During the festival, I tried to watch a lot of theatre performances, so it was a pleasure to see how happy the disabled people at the theatre were.”* Moreover, Q expressed her opinions with these words: *“The workshops are very inspiring when I see a new perspective in the same thing. For me personally, it’s like a broken border which I had in my head.”*

Focus group

13 participants participated in two focus groups. The sub-themes which emerged from the focus groups were the same as the semi-structured interviews. Participants mostly stated that festivals had helped them to learn new things and improve their social skills. The sub-themes can be seen in Table 6.

Table 6

Focus group's opinions on the contribution to the personal development

Sub-themes	B	F	G	I	J	M	O	Q	S	T	U	V	W	f	%
Learning new things		√		√		√								3	23
Improving social skills		√			√				√	√				4	31

As can be understood from Table 6, regarding the contribution of the festivals to their personal development, participants (F, I, M) stated that the festivals were more inclusive with the participation of not only people with and without disability, but also people in different age groups. Participants also said that the activities carried out together made them feel happy and cleared their emotions, and they had learned different languages and some music. Regarding the contribution of the festivals to their personal development, F expressed his opinions with these words: "... *children act with people with disabilities, because it brings happiness and clears the emotions. The combination of not only disabled and non-disabled but also the combinations of groups of different age...*" (Prague focus group, 03:52- 04:30).

Participants (F, J) stated that they had been so happy to participate in the festivals, as the performances were very impressive, and they had emotional moments from time to time. J expressed her opinions with these words: "... *in reality, it was a village but after the first show I cried, because it was so emotional for me, and I am really glad because I am here.*" (Prague focus group, 05:21- 06: 29). S explains that they are proud of themselves for supporting PwDs, who need help at festivals. Here are her words: "*I tried to act as a bridge between people with and without disabilities and show what they can do, and helped people out because they were people with disabilities and I admire them.*" (Belfast focus group, 08:25-09:59). T, who also stated that they worked in collaboration in J & R festivals, said the following: "*For me, the practical parts are very interesting, to see how people work with other people.*" (Belfast, focus group, 12:12- 12:40).

Video

When the videos about the festivals are analysed, it is seen that the participants attended event-planning meetings together with the PwD, interacted with new ideas (Prague video recording, 1.32-1.58), and produced materials (Belfast video recording, 6.10-7.06). Besides, it was seen in the video recordings that they guided each other in the selection of materials to be used in the events and in the activities (Prague Video recording, 2.00.-2.23; Belfast video recording 3.32.-4.43). Moreover, it is observed that the PwD performed individually and mostly smiled and expressed their happiness during the performance (Prague video recording, 4.47-6.33; Belfast video recording, 7.08-08.26).

Comparison of datasets for the contribution of the art festival to personal development

Regarding the benefits of the festival for personal development, data were collected via semi-structured interviews, focus group, and video recordings during two art festivals organised for PwDs and their educators. The findings obtained from these datasets supported each other. According to the analyses of semi-structured interviews, participants mostly underlined the positive effects of art festivals on their personal development. Among these, learning new things and improving social skills were listed by participants. Similarly, during the focus group interview, the participants stated that festivals had helped them to learn new things and improve their social skills. In other words, the focus group interview supports the semi-structured interviews. Moreover, in the video recordings obtained from festivals, it is seen that participants interacted with new ideas, and learnt from each other. Therefore, from these three datasets (semi-structured interviews, focus group, and video recordings), it is understood that participants mostly learnt new things about different cultures, arts, disability, and working with adults. Moreover, they improved their social skills such as empathy, became more patient, more tolerant and open-minded, and understood other cultures.

The contribution of the art festival to professional development

Regarding the benefits of the festival to professional development, participants mostly stated that they had learnt new methods and techniques. Moreover, they stated that they had gained motivation to organize a festival, became more creative and understood disability and arts better.

Semi-structured interviews

During the semi-structured interviews, participants stated their opinions about the contribution of art festivals to their professional development. They underlined the positive effects of art festivals on their professional development. Among these, learning new methods and techniques, motivation to organise festivals, and becoming more creative were listed by the participants. The sub-themes can be seen in Table 7.

Table 7
Contribution of the art festivals to professional development

Sub-themes	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	f	%
Learning new methods and techniques	√	√		√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√	20	83
Motivation to organise festivals		√				√	√						√					√							5	21
Becoming more creative													√										√	2	8	

As can be understood from Table 7, 20 out of 24 participants (A, B, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U) said that they had learned new techniques and methods, and some methods used in workshops were very entertaining and creative. They added that people from different cultures and different countries came together for the same purpose and shared their professional experiences. Moreover, they stated that PwDs are generally marginalized in society and that they had learned new methods and techniques to integrate these people socially and to do the environmental adaptation for these individuals. Moreover, the participants stated that they had learned how to work with PwDs in the festivals they organized and how to take care of those individuals. Regarding the question, O expressed his opinions with these words: *“I got some good ideas at the workshop which I can use in my job. I teach children and there are always good ideas about icebreakers and such things. In our school, in my country, there are more and more children with disabilities. We do not have classes in university on how to work with them, so that’s why for me professionally it’s huge and meaningful.”*

Five participants (A, E, F, M, and R) stated that they were motivated to organize festivals in their own countries, and that they had learnt about the funding and organization of festivals. Besides, they stated that when they participated in these festivals, they gained new ideas about making artistic activities with PwD in their institutions; for example, they planned to establish a local disabled theatre in their institutions, and they were thinking of organizing awareness activities for PwDs. Regarding the question, A expressed his opinions with these words: *“This workshop and festival gave me a lot of ideas. I am planning to organize a little festival on the campus during the week of the disabled. Also, I want to raise awareness about disabled people on campus. And I feel energized now.”*

Two participants (M and X) stated that they had put forward more creative ideas about professionalization through festivals and learned the relationship of art with PwDs and ways to bring them together with society. Regarding the question, M expressed his opinions with these words: *“Definitely, this gives us an input to make our work more professional, and also to see how professionalization can be properly done. It showed us how to be more creative.”* V also expressed her opinions with these words: *“I can see the way how I can work with them (people with disabilities) and help them to be a part of society which is also very important. The main idea can be expressed in the phrase which I heard and which impressed me so much.”*

Focus group

13 participants participated in two focus groups. The sub-themes which emerged from the focus groups were the same as the semi-structured interviews. The participants mostly stated that festivals had helped them to become aware of the importance of inclusion and to learn how to behave towards PwD. The sub-themes can be seen in Table 8.

Table 8
 Focus group's opinions on the contribution to the professional development

Sub-themes	B	F	G	I	J	M	O	Q	S	T	U	V	W	f	%
Awareness of inclusion	√	√			√	√	√							5	38
How to behave towards PwD		√						√						2	15

As can be understood from Table 8, participants (B, F, J, O, and M) stated that everyone had expressed their opinions about the contribution of festivals to their professional lives without any stereotypes, they had become more aware of the importance of social inclusion and open-minded. Regarding the question, J expressed his opinions with these words: *“All of us feel free here. We are much more open-minded. We can be here what we are.”* (Prague focus group, 09.05- 09.25).

Besides, participant O expressed her thoughts and what she learned from festivals by saying: *“I think that I will use in my job what was the best part for me.”* (Belfast focus group, 13.36-13.45). They also stated that although festivals were organized at a micro level, they focused on very positive points about the inclusion of disadvantaged individuals in festivals. Participant F expressed his opinions with these words: *“You know me working with Mary in the theatre workshop with them and Tony and Mary. Mary is an elderly lady. I don’t know her condition and stuff, but it’s really difficult to communicate. But it’s we go we went past it and she amazed me. Of course that’s also how it happens in working with people with disability.”* (F, Belfast focus group, 28.59- 30.11).

Moreover, F and Q stated that young people without disability had learned how to behave towards PwD and made an investment for the future with this information. Participant Q expressed her opinions with these words: *“So I think that it’s also kind of a future because kids learn to be together and that kind of people, you know, grownups.”* (Belfast focus group, 31.01-32.19).

Video

Regarding the contribution of festivals to the professional lives of the participants, it is seen that the participants organize events together and share their experiences in the videos (Prague video recording, 1.33.-1.45; Belfast video recording, 0.23-0.42). Besides, in another activity (Prague video recording, 3.02-5.17), it is seen that the individual without disability starts the activity with the PwD and then the special needs individual performs it alone on the stage. In this process, the person without disability guided other participants as well. Moreover, the presenter at the festival suggested that the PwD should do the activity with a shovel, considering the disability of the individual (Prague video recording, 5.29-6.36). In the activities in Belfast, it is seen that PwDs and people without disabilities did the activities together, supported each other (Belfast video recording, 5.52-6.58) and practised how to work with PwDs (Belfast video recording, 1.08-3.05).

Comparison of datasets for the contribution of the art festival to professional development

Regarding the benefits of the festival for professional development, data were collected via semi-structured interviews, focus group, and video recordings during two art festivals organised for PwDs and their educators. The findings obtained from these datasets supported each other. According to the analyses of the semi-structured interviews, participants underlined the positive effects of art festivals on their professional development. Among these, learning new methods and techniques, motivation to organise festivals, and becoming more creative were listed by the participants. Similarly, the participants stated that festivals had helped them to be aware of the importance of inclusion and learn how to behave towards PwD during the focus group interview. In other words, the focus group interview supports the semi-structured interviews. Moreover, in the video recordings obtained from festivals, it is seen that the participants organize events together, share their experiences, and practise how to work with PwDs. Therefore, from these three datasets (semi-structured interviews, focus group, and video recordings), it is understood that participants mostly learnt new methods and techniques, and gained motivation to organize a festival, became more creative and understood disability and arts better.

Discussion

Even though informal adult learning is ignored and excluded from adult education policy, research, and practice, it essentially supports the more visible formal and non-formal learning and should be seen as effective learning not only for adult learners, but also for adult educators (Thomas, 2016). Therefore, this study aimed to explore art festivals as places of informal learning and discover if the participants had experienced any informal learning during the festivals and, if so, if this learning had contributed to their personal and professional development. Firstly, educators were asked about their opinions on the festival; secondly, they were asked what the contribution of the art festival to their personal development was; thirdly, they were asked what the contribution of the art festival to their professional development was, and finally, what they thought of the art festival and why.

The first findings indicate that participants mostly see art festivals as a means of including PwD and as a chance to learn. Moreover, they stated that an art festival is a sharing platform that brings different groups together and creates a chance for collaboration. These results underscore the importance of informal learning which took place during art festivals and are aligned with previous findings of using art events to gain knowledge, interest in specific topics, and engage emotionally (Grimberg, Williamson, & Key, 2019), and to introduce different learning modalities (Gurnon, Voss-Andreae, & Stanley, 2013; Land, 2013). Social exclusion and marginalisation of PwD is still an important phenomenon, which is discussed by several researchers (Hapeta, Palmer, Kuroda, & Hermansson, 2019; Ile, 2020; Lowrey, & Smith, 2018;

Prema & Dhand, 2019; Sanders, 2021; Soorenian, 2018; Stentiford & Koutsouris, 2021). Therefore, any activity or event, such as art festivals, should be exploited as a good source of informal learning environment for PwD educators to learn how to prevent marginalization and exclusion of PwD in the social life.

Regarding the benefits of the festival for personal development, the participants mostly stated that they had learnt new things about different cultures, arts, disability, and working with adults. Moreover, they stated that they had improved their social skills such as empathy, became more patient, more tolerant and open-minded, and understood other cultures. Similarly, the findings of the study by Quinn, Shulman, Knifton, and Byrne (2011) revealed that art events increased positive attitudes, including positive representations of people's contributions, and capabilities. They concluded that the arts can change stigma by constructing shared meanings, so national programmes should include carefully programmed, collaborative, community-based arts festivals to address stigma and to promote well-being, alongside public education approaches. As it can be understood from the findings of this study, PwD educators attached great importance to informal learning they gained outside of formal learning environments, such as art festivals. The literature on informal learning also underlines the importance of informal learning for educators (Dolcy & Livingstone, 2019; Ke, Im, Xue, Xu, Kim, & Lee, 2015; Kim, 2017; Melber & Brown, 2008; Peeters, De Backer, Buffel, Kindekens, Struyven, Zhu, & Lombaerts, 2014).

Regarding the benefits of the festival for professional development, participants mostly stated that they learnt new methods and techniques. Moreover, they stated that they had gained motivation to organize a festival, became more creative and understood disability and arts better. Similarly, it was found in a study carried out to explore a music festival as a source of informal learning that the festival had positive effects on participants and contributed to their personal and professional development (Karlsen, 2007). According to the findings of this study, it can be said that informal learning contributes the professional development of PwD educators and adult educators in general. Since informal learning occurs during social activities and events such as art festivals, this may inspire efforts to improve PwD's, PwD Educators', and all educators' learning in settings where informal learning is already employed. Informal learning in different settings can contribute to the improvement of all adult educators' learning opportunities. Therefore, more attention should be paid on this topic for the recognition of the importance of informal learning for PwD and adult educators' professional development.

The present study also contributes to the literature because it indicates the importance of informal learning for the personal and professional development of PwD educators. Therefore, art festivals should be seen as a tool for informal learning for all age groups, including adults. Policy makers and educational institutions should recognise the informal learning which takes place during the normal flow of life. In other words, the findings of this study indicate that the experiences and

informal learning of PwD educators and adults during festivals contribute to their development. Moreover, PwD education should be supported with informal learning, and the products of informal learning should be used to strengthen the planned learning programmes.

Conclusion

In this digital era, it is not possible to limit learning to classrooms or formal environments. Especially, the use of new technologies and platforms reveal that people learn outside of physical or virtual classrooms. This changing perspective in education draws attention to the importance of informal settings for learning. Specifically, adult learners who are out of formal schooling use any physical and digital platform and take a chance to learn new things. Therefore, these kinds of learning should be made more visible and recognised by public authorities. Informal learning settings are very precious for PwD and those who work with this population (educators, artists, and professionals of all kinds). Not so long ago, it was very easy to neglect PwD in any educational policy or process. In fact, it was not even noticeable. PwD were neglected and marginalized, as were those who socialised with them. Therefore, both they and their educators should use any learning opportunity, including informal learning, to support their development. In the context of this article, PwD educators might get the maximum benefit from any kind of informal learning that took place during art festivals or other social activities to be more beneficial for their learners, including PwD. It seems that the recent changes in education have shown the importance of informal learning. Therefore, while fostering access to education for PwDs, any chance for informal learning should be used to support the development of PwD educators and PwD. Moreover, new strategies should be developed by policymakers to recognise that informal learning takes place in the normal flow of life.

There are some limitations to this study. Firstly, it was conducted via qualitative research and the aim was to explore the research question by obtaining the opinions of the participants. There were 24 participants in the study group since this is a qualitative research and we got the detailed opinions of the participants related to the research topic by using semi-structured interviews, focus group, and video records. Therefore, the number of participants has to be limited.

As a recommendation, the same research questions can be explored by quantitative research by using a survey. Moreover, it can be conducted on different study groups including PwD and their educators. Finally, art festivals are a rich environment for informal learning for all educators, not only PwD educators. Other studies can be done for all educators of other learning groups.

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Analiza umjetničkih festivala kao okruženja za informalno učenje edukatora koji rade s osobama s invaliditetom: studija slučaja

Sažetak

Cilj je ovoga istraživanja bio analizirati umjetničke festivale kao mjesta na kojima se odvija informalno učenje edukatora koji rade s osobama s invaliditetom, a koji su sudjelovali na umjetničkim festivalima Mentetrál i Bounce 2019. godine. Stoga je cilj bio saznati jesu li sudionici stekli iskustvo informalnoga učenja tijekom festivala te je li takvo učenje doprinijelo njihovom osobnom i profesionalnom razvoju. U ovome je istraživanju korištena holistička višestruka studija slučaja. Prikupljeni su podatci od 24 edukatora koji rade s osobama s invaliditetom, a koji su pohađali dva umjetnička festivala, u Češkoj Republici (Mentetrál Festival) i u Sjevernoj Irskoj (Bounce Festival) 2019. godine, u sklopu Erasmus+ projekta. Alati korišteni za prikupljanje podataka obuhvatili su polustrukturirane intervjuve, intervjuve s fokus-grupama te videozapise. Rezultati su pokazali da su ispitanici umjetničke festivale uglavnom doživjeli kao način inkluzije osoba s invaliditetom i kao priliku za učenje. Može se zaključiti da su edukatori osoba s invaliditetom pokazali empatiju, razvili nove perspektive, postali strpljiviji, vidjeli pozitivan učinak obrazovanja i umjetnosti, postali tolerantniji i otvoreniji za nove ideje, razumjeli drugačije kulture te unaprijedili socijalne vještine tijekom pohađanja ovih umjetničkih festivala. Na kraju, ispitanici su uglavnom naveli da su naučili neke nove metode i tehnike. Stoga bi edukatori osoba s invaliditetom trebali tražiti nove prilike za informalno učenje kako bi razmjenjivali primjere dobre prakse i implementirali nove ideje.

Ključne riječi: edukatori odraslih osoba; informalno učenje; inkluzija; osobe s invaliditetom; umjetnički festivali

Uvod

Iako se važnost formalnoga i neformalnoga učenje naglašava i koristi u obrazovanju odraslih, smatra se da bi veći naglasak trebalo staviti na informalno učenje. Rogers (2014) navodi sljedeće: „Bez informalnoga učenja, nitko od nas ne bi rastao, a bez proizvoda informalnoga učenja, nijedan naš planirani program učenja ne bi bio uspješan.“ (str. 79). Gledajući iz cjeloživotne perspektive, obrazovne politike daju

odgovornost za učenje pojedincima i promiču prepoznavanje vještina i kompetencija koje se stječu informalnim učenjem (Werquin, 2010, str. 3). Werquin (2010) također navodi da iako su formalni prostor i okruženje za učenje mjesta gdje se odvija proces učenja, informalno se učenje u velikoj mjeri odvija i u svakodnevnom životu.

U literaturi se navodi nekoliko definicija informalnoga učenja. Kako navode Colardyn i Bjornavold (2004), radi se o iskustvenom i slučajnom učenju. Livingstonova (2001) je definicija opsežnija: (informalno je učenje) bilo kakva vrsta aktivnosti učenja koja se odvija izvan kurikula, institucija, tečajeva ili radionica koje provode agencije za obrazovanje ili društvene djelatnosti. Prema Dibu (1988), informalno se učenje odvija tijekom posjeta muzeju ili tijekom posjeta sajmovima, festivalima i izložbama, tijekom slušanja radija ili gledanja televizije, tijekom čitanja časopisa i stručnih časopisa o temama iz područja obrazovanja ili znanosti. Iz navedenih definicija može se zaključiti da informalno obrazovanje obuhvaća: razgovore, čitanje, gledanje televizije, promatranje svijeta oko sebe, promatranje kolega ili prijatelja, slušanje priča, promišljanje o dnevnim događajima te bilo što potaknuto općim zanimanjem.

Thomas (2016) navodi da iako je formalno i neformalno učenje koje se kod ljudi događa tijekom života (osnovno obrazovanje, fakultet i različiti programi) kratko, jako vidljivo i cijenjeno, informalno je učenje duže, no zapostavljeno i isključeno iz politike obrazovanja odraslih te iz istraživanja i prakse. Međutim, veći dio informalnoga učenja koje se svakodnevno odvija u ljudskom životu uglavnom podržava vidljivije formalno i neformalno učenje. Informalno se učenje treba gledati kao učinkovit oblik učenja ne samo odraslih, nego i edukatora. Ovo istraživanje ima za cilj istaknuti važnost informalnoga učenja edukatora koji rade s odraslim ljudima, a posebno edukatora koji rade s osobama s invaliditetom. Oni rade s i za ovu marginaliziranu skupinu ljudi, koji su uglavnom u teškoj financijskoj i društvenoj situaciji te trebaju na najbolji mogući način iskoristiti svaku mogućnost za učenje – pa tako i za informalno učenje.

Edukatori koji rade s osobama s invaliditetom trebali bi takve osobe osnažiti tako da im podignu razinu samopoštovanja i pomognu proći kroz osobnu transformaciju, jer su društveno marginalizirani i na sebi nose dodatni teret društvene stigme i stigme koju si sami nameću. Kako je prikazano u nekoliko znanstvenih članaka, osobe s invaliditetom najranjivije su skupine te su time sklonije patiti od stigme i njezinih negativnih psiholoških utjecaja (Paterson, McKenzie i Lindsay, 2012; Corrigan i Watson, 2002). Na primjer, Wilde (2018) naglašava da se u filmskim komedijama često ne poštuje vrijednost života osoba s invaliditetom. Nadalje, Bolt (2013) smatra da pogrdan jezik dodatno osnažuje binarni sustav koji „dijeli svijet na živote koje je vrijedno živjeti na one koji nisu vrijedni življenja“. Stoga korištenje pogrdnoga jezika podržava društveno isključivanje osoba s invaliditetom.

Mnogi su sveučilišni profesori, predavači, nastavnici ili znanstvenici s invaliditetom iskusili diskriminaciju ili nepošten tretman (Wolbring i Lilywhite, 2021), što dovodi do

isključivanja osoba s invaliditetom općenito. Nadalje, u mnogim se studijama navodi da se osobe s invaliditetom, bilo da pripadaju skupini studenata, neakademska ili akademskog osoblja, svakodnevno susreću s ozbiljnim problemima i preprekama na svim razinama obrazovanja, kao i prilikom zapošljavanja (Ahmed, 2020; Brown i Leigh, 2018; Gillberg, 2020; Lourens, 2020; Mellifont, Smith-Merry, Dickinson, Llewellyn, Clifton, Ragen, Raffaele i Williamson, 2019; Olsen, Griffiths, Soorenian i Porter, 2020; Prema i Dhand, 2019; Vergunst i Swartz, 2021; Wolbring, 2019). Iz literature se može zaključiti da je isključivanje iz društva za osobe s invaliditetom još uvijek rastući problem u okruženju formalnoga učenja. Stoga od velike pomoći pri eliminaciji društvene isključenosti može biti pronalaženje novih okruženja za informalno učenje.

Štoviše, isključenost iz društva i niža razina samopoštovanja kod osoba s invaliditetom vodi slabijem napredovanju u obrazovanju (ANED, 2012). Prema Akademske mreži europskih stručnjaka za osobe s invaliditetom (ANED, 2019), osobe s invaliditetom trebaju živjeti samostalno i biti dijelom društva. Nadalje Konvencija o pravima osoba s invaliditetom UN-a (UNCRC, 2008) naglašava važnost jednakoga pristupa obrazovanju i života bez diskriminacije te sudjelovanja u kulturnom i društvenom životu. Osim Konvencije, Europska strategija za osobe s invaliditetom za razdoblje 2010.-2020. (Europska komisija, 2010) također naglašava važnost pristupačnosti, sudjelovanja, obrazovanja i edukacije te društvene zaštite osoba s invaliditetom. Iz tih bi razloga edukatori koji rade s osobama s invaliditetom trebali znati kako im podići razinu samopoštovanja, kako im pomoći da žive samostalno i budu dijelom zajednice. Nadalje, edukatori osoba s invaliditetom trebali bi pronaći prilike za formalno, neformalno i informalno učenje kako bi postigli ove ciljeve.

Projekti programa Erasmus+ često provode edukacije i radionice koje sudionicima pružaju priliku za učenje u neformalnom i informalnom okruženju. U takvim projektima sudionici dobivaju priliku razmijeniti primjere dobre prakse, razgovarati o zajedničkim problemima te se osobno razvijati. Program Erasmus+ nije zaboravio na osobe s invaliditetom, što je u skladu s odredbama Europske komisije u „Uniji ravnopravnosti: strategija o pravima osoba s invaliditetom za razdoblje 2021.-2030.“ (Europska komisija, 2021). Guide Us into Arts2 (GUA2), Erasmus+ projekt strateškoga partnerstva, do sada je organizirao pet umjetničkih radionica za edukacije edukatora koji rade s osobama s invaliditetom. Sudionici (edukatori koji rade s osobama s invaliditetom) imali su priliku iskusiti rad u međunarodnom okruženju i umrežiti se tijekom radionica u kojima su im prezentirane različite metode i prakse koje se koriste u partnerskim organizacijama u inkluzivnom i/ili obrazovnom radu s osobama s invaliditetom. Osim toga, sudionici su imali priliku pohađati umjetničke festivale koji su se organizirali u istome periodu kada su održavane i radionice. Festivali se definiraju kao prilike za izražavanje kolektivne pripadnosti grupi ili mjestu (Ekman, 1999). Oni stvaraju okruženje za društvenu interakciju tako što koriste zajedničku povijest, zajedničku kulturnu praksu i ideale. Tijekom treće

i četvrte radionice provedene u sklopu projekta, edukatori su pohađali i radionice i umjetničke festivale koje partneri iz Češke Republike (Menteatrál Festival) i Sjeverne Irske (Bounce Festival) organiziraju svake godine.

Cilj istraživanja i istraživačka pitanja

Cilj ovoga rada bio je analizirati umjetničke festivale kao mjesta na kojima se odvija informalno učenje za edukatore koji rade s osobama s invaliditetom, a koji su sudjelovali na umjetničkim festivalima Menteatrál i Bounce. Istraživanje je fokusirano na umjetničke festivale kao mjesta za informalno učenje te se njime pokušalo saznati jesu li ispitanici iskusili informalno učenje tijekom navedenih festivala te, ako jesu, je li takvo učenje doprinijelo njihovome osobnom i profesionalnom razvoju. Kako bi se taj cilj istraživanja ostvario, od ispitanika /edukatora traženi su odgovori na tri pitanja:

1. Što edukatori koji rade s osobama s invaliditetom misle o festivalu?
2. Koje su koristi od festivala za osobni razvoj i zašto?
3. Koje su koristi od festivala za profesionalni razvoj i zašto?

Metode istraživanja

Ovo je istraživanje kvalitativna studija, koja se uglavnom bavi pitanjem: „Kako edukatori koji rade s osobama s invaliditetom stječu znanja u informalnom okružju tijekom festivala koji se organiziraju za i s osobama s invaliditetom?“ Razlog odabira kvalitativnoga istraživanja jest taj što ono pomaže istraživačima dobiti uvid u razmišljanja i osjećaje ispitanika i razumjeti značenje koje ispitanici pripisuju svojim iskustvima (Sutton i Austin, 2015). Čak iako se rezultati ne mogu generalizirati na cijelu populaciju, kvalitativno istraživanje pomaže istraživačima otkriti puno više o određenome fenomenu jer ispitanici daju iznimno detaljne opise (Jackson, Drummond i Camara, 2007).

U ovome je istraživanju korištena holistička višestruka studija slučaja. Stake (2005) navodi da se pristup kroz studiju slučaja koristi kada se određeni fenomen može proučavati u svojem prirodnom kontekstu i kada postoje nejasne granice između fenomena i konteksta. Osim toga, studija slučaja je empirijsko istraživanje određenoga fenomena u kontekstu njegove vlastite realnosti, posebno kada granice između činjenice i konteksta nisu jasne (Yin, 2003). S obzirom na navedeno, cilj je prikazati i analizirati mišljenja edukatora koji rade s osobama s invaliditetom o informalnom učenju koje su iskusili tijekom festivala koje su posjetili.

Sudionici

24 edukatora koji rade s osobama s invaliditetom posjetilo je dva festivala. Informacije o sudionicima prikazane su u Tablici 1.

Tablica 1.

Broj edukatora koji rade s osobama s invaliditetom koji su u dobi između 20 i 40 godina starosti je 11 (46 %), a broj edukatora koji rade s osobama s invaliditetom koji su u dobi između 41 i 60 godina starosti je 13 (54 %). Osam ispitanika (33 %) bilo je muškoga, a 16 (67 %) ženskoga spola. Četvero ispitanika imalo je završenu srednju školu, 9 ispitanika imalo je fakultetsku diplomu, 8 ispitanika magisterij, a 3 ispitanika doktorat. Tri su ispitanika bila iz Turske, 4 iz Sjeverne Irske, 5 iz Poljske, 5 iz Hrvatske, 4 iz Njemačke te 3 iz Češke Republike. Svi su ispitanici sudjelovali u polustrukturiranim individualnim intervjuima, a 13 ispitanika sudjelovalo je dvjema fokus-grupama. Detalji i postotci prikazani su u Tablici 2.

Tablica 2.

Prikupljanje podataka

Ovo je istraživanje provedeno s ciljem ispitivanja mišljenja edukatora koji rade s osobama s invaliditetom o informalnom učenju koje su iskusili tijekom festivala koje su posjetili, a podatci su prikupljeni pomoću intervjua, intervjua s fokus-grupama i videozapisa. Drugim riječima, kako bi se povećala valjanost i pouzdanost istraživanja, korištena je triangulacija podataka (Cohen et al., 2007). Triangulacija pomaže objasniti kompleksno ljudsko ponašanja primjenom različitih metoda za detaljnija objašnjenja (Noble i Heale, 2019). Stoga je u ovome istraživanju korištena metodološka triangulacija, koja podržava primjenu nekoliko metoda prikupljanja podataka, poput intervjua, intervjua s fokus-grupama i promatranja (Denzin, 1970). Podatci su prikupljeni pomoću intervjua, intervjua s fokus-grupama i videozapisa. Autor 1 posjetio je Mentetrál festival, a Autor 3 posjetio je i Mentetrál festival (<http://mentetrál.cz/>) u Češkoj Republici u periodu između 2. i 4. kolovoza 2019. godine, kao i Bounce festival (<https://universityofatypical.org/bounce/>) u Sjevernoj Irskoj, u periodu između 6. i 8. rujna 2019. Podatke su prikupili pomoću individualnih intervjua, intervjua s fokus-grupama i videozapisa.

Intervjui

U prvoj fazi istraživanje je bilo fokusirano na razumijevanje konteksta istraživanja i obuhvatilo je intervjue s edukatorima koji rade s osobama s invaliditetom i prikupljanje demografskih podataka i mišljenja. Polustrukturirani intervjui sastojali su se od ukupno tri pitanja. Pitanja korištena u intervjuima sastavili su istraživači, a u skladu s povratnom informacijom koju je dalo pet stručnjaka u području posebnoga obrazovanja i obrazovanja odraslih, istraživači su izradili finalnu verziju pitanja.

Polustrukturirane intervjue proveli su Autori 1 i 3 zadnjega dana festivala u zemljama u kojima se projekt provodio. U prvome dijelu intervjua, prikupljeni su demografski podatci o ispitanicima (dob, spol, stručna sprema itd.), a drugi dio intervjua sastojao se od pitanja. Ispitanike se pitalo za mišljenje o festivalu i njegovoj koristi za njihov osobni i profesionalni razvoj.

Intervjui s fokus-grupama

U drugoj fazi, provedena su dva polustrukturirana intervjua s fokus-grupom koja se sastojala o 13 edukatora koji rade s osobama s invaliditetom, a koji su posjetili festivale, kako bi se saznala njihova osobna iskustva stečena tijekom tih posjeta. Edukatore se pitalo za mišljenje o festivalima koje su posjetili te o važnosti festivala za njihov osobni i profesionalni razvoj. Pitanja za intervju s fokus-grupom izradili su istraživači, koji su, u skladu s povratnom informacijom koju je dalo pet stručnjaka u području posebnoga obrazovanja i obrazovanja odraslih, izradili i konačnu verziju pitanja.

Intervjue s fokus-grupama proveli su Autori 1 i 3 zadnjega dana posjeta festivalima u zemljama u kojima se projekt provodio. Intervjui su ukupno trajali 69 minuta i 28 sekundi, uključujući dva intervjua s fokus-grupama u Belfastu (37 minuta i 31 sekundu) i Pragu (31 minutu i 57 sekundi). Ispitanike se pitalo za mišljenje o festivalu te o utjecaju festivala na njihov osobni i profesionalni razvoj.

Videozapisi

Za potrebe istraživanja, snimljeno je ukupno 17 minuta i 42 sekunde videozapisa tijekom održavanja festivala u Belfastu i Pragu. Istraživači su odabrali videozapise na kojima su svi ispitanici u svakoj državi. U završnoj fazi, pregledani su videozapisi s festivala kako bi se jasnije sagledala iskustva informalnoga učenja ispitanika koji su posjetili festivale.

Analiza podataka

Tijekom analize podataka, primijenjena je analiza sadržaja (Miles i Huberman, 1994). Polustrukturirani intervjui su transkribirani, a zatim analizirani, kako bi se opisala, razumjela i objasnila iskustva informalnoga učenja koja su edukatori koji rade s osobama s invaliditetom stekli tijekom posjeta festivalima. Istraživači su nekoliko puta iznova čitali transkripte intervjua s edukatorima koji rade s osobama s invaliditetom. Tijekom analize podataka, podatci su organizirani prema kategorijama i kronološki, više su puta pregledani, kodirani te tematski analizirani. Istraživači su usporedili kodove i podijelili ih u kategorije. Tada su transkribirane snimke fokus-grupa, a analiziralo ih je dvoje istraživača. Videozapise edukatora koji rade s osobama s invaliditetom pokazale su njihovo informalno učenje tijekom festivala. Intervjuima i fokus-grupama dodani su videozapisi s festivala. Podatci su grupirani u tri kategorije za potrebe polustrukturiranih intervjua, uključujući mišljenja ispitanika o festivalu te koristi festivala za njihov osobni i profesionalni razvoj. Zatim su dva neovisna istraživača kodirala podatke te je izračunat Cohenov Kappa koeficijent kako bi se odredila pouzdanost među ocjenjivačima, pomoću SPSS programa. Isti postupak za pojedinačne polustrukturirane intervjue primijenjen je i na fokus-grupe i videozapise, a podatci su grupirani u tri kategorije, uključujući mišljenja ispitanika o festivalu te koristi festivala za njihov osobni i profesionalni razvoj. Cilj je ovih kategorija bio prezentirati mišljenja edukatora koji rade s osobama s invaliditetom o festivalima kao okružju

za informalno učenje te o informalnom učenju tijekom festivala. Uz to, korišteni su reprezentativni citati (Anderson, 2010) za refleksiju o mišljenjima ispitanika. Nadalje, za pomoć u postupku analize korišten je NVIVO 10, program za kvantitativnu analizu podataka. Takvi programi pomažu istraživačima u postupku provedbe analize, no ne provode analizu umjesto njih (Kelle, 1995; Cohen, Manion i Morrison, 2007).

Valjanost i pouzdanost

Kako bi se osigurala pouzdanost i valjanost istraživanja, prikupljeni su podaci iz različitih izvora, poput pojedinačnih intervjua, intervjua s fokus-grupom te videozapisa s festivala. Zatim su korišteni izravni citati iz intervjua, bez komentara o njima. Korištena je metoda dobrovoljnoga namjernog uzorkovanja, kako bi se saznala mišljenja i iskustva edukatora koji rade s osobama s invaliditetom o njihovom sudjelovanju u festivalima tijekom trajanja projekta. Na kraju je dvoje neovisnih istraživača kodiralo podatke te je izračunat Cohenov Kappa koeficijent kako bi se odredila pouzdanost među ocjenjivačima (pouzdanost među ocjenjivačima = konsenzus/konsenzus + neslaganje x 100), pomoću SPSS programa. Prema ovome izračunu, koeficijent pouzdanosti bio je 0,92 te je predstavljao savršeno slaganje (Landis i Koach, 1977). Štoviše, zapisi s intervjua, intervjua s fokus-grupama te videozapisi snimljeni na festivalima zadržani su za vanjsku provjeru pouzdanosti. Na kraju su istraživači i stručnjak razgovarali o kategorijama, postigli konsenzus te su istraživači izradili konačnu verziju.

Etička razmatranja

Ispitanici su bili informirani o ciljevima istraživanja i zajamčena im je anonimnost. Istraživači i ispitanici potpisali su pristanak kojim daju dopuštenje za korištenje njihovih podataka (intervjui i videozapisi). Posebno se vodila briga o tome da se uvjerenja istraživača ne nameću ispitanicima jer su ona manje važna, a primarni je cilj bio saznati mišljenja ispitanika.

Rezultati

Cilj je ovoga istraživanja bio analizirati umjetničke festivale kao okružje za informalno učenje edukatora koji rade s osobama s invaliditetom, a koji su sudjelovali u festivalima Mentetrál i Bounce. Istraživanje je bilo fokusirano na analizu festivala kao mjesta na kojima se odvija informalno učenje i njime se pokušalo saznati jesu li ispitanici iskusili informalno učenje tijekom festivala te, ako jesu, je li takvo učenje doprinijelo njihovom osobnom i profesionalnom razvoju. Kao prvo, edukatore se pitalo za mišljenje o festivalu, zatim o njegovoj važnosti za njihov osobni razvoj i profesionalni razvoj te na kraju o tome što misle o umjetničkim festivalima i zašto imaju takvo mišljenje. Ova faza istraživanja odrađena je na licu mjesta, tijekom samoga festivala, dok su dojmovi ispitanika još uvijek bili jaki i svježiji u individualnom i kolektivnom pamćenju (kao skupine edukatora).

Mišljenja edukatora koji rade s osobama s invaliditetom o umjetničkom festivalu

Edukatore se pitalo za mišljenje o umjetničkom festivalu na kojemu su bili prisutni. Ispitanici uglavnom smatraju da su festivali način uključivanja osoba s invaliditetom i prilika za učenje. Štoviše, percipirali su umjetničke festivale kao platformu na kojoj se dijele iskustva i koja spaja različite skupine te pruža priliku za suradnju.

Polustrukturirani intervjui

Tijekom polustrukturiranih intervjua, ispitanici su naveli svoja mišljenja o umjetničkim festivalima i njihovom utjecaju na njih same i na osobe s invaliditetom. Naglasili su pozitivne utjecaje umjetničkih festivala, a među njima i uključivanje osoba s invaliditetom, priliku za učenje, platformu za dijeljenje iskustava te suradnju. Podteme se mogu vidjeti u Tablici 3.

Tablica 3.

Kako se može zaključiti iz Tablice 3, sedam (A, D, H, I, J, N i O) od 24 ispitanika izjavilo je da festivali uvelike omogućavaju osobama s invaliditetom i bez njega interakciju, a osobama s invaliditetom pružaju priliku da pokažu što su naučili i što sve mogu napraviti. Osim toga, ispitanici su naveli da zajedničko sudjelovanje osoba s invaliditetom i bez invaliditeta u aktivnostima smanjuje diskriminaciju prema osobama s invaliditetom.

Jedna je ispitanica naglasila važnost aktivnosti poput festivala za inkluziju osoba s invaliditetom. Ispitanica J svoje mišljenje izrazila je ovako: „*Mislim da je jako dobro povezati osobe i zajednicu s ljudima s invaliditetom... Sviđa mi se što su se svi ljudi u malom selu povezali tijekom večere i u prirodi, i da se možemo kao glumci družiti...*“

Osam (F, M, Q, S, T, U, W i X) od 24 ispitanika izjavilo je da su tijekom festivala nastale različite zanimljive ideje o osobama s invaliditetom. Ispitanici smatraju da su festivali okružje za informalno učenje gdje ljudi bez invaliditeta shvaćaju kako mogu poučavati i učiti od osoba s invaliditetom. Također su naveli da su festivali bili prva događanja u području kazališta, glazbe i izvedbene umjetnosti koja su posjetili u inozemstvu, a to im je bila i prilika za učenje. Ispitanica X ovako je izrazila svoje mišljenje: „*To je jako zanimljiv događaj koji kombinira raznovrsne zanimljive ideje i stvari povezane s osobama s invaliditetom. Pokazuje nam kako ih možemo podučavati i kako možemo učiti od njih.*“

Šest (A, B, E, G, K i L) od 24 ispitanika navelo je da vide glazbene i kazališne festivale kao platformu na kojoj mogu dijeliti svoja znanja i iskustva, razgovarati o problemima s kojima se suočavaju osobe s invaliditetom i njihove obitelji te suosjećati s njima. Ispitanica E ovako je izrazila svoje mišljenje: „*... nakon što sam se priključila ovome festivalu, osjetila sam da, ako si osoba s invaliditetom, možeš se baviti bilo kakvom umjetnošću služeći se samo svojim osjećajima i emocijama.*“

Petero (C, F, M, R i V) od 24 ispitanika navelo je da su na festivalima susreli različite osobe, suradnički radili u područjima glazbe i kazališta, slušali glazbu te nastupali.

Štoviše, ispitanici su naveli da su festivali sastajalište različitih boja i iskustava. Ispitanica F ovako je izrazila svoje mišljenje: „*To je bila mješavina prekrasnih i profesionalnih nastupa različitih mješovitih grupa umjetnika s intelektualnim teškoćama.*“

Fokus-grupa

Trinaestero sudionika sudjelovalo je u dvjema fokus-grupama. Podteme koje su se pojavile u fokus-grupama bile su iste kao i u polustrukturiranim intervjuima. Ispitanici su uglavnom naveli da percipiraju festivale kojima su prisustvovali kao alat za uključivanje različitih ljudi, platformu za dijeljenje te priliku za suradnju. Podteme se mogu vidjeti u Tablici 4.

Tablica 4.

Kako se može zaključiti iz Tablice 4, a vezano uz festivale, ispitanici (B, F, G, I, O, S i T) su naveli da festivali odražavaju način života u društvu te da se od ostalih festivala razlikuju po tome što u njima sudjeluju osobe s invaliditetom. Također su naglasili da su festivali prilika za upoznavanje novih ljudi te da za njih predstavljaju poseban događaj. Ispitanica G ovako je izrazila svoje mišljenje: „... *glavno je da jednom godišnje festival spaja različite kazališne grupe koje vode projekte za osobe s invaliditetom.*“ (fokus-grupa u Pragu, 00:44-01:07). Na isto pitanje, ispitanik O je odgovorio: „*Meni ima smisla, sviđa mi se i shvatio sam da se nešto posebno odnosi i na mene.*“ (fokus-grupa u Belfastu, 10:04-10:20) te je naglasio da je za njega to bio poseban događaj.

Štoviše, ispitanici F, J, M, Q i W naveli su da su festivali platforma za dijeljenje iskustava i znanja. Također su naglasili da se u sklopu festivala odvijaju različite aktivnosti poput kazališnih i plesnih predstava, izložbi i nastupa, a sve one uključuju osobe s invaliditetom. Na isto je pitanje ispitanik M odgovorio: „*Tu se može naići na raznolike oblike likovne umjetnosti, na izložbe, radionice, ples te kazališne predstave u zatvorenom i otvorenom prostoru, a mogu se susresti i ljudi s različitim oblicima invaliditeta. Jako je raznoliko.*“ (fokus-grupa u Belfastu, 02:09-02:53).

Ispitanici T, U i W naveli su da su festivali mjesto za suradnju između ljudi iz različitih umjetničkih disciplina i osoba s invaliditetom. Na isto je pitanje ispitanik T odgovorio: „*Što se mene tiče, praktični je dio uvijek zanimljiv – vidjeti kako ljudi surađuju s drugima, kako su aktivni, i uvijek se radujem tome i drugim stvarima koje ste došli vidjeti...*“.

Video

U videozapisima koji su nastali na festivalima, može se vidjeti da osobe s invaliditetom aktivno sudjeluju u aktivnostima na festivalu, sudjeluju u nastupima zajedno s ljudima bez invaliditeta, motiviraju jedni druge te osmišljavaju nove, drugačije ideje (videozapis iz Praga, 2.11-2.38). U videozapisima se može vidjeti da ljudi s invaliditetom i bez invaliditeta zajedno sudjeluju u umjetničkim izvedbama i uče jedni od drugih (videozapis iz Praga, 2.24-2.39). Na festivalu u Belfastu moglo se vidjeti da osobe s invaliditetom sudjeluju u aktivnostima samostalno. Najvažnije što potvrđuje navedeno su prilagodbe koje su tijekom festivala napravljene za osobe s invaliditetom (videozapis iz Belfasta,

1.04-3.28). Osim toga, postoji videozapis o slabovidnoj osobi koja sudjeluje na festivalu uz pomoć psa vodiča, a u njemu sudionici pričaju o tome kako pas pomaže osobama s invaliditetom (videozapis iz Belfasta, 7.36-7.53).

Usporedba setova podataka o mišljenjima edukatora koji rade s osobama s invaliditetom o umjetničkom festivalu

Što se tiče mišljenja edukatora koji rade s osobama s invaliditetom o umjetničkom festivalu, podatci su prikupljeni putem polustrukturiranih intervjua, fokus-grupe te videozapisa nastalih tijekom dva umjetnička festivala organizirana za osobe s invaliditetom i njihove edukatore. Rezultati dobiveni iz ovih setova podataka idu jedni drugima u prilog. Prema analizama provedenih polustrukturiranih intervjua, ispitanici uglavnom doživljavaju umjetničke festivale kao način uključivanja osoba s invaliditetom i kao priliku za učenje. Nadalje, smatraju da je umjetnički festival platforma za dijeljenje koja spaja različite skupine i stvara prilike za suradnju. Kao dobre strane festivala, ispitanici su naveli osobe s invaliditetom, priliku za učenje, platformu za dijeljenje i suradnju. Tijekom intervjua s fokus-grupom, ispitanici su naveli da doživljavaju festivale koje su posjetili kao alat za veće uključivanje ljudi, platformu za dijeljenje te suradnju. Drugim riječima, intervjui s fokus-grupom podržava rezultate polustrukturiranih intervjua. Nadalje, u videozapisima nastalima na festivalima može se vidjeti da osobe s invaliditetom aktivno sudjeluju u festivalskim aktivnostima, nastupaju zajedno s osobama bez invaliditeta, motiviraju jedni druge i tako stvaraju nove, drugačije ideje. Stoga se iz ova tri seta podataka (polustrukturiranih intervjua, fokus-grupe i videozapisa) može zaključiti da su mišljenja edukatora koji rade s osobama s invaliditetom o festivalima pozitivna te da ih oni doživljavaju kao okruženje za informalno učenje, suradnju, dijeljenje i razmjenu znanja i primjera dobre prakse.

Doprinos umjetničkoga festivala osobnom razvoju

Vezano uz koristi festivala za osobni razvoj, ispitanici su uglavnom naveli da su naučili nove stvari o različitim kulturama, umjetnosti, invaliditetu te radu s odraslima. Nadalje, izjavili su da su unaprijedili svoje društvene vještine, poput empatije; postali su strpljiviji, tolerantniji i otvoreniji novim idejama te su bolje mogli razumjeti druge kulture.

Polustrukturirani intervjui

Tijekom polustrukturiranih intervjua, ispitanici su iznijeli svoja mišljenja o doprinosu umjetničkih festivala njihovom osobnom razvoju. Istaknuli su pozitivne učinke umjetničkih festivala na njihov osobni razvoj, a među njima učenje o novim stvarima i unaprjeđivanje društvenih vještina. Podteme se mogu vidjeti u Tablici 5.

Tablica 5.

Kako se može zaključiti iz Tablice 5, 14 sudionika (B, C, D, F, G, H, L, M, N, R, S, T, U i V) izjavilo je da su upoznali i bolje razumjeli drugačije kulture tijekom posjeta

festivalima te da smatraju da mogu integrirati novo znanje o osobama s invaliditetom u vlastitu kulturu. Govorili su o prednostima učenja o načinima ponašanja u radu s odraslima i uzimanju odraslih osoba kao modela u toj situaciji. Štoviše, iako je bilo teško i zamorno nastupati, ispitanici su izjavili da su uglavnom bili motivirani i veseli, zahvaljujući pozitivnom učinku učenja o novim stvarima. Ispitanici su također izjavili da su tijekom festivala naučili nešto i o istraživanjima o osobama s invaliditetom u drugim zemljama. Što se ovoga pitanja tiče, ispitanica F ovako je izrazila svoje mišljenje: „*Ovo me ponovno inspirira, kao i u Pragu i Neratovu; ovakva vrsta nastupa i pristup invaliditetu je ono što želim integrirati u svoj rad kod kuće.*“ Ovo je mišljenje ispitanice T: „*U svojem osobnom životu jako sam umorna. Zato je ovo osvježavajuće iskustvo. Radim na nekoliko mjesta i to mi je već rutina. Ali ovdje me sve osvježava, sve je poput izložbe. Pomoglo mi je.*“ Ispitanica C ovako je izrazila svoje mišljenje: „*Bilo je lijepo slušati o drugim zemljama, o tome što se ondje radi te o zemljama iz kojih dolaze umjetnici s invaliditetom i bez invaliditeta pa je dobro vidjeti različite produkcije i događanja.*“

Devetero (A, E, F, I, J, K, O, P, Q) od 24 ispitanika izjavilo je da su festivali unaprijedili njihove društvene vještine, poput empatije prema osobama s invaliditetom; pomogli im steći drugačije perspektive o toj temi; pomogli im razviti vještine javnoga govorenja te biti aktivnima u radu u grupama. Dodali su da su postali strpljiviji i otvoreniji za nove ideje jer obrazovanje i umjetnost pronalaze zajedničke dodirne točke između različitih pojedinaca u društvu. Ispitanica E ovako je izrazila svoje mišljenje: „*Što se mene tiče, korist je moj osobni razvoj. Tijekom festivala sam pogledala kazališne predstave pa je mi je bilo zadovoljstvo vidjeti kako su osobe s invaliditetom sretno u kazalištu.*“ Nadalje, ovo je mišljenje ispitanice Q: „*Radionice donose nadahnuće kada vidim drugačije perspektive gledajući iste stvari. Za mene osobno je to poput granice koja je u mojoj glavi jednostavno nestala.*“

Fokus-grupa

Trinaestero sudionika sudjelovalo je u radu dviju fokus-grupa. Podteme koje su se pojavile u fokus-grupama bile su iste kao i u polustrukturiranim intervjuima. Ispitanici su uglavnom naveli da su im festivali pomogli naučiti nove stvari i unaprijedili društvene vještine. Podteme se mogu vidjeti u Tablici 6.

Tablica 6.

Kako se može zaključiti iz Tablice 6, kada se radi o doprinosu festivala osobnome razvoju ispitanika, ispitanici (F, I, M) naveli su da su festivali inkluzivni jer u njima sudjeluju ne samo osobe s invaliditetom i bez invaliditeta, nego i osobe iz različitih dobnih skupina. Ispitanici su također rekli da su ih aktivnosti u kojima su zajednički sudjelovali učinile sretnima i pročistile im emocije te da su naučili nešto o drugim jezicima i glazbi. Govoreći o doprinosu festivala njegovom osobnom razvoju, ispitanik F je izjavio sljedeće: „... *djeca glume uz osobe s invaliditetom zato što to ih to čini sretnima i pročišćava emocije. Kombinacija ne samo osoba s i bez invaliditeta, nego i različitih dobnih skupina, ...*“ (fokus-grupa u Pragu, 03:52 – 04:30).

Ispitanici (F, J) su izjavili da su bili sretni što su sudjelovali u festivalima jer su izvedbe bile impresivne, a povremeno su ih preplavile i emocije. Ispitanica J je izjavila sljedeće: „... u stvarnosti, radilo se o običnome selu, ali nakon prvoga nastupa sam plakala jer su me preplavile emocije, i drago mi je što sam ovdje.“ (fokus-grupa u Pragu, 05:21- 06: 29). Ispitanica S objasnila je da su ponosni na sebe zato što su pružili podršku osobama s invaliditetom, kojima je pomoć na festivalima potrebna. Izjavila je sljedeće: „Pokušala sam biti spona između ljudi s invaliditetom i bez invaliditeta i pokazati što sve oni mogu te pomoći ljudima s invaliditetom jer im se divim.“ (fokus grupa u Belfastu, 08:25-09:59). Ispitanik T, koji je također naveo da surađuju u J i R festivalima, izjavio je: „Meni su praktični dijelovi jako zanimljivi jer mogu vidjeti kako ljudi surađuju s drugima.“ (fokus grupa u Belfastu, 12:12- 12:40).

Video

Kada su analizirani videozapisi s festivala, uočeno je da su ispitanici zajedno s osobama s invaliditetom pohađali sastanke na kojima su se događanja planirala, da su surađivali na novim idejama (videozapis iz Praga, 1.32-1.58) i izradili materijale (videozapis iz Belfasta, 6.10-7.06). Osim toga, u videozapisima može se vidjeti da su jedni druge vodili pri izboru materijala kojim će se koristiti u događanjima i aktivnostima (videozapis iz Praga, 2.00.-2.23; videozapis iz Belfasta 3.32.-4.43). Štoviše, uočeno je da su osobe s invaliditetom samostalno nastupale, da su uglavnom bile nasmiješene i da su tijekom nastupa pokazale svoju sreću (videozapis iz Praga, 4.47-6.33; videozapis iz Belfasta, 7.08-08.26).

Usporedba setova podataka o doprinosu umjetničkih festivala osobnom razvoju

Što se tiče doprinosa festivala osobnom razvoju, podatci su skupljeni putem polustrukturiranih intervjua, fokus-grupe i videozapisa tijekom održavanja dva umjetnička festivala organizirana za osobe s invaliditetom i njihove edukatore. Rezultati proizašli iz ovih setova podataka idu jedni drugima u prilog. Prema rezultatima analiza polustrukturiranih intervjua, ispitanici su uglavnom naglasili pozitivne učinke umjetničkih festivala na njihov osobni razvoj. Među njima su ispitanici naveli učenje o novim stvarima i unaprjeđenje društvenih vještina. Slično tome, ispitanici su tijekom intervjua s fokus-grupom izjavili da su im festivali pomogli naučiti nove stvari i razviti društvene vještine. Drugim riječima, intervju s fokus-grupom ide u prilog rezultatima polustrukturiranih intervjua. Nadalje, u videozapisima nastalima na festivalima može se vidjeti da su sudionici surađivali pri osmišljavanju novih ideja i učili jedni od drugih. Stoga se iz ova tri seta podataka (polustrukturiranih intervjua, fokus-grupe i videozapisa) može zaključiti da su sudionici uglavnom naučili nešto novo o drugačijim kulturama, umjetnosti, invaliditetu te radu s odraslima. Također su unaprijedili svoje društvene vještine, poput empatije, postali strpljiviji, tolerantniji i otvoreniji za nove ideje te mogu bolje razumjeti druge kulture.

Doprinos umjetničkih festivala profesionalnom razvoju

Što se tiče doprinosa festivala profesionalnom razvoju, ispitanici su uglavnom izjavili da su naučili nove metode i tehnike. Nadalje, izjavili su da su dobili motivaciju za organiziranje festivala, postali kreativniji i bolje razumjeli invaliditet i umjetnost.

Polustrukturirani intervjui

Tijekom polustrukturiranih intervjua, ispitanici su izrazili svoja mišljenja o doprinosu umjetničkih festivala njihovom profesionalnom razvoju. Naglasili su pozitivne učinke umjetničkih festivala na profesionalni razvoj. Među njima spomenuli su učenje o novim metodama i tehnikama, motivaciju za organiziranje festivala kao i to da su postali kreativniji.

Tablica 7.

Kako se može zaključiti iz Tablice 7, 20 (A, B, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U) od 24 ispitanika izjavilo je da su naučili nove tehnike i metode te da su neke metode demonstrirane u radionicama bile vrlo zabavne i kreativne. Dodali su da su ljudi iz različitih kultura i različitih zemalja radili zajedno s istim ciljem te da su dijelili svoja profesionalna iskustva. Nadalje, naveli su da su osobe s invaliditetom uglavnom marginalizirane u društvu te da su naučili nove metode i tehnike koje će im pomoći te ljude integrirati u društvo i prilagoditi im okolinu na odgovarajući način. Ispitanici su također izjavili da su naučili kako surađivati s osobama s invaliditetom na festivalima koje su organizirali te kako voditi brigu o njima. O istome pitanju ispitanik O izjavio je sljedeće: „*Na radionici sam dobio neke ideje koje mogu koristiti u svojem poslu. Radim s djecom, a tu se uvijek mogu naći dobre ideje za uvodne aktivnosti i slično. U mojoj školi, u mojoj zemlji, postoji sve više i više djece s invaliditetom. Na fakultetu nemamo kolegije u kojima možemo učiti kako raditi s njima pa je ovo, profesionalno gledajući, meni ogromno i značajno iskustvo.*“

Petero ispitanika (A, E, F, M i R) izjavilo je da su motivirani za organiziranje festivala u vlastitim zemljama te da su naučili dosta o tome kako financirati i organizirati festivale. Osim toga, naveli su da su tijekom sudjelovanja u njima dobili nove ideje o provedbi umjetničkih aktivnosti s osobama s invaliditetom u vlastitim institucijama, na primjer, unutar svojih institucija planiraju osnovati lokalnu kazališnu skupinu za osobe s invaliditetom, a razmišljaju i o organiziranju aktivnosti pomoću kojih će podići razinu osviještenosti o osobama s invaliditetom. O istome je pitanju ispitanik A izjavio: „*Ova radionica i festival dali su mi puno ideja. Planiram organizirati mali festival u kampusu tijekom obilježavanja tjedna osoba s invaliditetom. Također želim osvijestiti ljude o postojanju osoba s invaliditetom u kampusu. A sada osjećam da sam pun energije za to.*“

Dvoje ispitanika (M i X) izjavilo je da su predstavili kreativnije ideje o profesionalizaciji kroz festivale i naučili više o odnosu između umjetnosti i osoba s invaliditetom, kao i načinima na koje se oni u društvu mogu približiti. Ispitanik M je o tome pitanju izjavio sljedeće: „*U svakom slučaju, ovo nam daje materijal da svoj rad učinimo profesionalnijim*

i pokazuje kako se proces profesionalizacije može provesti na pravi način. Pokazao nam je kako možemo postati kreativnijima.“ Ispitanica V je izjavila sljedeće: „Mogu vidjeti način na koji mogu raditi s njima (osobama s invaliditetom) i pomoći im da postanu dio društva koji je također jako bitan. Glavna ideja može se izraziti u frazi koju sam čula i koja me je jako impresionirala.“

Fokus-grupa

Trinaestero ispitanika sudjelovalo je u dvjema fokus-grupama. Podteme koje su se pojavile u tim fokus-grupama bile su iste kao i one u polustrukturiranim intervjuima. Ispitanici su uglavnom izjavili da su im festivali pomogli da postanu svjesni važnosti inkluzije i da nauče kako se ponašati prema osobama s invaliditetom. Podteme se mogu vidjeti u Tablici 8.

Tablica 8.

Kako se može zaključiti iz Tablice 8, neki su ispitanici (B, F, J, O i M) izjavili da su svi izrazili svoje mišljenje o doprinosu festivala profesionalnom životu, bez ikakvih stereotipa, da su postali svjesniji važnosti inkluzije i otvorenoga uma. O istome je ispitanik J rekao: „Svi se mi ovdje osjećamo slobodnima. Um nam je ovdje puno otvoreniji za nove ideje. Ovdje možemo biti ono što jesmo.“ (fokus-grupa u Pragu, 09.05- 09.25).

Uz to je ispitanica O iznijela svoje mišljenje i rekla što je naučila na festivalima: „Mislim da ću u svojem poslu koristiti ono što je meni bilo najbolje.“ (fokus-grupa u Belfastu, 13.36-13.45). Također su izjavili da, iako se festivali organiziraju na mikrorazini, oni su usmjereni na vrlo pozitivne aspekte inkluzije nepriviligiranih osoba na festivalima. Ispitanik F ovako je izrazio svoje mišljenje: „Znate da u kazališnoj radionici radim s Mary, s Tonyjem i Mary. Mary je starija gospođa. Ne znam baš puno o njezinom zdravstvenom stanju, ali je s njom jako teško komunicirati. No, uspjeli smo to riješiti i oduševila me je. Naravno, to se događa u radu s osobama s invaliditetom.“ (F, fokus grupa u Belfastu, 28.59- 30.11).

Nadalje, ispitanici F i Q kazali su da su mladi ljudi bez invaliditeta naučili kako se ponašati prema osobama s invaliditetom te su tako napravili veliki ulog u budućnost. Ispitanica Q iznijela je svoje mišljenje: „Pa mislim da je to također vrsta budućnosti, jer djeca uče biti skupa i vide kako se odrasli ponašaju.“ (fokus-grupa u Belfastu, 31.01-32.19).

Video

Kada govorimo o doprinosu festivala profesionalnom životu ispitanika, u videozapisima može se vidjeti da oni skupa organiziraju događanja i dijele svoja iskustva (videozapis iz Praga, 1.33.-1.45; videozapis iz Belfasta, 0.23-0.42). Osim toga, u drugoj aktivnosti (videozapis iz Praga, 3.02-5.17) može se vidjeti da osoba bez invaliditeta započinje aktivnost s osobama s invaliditetom, a tada osoba s posebnim potrebama sama izvodi tu aktivnost na pozornici. U tom procesu, osoba bez invaliditeta vodi i ostale sudionike. Štoviše, voditelj na festivalu predložio je da bi osoba s invaliditetom trebala aktivnost izvesti pomoću lopate, uzimajući u obzir stupanj invaliditeta dotične osobe (videozapis

iz Praga, 5.29-6.36). U aktivnostima provedenima u Belfastu može se vidjeti da su osobe s invaliditetom i bez invaliditeta zajedno sudjelovale u aktivnostima, pružale si međusobnu podršku (videozapis iz Belfasta, 5.52-6.58) i vježbale kako raditi s osobama s invaliditetom (videozapis iz Belfasta, 1.08-3.05).

Usporedba setova podataka o doprinosu umjetničkih festivala profesionalnom razvoju

Što se tiče doprinosa festivala profesionalnom razvoju, podatci su prikupljeni pomoću polustrukturiranih intervjua, fokus-grupe i videozapisa tijekom dva umjetnička festivala organizirana za osobe s invaliditetom i njihove edukatore. Rezultati koji su proizašli iz ovih setova podataka idu jedni drugima u prilog. Prema analizama polustrukturiranih intervjua, ispitanici su istaknuli pozitivne učinke umjetničkih festivala na svoj profesionalni razvoj. Među tim učincima naveli su učenje novih metoda i tehnika i motivaciju za organiziranje festivala, kao i to da su postali kreativniji. Slično tome, tijekom intervjua s fokus-grupom, ispitanici su izjavili da su im festivali pomogli osvijestiti važnosti inkluzije i naučiti kako se ponašati prema osobama s invaliditetom. Nadalje, u videozapisima snimljenima na festivalima može se vidjeti da sudionici festivala zajedno organiziraju događanja, dijele iskustva i vježbaju kako raditi s osobama s invaliditetom. Stoga se iz ova tri seta podataka (polustrukturiranoga intervjua, fokus-grupe i videozapisa) može zaključiti da su ispitanici uglavnom naučili nove metode i tehnike te razvili motivaciju za organiziranje festivala, postali kreativniji i stekli sposobnost boljeg razumijevanja invaliditeta i umjetnosti.

Rasprava

Iako se informalno učenje odraslih zanemaruje i isključuje iz politike obrazovanja odraslih, kao i iz istraživanja i prakse, ono u biti podržava vidljivo formalno i neformalno učenje te bi se trebalo smatrati učinkovitim učenjem ne samo kod odraslih, nego i kod edukatora odraslih osoba (Thomas, 2016). Stoga se ovim istraživanjem nastojalo ispitati jesu li umjetnički festivali mjesta na kojima se odvija informalno učenje i utvrditi jesu li ispitanici stekli iskustvo bilo kakvoga oblika informalnoga učenja tijekom trajanja festivala te, ako jesu, je li takav oblik učenja pridonio njihovome osobnom i profesionalnom razvoju. Kao prvo, edukatore se pitalo za mišljenje o festivalu; kao drugo, pitalo ih se koliki je doprinos umjetničkoga festivala njihovome osobnom razvoju; kao treće, pitalo ih se koliki je doprinos umjetničkoga festivala njihovome profesionalnom razvoju te konačno, pitalo ih se što misle o umjetničkom festivalu i zašto.

Prvi rezultati upućuju na to da ispitanici uglavnom percipiraju umjetničke festivale kao način uključivanja osoba s invaliditetom i priliku za učenje. Nadalje, smatraju da je umjetnički festival platforma za dijeljenje koja spaja različite grupe i stvara prilike za suradnju. Ovi rezultati naglašavaju važnost informalnoga učenja koje se odvija tijekom umjetničkih festivala, a u skladu su s ranijim rezultatima istraživanja

o korištenju umjetnosti pri stjecanju znanja, podizanju razine zainteresiranosti za određene teme, emocionalne uključenosti (Grimberg, Williamson i Key, 2019) te pri uvođenju različitih oblika učenja (Gurnon, Voss-Andreae i Stanley, 2013; Land, 2013). Društvena isključenost i marginalizacija osoba s invaliditetom još je uvijek važan fenomen, o kojemu su raspravljali razni autori (Hapeta, Palmer, Kuroda i Hermansson, 2019; Ile, 2020; Lowrey i Smith, 2018; Prema i Dhand, 2019; Sanders, 2021; Soorenian, 2018; Stentiford i Koutsouris, 2021). Stoga se bilo kakva aktivnost ili događaj, poput umjetničkih festivala, treba iskoristiti kao dobra podloga za informalno učenje edukatora koji rade s osobama s invaliditetom kako bi naučili prevenirati marginalizaciju i isključenost osoba s invaliditetom iz društvenoga života.

Kada govorimo o učinku festivala na osobni razvoj, ispitanici su uglavnom izjavili da su naučili nove stvari o različitim kulturama, umjetnosti, invaliditetu te radu s odraslima. Štoviše, izjavili su da su unaprijedili svoje društvene vještine, razvili empatiju, da su postali strpljiviji i otvoreniji za nove ideje te da bolje razumiju druge kulture. Slično pokazuju i rezultati istraživanja koje su proveli Quinn, Shulman, Knifton i Byrne (2011), a koji su pokazali da umjetnička događanja razvijaju pozitivan stav, uključujući i pozitivne prikaze doprinosa i sposobnosti drugih ljudi. Zaključili su da umjetnost može promijeniti stigmatu kroz izgradnju zajedničkih značenja pa bi tako uz državni pristup obrazovanju, nacionalni programi trebali obuhvatiti detaljno isplanirane, suradničke umjetničke festivale u koje će biti uključena cijela zajednica, kako bi ukinuli stigmatizaciju i promicali dobro stanje. Kako se može zaključiti iz rezultata ovoga istraživanja, edukatori koji rade s osobama s invaliditetom daju veliku važnost informalnom učenju (npr. na umjetničkim festivalima) koje su stekli izvan okružja za formalno učenje. Literatura o informalnom učenju također naglašava važnost informalnoga učenja za edukatore (Dolcy i Livingstone, 2019; Ke, Im, Xue, Xu, Kim i Lee, 2015; Kim, 2017; Melber i Brown, 2008; Peeters, De Backer, Buffel, Kindekens, Struyven, Zhu i Lombaerts, 2014).

Kada govorimo o učinku festivala na profesionalni razvoj, ispitanici su uglavnom naveli da su naučili nove metode i tehnike. Nadalje, izjavili su da su stekli motivaciju za organiziranje festivala, da su postali kreativniji i da bolje razumiju invaliditet i umjetnost. Slični su i rezultati istraživanja koje je provedeno s ciljem analize glazbenoga festivala kao podloge za informalno učenje koji su pokazali da festival ima pozitivan učinak na sudionike i da je pozitivno utjecao na njihov osobni i profesionalni razvoj (Karlsen, 2007). Prema rezultatima ovoga istraživanja, može se reći da informalno učenje doprinosi profesionalnom razvoju edukatora koji rade s osobama s invaliditetom i edukatora koji rade s odraslim osobama općenito. Kako se informalno učenje odvija tijekom društvenih aktivnosti i događanja poput umjetničkih festivala, oni mogu biti poticaj za ulaganje napora u unaprjeđenje procesa učenja kod osoba s invaliditetom, njihovih edukatora i edukatora općenito, u okružju u kojemu se informalno učenje već primjenjuje. Informalno učenje u različitim okružjima može doprinijeti razvoju mogućnosti za učenje kod svih edukatora koji

rade s odraslim osobama. Stoga bi se veća pažnja trebala posvetiti ovoj temi kako bi se prepoznala važnost informalnoga učenja za profesionalni razvoj edukatora koji rade s osobama s invaliditetom i s odraslima općenito.

Ovo istraživanje također daje svoj doprinos literaturi jer upućuje na važnost informalnoga učenja za osobni i profesionalni razvoj edukatora koji rade s osobama s invaliditetom. Zbog toga bi se umjetnički festivali trebali gledati kao alat za informalno učenje svih dobnih skupina, uključujući i odrasle. Donositelji politika i obrazovne institucije trebali bi prepoznati informalno učenje koje se odvija u svakodnevnom životu. Drugim riječima, rezultati ovoga istraživanja pokazuju da iskustva i informalno učenje koje su edukatori koji rade s osobama s invaliditetom i odraslima iskusili tijekom festivala doprinose njihovome razvoju. Štoviše, obrazovanje osoba s invaliditetom trebalo bi biti pojačano informalnim učenjem, a proizvodi informalnoga učenja trebali bi se koristiti za unaprjeđenje planiranih programa učenja.

Zaključak

U ovome digitalnom dobu, nije moguće ograničiti učenje na učionicu ili formalno okruženje, tim više što upotreba novih tehnologija i platformi pokazuje da ljudi uče izvan fizičkih i virtualnih učionica. Ovakav promijenjeni pogled na obrazovanje privlači pažnju na važnost informalnoga okruženja za učenje. To se posebno odnosi na odrasle jer su oni izvan formalnoga sustava obrazovanja i koriste fizičke i digitalne platforme kako bi stjecali nova znanja. Stoga ovakve vrste učenja trebaju postati vidljivije i trebaju ih prepoznati nadležne institucije. Okruženja u kojima se odvija informalno učenje vrlo su važna za osobe s invaliditetom i one koji rade s tom populacijom (edukatore, umjetnike i profesionalce iz različitih područja). Ne tako davno, bilo je lako zanemariti osobe s invaliditetom u bilo kakvim obrazovnim politikama ili procesima. Štoviše, to se čak nije ni uočavalo. Osobe s invaliditetom su bile zanemarivane i marginalizirane, kao i oni koji su se družili s njima. Stoga bi i one i njihovi edukatori trebali iskoristiti svaku priliku za učenje, uključujući i informalno učenje, kako bi podržali svoj razvoj. U kontekstu ovoga članka, edukatori koji rade s osobama s invaliditetom mogli bi za svoje učenike izvući maksimalnu korist svake vrste informalnoga učenja koje se odvija tijekom umjetničkih festivala ili drugih društvenih aktivnosti. Čini se da su promjene koje su se nedavno dogodile u obrazovanju pokazale važnost informalnoga učenja. Stoga, dok se stvara lakši pristup obrazovanju za osobe s invaliditetom, i one i njihovi edukatori trebali bi iskoristiti svaku priliku za učenje kako bi osigurali osobni razvoj. Donositelji politika trebali bi izraditi nove strategije kako bi se prepoznala važnost informalnoga učenja koje se odvija u svakodnevnom životu.

Ipak, postoje i neka ograničanja ovoga istraživanja. Kao prvo, ono je provedeno pomoću kvalitativnoga istraživanja, a cilj je bio istražiti odgovore na istraživačko pitanje na temelju odgovora koje su dali ispitanici. Uzorak se sastojao od 24 ispitanika jer se radi o kvalitativnom istraživanju, a ispitanici su detaljno izrazili svoja mišljenja vezano uz temu istraživanja kroz polustrukturirane intervjuje, fokus-grupu i videozapise. Zato bi se broj sudionika trebao ograničiti.

Preporuka bi bila da se ista istraživačka pitanja istraže kvantitativnim istraživanjem putem ankete. Štoviše, ono bi se moglo provesti na različitim skupinama, uključujući osobe s invaliditetom i njihove edukatore. Na kraju, umjetnički su festivali bogato okružje za informalno učenje za sve edukatore, a ne samo za one koji rade s osobama s invaliditetom. Mogla bi se provesti i druga istraživanja za sve edukatore koji rade s drugim skupinama polaznika.

Napomena

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Izjava o odricanju od odgovornosti

Autori rada nisu prijavili nikakav potencijalni sukob interesa.