

THE OPINIONS OF THE DISABLED PARTICIPANTS AND EDUCATORS ON ERASMUS+ KA2 PROJECT: A CASE STUDY

Dr. Ivan HROMATKO
University of Zagreb
Faculty of Humanities and Social Sciences
CROATIA

Rabia VEZNE
Akdeniz University
Antalya- TURKEY

Prof. Dr. İlhan GÜNBAZI
Akdeniz University
Faculty of Education
Antalya- TURKEY

ABSTRACT

The aim of this research is to classify the opinions of the disabled and non-disabled participants and educators on Erasmus+ Key Action 2 Project as the reasons of joining this Project, the preparations before the Project and the benefits of the Project. The research is a qualitative study with a multiple holistic case study design. Data were collected via interviews by using semi-structured interview form. At the end of the research, conclusions emerged under three themes. The first one was that the main reason for joining the project was improving their skills and learning how to work with disabled people in a theatre setting. The second one was that preparations of participants before the Project were searching about training subject and hosting country. The final benefit of the Project was improving their key competences and learning how to use theatre in educational and therapeutic work with and for disabled people.

Keywords: Erasmus+ Project, Disabled People, Educational Theatre.

INTRODUCTION

The ever changing relationship between drama and formal education has been beautifully depicted in the title of the book "Drama and Curriculum – A Giant at the door". Authors found a single image showing the complex relationship between drama and formal education implying that drama and theatre have a lot to offer to education but are often left waiting at the "door" of formal education (O'Toole, Stinson, & Moore, 2009). Even though the use of drama in education is highly dependent on educational program and policy makers, the use of drama in non-formal and formal education is not as uncommon as it might seem. Language classes where students recreate everyday situations come to mind and various authors have found that drama has been used for development of social, employability and personal skills since the nineteenth century (O'Toole, Stinson, & Moore, 2009). In tertiary education it can be found in tandem teaching where drama and other educational fields are overlapped and mutually supportive (Alexander & Sullivan, 1996). However, there is little evidence about the educational impact of drama and theatre used for mixed groups of people with disability and educators.

In order to test the impact of combining theatre and non-formal education for raising inclusion and developing employability skills of people with disability and educators who work with this population, we conducted a qualitative research during the Erasmus+ KA2 Strategic Partnership titled "EDUCATIONAL THEATRE AS THE PLACE OF RAISING INCLUSION AND EMPLOYABILITY OF PEOPLE WITH DISABILITY".

The partnership was developed in 2015 by the Association for prevention of stigmatization and education through theatre (UPSET) from Zagreb, Croatia and partner organizations from six other countries. Namely, Akdeniz University (Antalya, Turkey), Gemeenschap De Zeyp (Brussels, Belgium), Integrācijas Inkubators (Ventspils, Latvia), Teatar Tsvete (Sofia, Bulgaria), O.C.E.A.N Organization of culture, education and advice in networks NGO (Athens, Greece), A.R.A.T.O.S. Politistiko Somateio Proothisis Theatrikis kai Kinimatografikis Texnis Aratos o Soleus (Thessaloniki, Greece) and Associazione Diversamente (Syracuse, Italy). The partnership strives to "enhance employment of people with disability (PWD) through use of educational theatre" as it enables them to "empower people with disability by developing their Key Competences", share practices, develop employability skills and raise visibility of disability issues in the public eye (European Commission, 2016). To achieve these goals, partners aim to organize eight educational theatre workshops, in their home towns, that end with public performances given by workshop participants who are a mixed group of people with disability and educators (European Commission, 2016). This sums up to eight public performances that raise awareness and visibility of disability issues and promote inclusion, solidarity and promotion of educational theatre in raising employability (European Commission, 2016).

The necessity for such partnership is twofold and based in prior empirical data and policy. On the one hand, the partnership is necessary for people with disability and on the other, for educators who work with this population. As the main themes of Academic Network of European Disability Experts reports indicate, alongside improving legal and everyday life issues (e.g. accessibility), people with disability are in need of raising their employment and social inclusion (ANED, 2016). This calls for empowerment of people with disability, which is sustainable only through bottom-down initiatives focused on personal, social and political transformation (van Houten & Jacobs, 2005). Personal transformation should focus on raising the self-esteem and employability skills of individuals. These skills fall within that which the European Union policy makers call the "Key competences". Key Competences are necessary in contemporary ever-changing societies and globalized world in which citizens needs to be flexible and adaptable (European Commission, 2007). Obviously, the necessity of raising EU Key Competences is beneficial for everyone involved in the educational process, but it is especially necessary for those who are socially marginalized and bare an additional weight of social stigma and self-stigma, such as the people with disability. Even though they are a more vulnerable group, they are no less prone to the same negative psychological effects of stigma and social comparison on self-concepts (lower self-esteem that leads to indifference, anger or lowered self-efficacy), as researches among people with intellectual and mental disability have shown (Paterson, McKenzie, & Lindsay, 2012; Corrigan & Watson, 2002). Negative self-bias and self-directed stigma can lower self-esteem and raise some of the most frequent issues of people with disability, such as lower educational progression to tertiary education and low participation in the labour markets (ANED, 2012). For these reasons, working on self-stigma and raising self-esteem of stigmatized people with disability is as equally important as working with those who stigmatize others (Corrigan & Watson, 2002).

Those who wish to educate need to constantly educate themselves and learn additional "tools", especially when working in intercultural setting and with those who are marginalized (Bharucha, 2016). In contemporary labor market Educators should be oriented toward lifelong learning, which is obvious from education policies who "increasingly focus on outcomes and take a lifelong learning perspective" in "recognition of competencies that people have acquired through non-formal and informal learning" that provide "a stepping stone to further formal education or qualifications that have value in the labor market" (Werquin, 2010: 3). The collective expertise of those involved in drafting the EU Key Competences finds that this should be done by raising at least some of the eight EU Key Competences that the define as: communication in the mother tongue, communication in foreign languages, mathematical competence and basic competences in science and technology, digital competence, learning to learn, social and civic competences, sense of initiative and entrepreneurship, cultural awareness and expression (European Commission, 2007). Working on those competences should raise self-esteem and raise educators' employability by raising their skills and making their skills internationally recognizable.

Those working in the field of education theatre claim that it is ideal for achieving these goals. First of all, they were found to increase at least five out of eight Key Competences. Namely, communication in the mother tongue, learning to learn, Interpersonal, intercultural and social competences, and civic competence, entrepreneurship and cultural expression were improved during a project with 12 partners from Europe and Middle East (DICE, 2010a). Secondly, educators who use theatre and drama in their work also need a chance to promote their work to the public in an international setting, which makes them more valuable on the labor market. Finally, practicing lifelong learning in an educational theatre setting is a typical activity in non-formal education as learning is embedded in activities that are not explicitly made for learning (Werquin, 2010). This is why drama has found its way into non-formal education and is frequently used in non-formal and extra-curricular activities for "training, self-expression, emotional development and confidence building" (O'Toole, Stinson, & Moore, 2009: 25). Having known this has prone partners to develop an educational theatre project which will include both people with disability and educators. Even though all partners in the partnership share their methods and models of work during the project, one main model emerges in all workshops - the drama-action model. It serves as the basic framework as it has already been tested and proved to be highly influential for the participants, productive and time rewarding. The latter is of importance since partnership activities consist of short term joint staff mobility that last only five days. In that short period, participants undergo an educational theatre based on drama-action mode and produce a public performance on inclusion, disability and/or employability that the participants have developed during the workshop.

The drama-action model was developed by sociologist Ivan Hromatko who strived to produce a research model that responds to Burawoy's call for public sociology and produces wider results by establishing spaces for applied research, reflexive non-formal education and civic activism. This model is constructed for public interest and used to "build bridges and transcend differences between otherwise disconnected worlds" (Burawoy, 2005: 165). As such, it is suitable for researching tabu issues and that which Victor Turner sees as „social drama" that divides the society (or group) into those who are, in Goffman terms, perceived as „normal" and those who are stigmatized according to their physical, character of belonging traits (Goffman, 1990).

In a nutshell, drama-action model is based on a combination of Berger and Luckmann's theory of social constructionism, Goffman's dramaturgical perspective, Turner's rites de passage and Lewin's action research. As such, it is a model that connects theory and practice in order to conduct applied research, educate and promote positive social actions that overcome issues that were researched. To achieve this, it is a model set in Turner's symbolic theatre setting where it is possible to utilize classical theatre advantages such as the freedom from everyday roles, reflexive thinking and intense interaction (Turner, 1982). It is here that it is possible to perceive the "Other" from a dramaturgical perspective and create an alternative reality where it is possible to define new knowledge (new actions) that can overcome the researched issue that comes from the very needs of those who participate. Dramaturgical perspective ensures equality of participants as it shows all of us as actors on society's stage struggling to keep up with our acts (Goffman, 1956). On the other hand, theory of social construction critically deconstructs misconceptions about the „objective" nature of stigma learned and perpetuated through a process of externalisation-objectivisation-internalization of social institutions and ideology (Berger & Luckmann, 1991). One in this alternative world, participants undergo three stages of Turner's theatre version of rite of passage consisting of separation stage, liminoid or transformation stage and re-incorporation stage (Turner, 1982). In order to provide focus and goal-oriented group dynamics during the transformation stage, this stage is imbued with the spiral problem-solving process of the action research that was first developed by Kurt Lewine and which consists of four stages: reflection, planning, action and observation, and reflection (Lewin, 1946). Typically, participants of a drama-action research are a mixed group of "Us" and "Them" (in this case, people with disability and Educators) who go to the process of Turner's rite of passage that has an addition of Lewin's action research to help focus the activities on the subject and create proactive and goal oriented atmosphere. The goal of each drama-action workshop is not just research

and education but also production of a public performance that should be built by members of “us” and “them” who, by the end of the process should become a new group of, as Goffman would call them, the “wise” – individuals who became empathic and understand the position of the “other” due to direct interaction (Goffman, 1990). Therefore, drama-action workshop provides an optimal setting for a case study about opinions of people with disability and educators about the Erasmus+ project and its benefits. The participants were interviewed on four subjects:

1. What are the reasons for participating in the Erasmus+ KA2 Strategic Partnership Project?
2. How is the preparation process before the Erasmus+ KA2 Strategic Partnership Project?
3. What are the benefits of the Erasmus+ KA2 Strategic Partnership Project?
4. What do disabled participants and educators think the Erasmus+ KA2 Strategic Partnership Project is like?

METHODS

Sampling

This study was conducted at Akdeniz University from September 19th, 2016 to September 23th, 2016. 23 participants from 6 countries including 9 disabled people and 14 educators participated in the Erasmus KA2 Strategic Partnership Project Theatre Workshop. A non-probability sample technique based on the purposive sampling method was used because ‘the sample derives from the researcher targeting a particular group, in the full knowledge that it does not represent the wider population, it simply represent itself. This is frequently the case in small scale research, for example, as with one or two organizations, two or three groups of participants, or a particular group of participants, where no attempt to generalize is desired; this is frequently the case for qualitative researches such as action ethnographic or case (Cohen, Manion & Morrison, 2007).

Table 1: Participant status and accompanying data collection

Code	Position	Age	Interview
A	Disabled Participant	51	Yes
B	Educator	28	Yes
C	Educator	21	Yes
D	Disabled Participant	50	Yes
E	Educator	36	Yes
F	Disabled Participant	62	Yes
G	Educator	35	Yes
H	Disabled Participant	24	Yes

As seen in Table 1, the informants in this study were disabled people and educators. Face-to-face interviews were done with 8 participants (4 of them are disabled people and 4 of them are educators) from 6 countries who participated at Theatre Workshop held by Akdeniz University. The participants were volunteers, and there were no restrictions on the ages and seniority.

Method

The method of this research is qualitative study. The research is a case study with a holistic single case. Data were collected via face-to-face interviews by using semi-structured interview forms. According to Yıldırım and Şimşek (2000:19), qualitative study is a study which uses a process to present perceptions and events in a holistic and realistic way in their natural environment. Data collection methods such as observation, interviews and document analyses are used in qualitative study. The case study present results by observing them in their real context which determines the reasons and results. In qualitative research design, the case study method allows investigators to retain the holistic and meaningful characteristics of real-life events such as individual life cycles, small group behavior, organizational and managerial processes, school performance, and interpersonal relations in real contexts (Cohen et al, 2007; Yin, 2012).

Data Collection

In order to classify the opinions of disabled people and educators participating Erasmus+ Key Action 2 Strategic Partnership Project Theatre Workshop as the reasons of joining this Project, the preparations before the Project and the benefits of the Project, semi-structured individual interviews were used because this would provide an in-depth exploration of the topic. It would also allow the flexibility, for example, to change the order of questions, simplify the questions, and to probe the interviews (Cohen et al, 2007). Data were collected from September 19th, 2016 to September 23th, 2016. Face-to-face interviews were used and informants' experiences, thoughts and feelings were recorded in a taped diary.

Data Analysis

Data analysis began with repeated readings of interview transcripts from conversations with disabled people and educators. The purpose was to determine the essence of the phenomenon and structures of experiences of the disabled people and educators who participated in the Erasmus+ Key Action 2 Strategic Partnership Project Theatre Workshop. During data analysis, the data were organized categorically and chronologically, reviewed repeatedly and continually coded. Interview transcripts were regularly reviewed. In addition, the data analysis process was aided by the use of a qualitative data analysis computer program called NVIVO 10. These kinds of computer programs do not actually perform the analysis but facilitate and assist it. That is to say, NVIVO 10 does not perform the analysis but only supports the researcher doing the analysis by organizing data and recodes, nodes etc. (Kelle, 1995; Cohen et al, 2007).

Ethical Considerations

Participants were briefed about the aims of the research, kept informed at all stages and offered anonymity. A consent form was signed between researcher and each participant about the use of the data in terms of how its analysis would be reported and disseminated. Care was also taken not to impose the researcher's beliefs on others since researcher's beliefs were secondary, and it was the participants thinking which was required.

Interview Process and Mapping

The purpose of this study was to classify the opinions of the disabled participants and educators who were participating Erasmus+ Key Action 2 Strategic Partnership Project Theatre Workshop. Thus the mapping of interview questions was carried out on four levels. Firstly, the disabled people and educators were asked why they participated in the Project, secondly what preparations they made before the Project started, thirdly what the benefits of the Project were, and finally what they thought of the Project and why.

Validity and Reliability

In order to ensure the reliability and validity of the study, some steps were followed: (i) data were collected from various sources such as interviews (individual) and documents in terms of triangulation (ii) data were used as direct quotations from the interviews without making any comments on them, (iii) a purposive sampling method based on voluntarism was used in order to get the opinions and experiences of disabled people and educators participating Erasmus+ Key Action 2 Strategic Partnership Project Theatre Workshop (iv) data were coded by two independent researchers and Cohen's kappa coefficient was calculated to determine inter-rater reliability of themes coded -0.92 perfect agreement- for inner reliability (Landis & Koach, 1977) and (v) records of interviews, documents and participant observations were kept for outer reliability.

FINDINGS

In this study, we tried to present the opinions of disabled people and educators participating Erasmus+ Key Action 2 Strategic Partnership Project Theatre Workshop. The opinions of disabled people and educators were classified according to reasons for joining this Project, preparations made

before the Project, and the benefits of the Project. During the research process, participants were offered anonymity.

1. The Reasons for participating in the Erasmus+ KA2 Strategic Partnership Project

Disabled people and educators were asked about their reasons for participating in the Erasmus+ KA2 Strategic Partnership Project. The data can be seen in Table 2.

Table 2: Reasons for participating in the Erasmus+ Key Action 2 Strategic Partnership Project

Reasons for participating in the Project	A	B	C	D	E	F	G	H	F	%
1. Gaining experience	√				√	√		√	4	50%
2. Improving their English and acting								√	1	12.5%
3. Making the life of relatives easier and better				√					1	12.5%
4. Meeting disabled people and learning more about their problems	√	√			√				3	37.5%
5. Taking part in a theatre workshop					√				1	12.5%
6. Using own forces, continue living, and rising life level				√					1	12.5%

As can be understood from the frequency analysis of the reasons for participating in the Erasmus+ KA2 Strategic Partnership Project in Table 2, 50% of disabled people and educators stated that the main reason for participation was gaining experience. The opinions of the participants are as follows:

I had no experience in theater, I had no idea about theatre techniques and drama. I thought that it would be interesting. (A1, 1)

I have participated a lot of projects under the Erasmus program and I am always interested in participating such projects to extend my experience, my knowledge. (E1, 1)

My company, theater Tsvete has a lot of activities with children of disabilities. And all kind of techniques which is possible together here are very interesting for us, and share our own experience (F1, 1)

Primarily for gaining new experiences. (H1, 1)

Next, 37.5% of disabled people and educators stated that the reasons for participation was meeting disabled people and learning more about their problems. The opinions of the participants are as follows:

Also I wanted to meet disabled people from other countries because I wondered their problems and their solutions and I decided to participate it. (A1, 4)

And this one, this new program is even better because it involves people with disabilities. And how they can be uhh, I can't remember the word but I mean how they can be socially accepted and work. (B1, 4)

And the project including employability of disabled people. That's why it took my attention and I wanted to learn more about employability of disabled people. (E1, 4)

12.5% of disabled people and educators stated that the reasons for participation were improving their English and acting, meeting new people, making the life of relatives easier and better, taking part in a

theatre workshop, and using own forces, continue living, and rising life level. The opinions of the participants are as follows:

Since participants from many European countries are participating, I am improving my English language and I can see changes in the way I act and how I speak. (H1, 2)

Make life of our relatives better, easier because it's normal to disabled people have special needs. And this also need sometimes brings much discomfort for surround people. But this Educathe make, certainly make life of my family easier. (D1, 3)

The reasons to, to make free my, my soul, my forces. I have wonderful result after, post Educathe. And I have very serious health improvement, which officially mentioned by my personal occupational therapist. And to understand it could be very important for us people who suffer of multiple sclerosis and just thinks that this diagnosis is end of their live. But I think we have forces, we have very strong potential to keep our life, to rise our life more higher level and we can continue to live, to have normal life. (D1, 6)

When the opinions of the disabled people and educators on the reasons for participation in the Erasmus+ Key Action 2 Strategic Partnership Project generally were analyzed, educators expected meeting new people, meeting disabled people, and learning about their problems. Accordingly, it was understood that disabled people participated in the Project to gain experience. Moreover, disabled people expected to improve their English and acting, take part in a theatre workshop, meet disabled people and learn more about their problems, make life of their relatives easier and better, use own forces, continue living, and rise life level.

2. The preparations before Erasmus+ KA2 Strategic Partnership Project

Disabled people and educators were asked about their preparations before the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop. The data can be seen in Table 3.

Table 3: Preparations before the Erasmus+ KA2 Strategic Partnership Project

Preparations before the Project	A	B	C	D	E	F	G	H	f	%
1.Learning about the project	√	√					√	√	4	50%
2.Learning some words in the language of hosting country		√							1	12.5%
3.Practicing energizer for the warming up		√							1	12.5%
4.Preparation for tasks as a project manager						√			1	12.5%
5.Searching about the country	√			√	√	√	√		5	62.5%
6.Searching about theatre and techniques					√				1	12.5%

As can be understood from the frequency analysis of their preparations before the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop in Table 3, 62.5% of disabled people and educators stated that the preparations they did before the Project were searching about the country. The opinions of the participants are as follows:

I also searched the country and the city which we will go and I thought on disabled persons problems in our country. (A2, 5)

It is normal for everyone, person when she is going to do something new to get information, to understand what happen in this country. (D2, 5)

The countries where the workshop took place I also did some search on it. Its culture, its people to adopt easily to the atmosphere of the project. (E2,5)

I looked some pictures about the country. (F2,5)

I searched for information about the project and the country. (G2,5)

Next, 50% of disabled people and educators stated that the preparations before the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop was learning about the project. The opinions of the participants are as follows:

First I visited Project website to learn more about the project. I tried to learn the project aim, the method, the countries included and workshop done before. (A2, 1)

I had some information also from Dimitris my, uhh, coordinator. I also joined through the internet, I became a member of Educathe Antalya group. So I had plenty of information from the coordinators here in Antalya. I saw of course a program, what we will do, where we will stay. (B2,1)

I searched for information about the project and the country. I was involved in the very preparation of the project, so I knew the details and I was very interested. (G2, 1)

Ana, who is assisting me - quite often over the email and sent us various links and instructions about the tickets, visa, customs, finances, accommodation and travel and since we have a group on Facebook where Rabia and Nurgul – who are the hosts of this workshop – posted lots of information about the workshop. (H2,1)

12.5% of disabled people and educators stated that preparations before the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop were learning some words in the language of hosting country, practicing energizer for the warming up, preparation for tasks as a project manager, and searching about theatre and techniques. The opinions of the participants are as follows:

Okay, some basic Turkish words (B2, 2)

And we discussed what we could do and also we participated with Dimitris in some workshops, we did the energizer in the warming up. (B2, 3)

I searched about theatre. The techniques of the theatre... (E2, 6)

I have to come here because there is project management meeting and this is very important for me like a project manager from Bulgaria to know how the tasks I developed and what my next task is. (F2, 4)

3. The benefits of an Erasmus+ KA2 Strategic Partnership Project

Disabled people and educators were asked about the benefits of the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop. The data can be seen in Table 4.

Table 4: Benefits of the Erasmus+ KA1 Project

Benefits of the Erasmus+ KA1 Project	A	B	C	D	E	F	G	H	f	%
1. Awareness about disabilities	√								1	12.5%
2. Behaving equal to all			√						1	12.5%
3. Knowing more about disabled people					√				1	12.5%
4. Learning about differences and similarities between people from different cultures	√								1	12.5%
5. Learning about the power of theatre in education	√								1	12.5%
6. Meeting new people		√				√			2	25%
7. Meeting with disabled people	√	√							2	25%
8. More interesting and colorful life				√					1	12.5%
9. New theatre experience with and without disabled people							√		1	12.5%
10. Personal development								√	1	12.5%
11. Practicing English	√								1	12.5%
12. Professional development		√			√		√		3	37.5%
13. Sharing knowledge		√							1	12.5%

As can be understood from the frequency analysis of the benefits of Erasmus+ KA2 Strategic Partnership Project Theatre Workshop in Table 4, 37.5 % of disabled people and educators stated that the main benefit of the Project was professional development. The opinions of the participants are as follows:

I have earned some tools too, that can be very useful for my work ... I can practice them when I go back to Greece. (B3, 10)

Believe that it did lots of contributions to my professional and personal skills, this project. ..And I extended my knowledge on theatre first of all. And also I saw that, I observed that I can express myself better on the stage. (E3,10)

I have learned a lot. I am working with person with disability and as social worker by occupation so I have learned different exercises. (G3, 10)

Next, 25% of disabled people and educators stated that the benefits of the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop were meeting new people and meeting with disabled people. The opinions of the participants are as follows:

Apart from that I met, of course, so many people that are so kind and generous. (B3, 6)

A lot of nice connection for my company future work, but also a lot of meetings with very enthusiastic, very nice people that mostly are which all of us that we are together is something very important for me. (F3, 6)

I met disabled people too and this made me very happy. (A3, 7)

And especially I gained, returning back to this, this is very important, disabled people. And it is the first time that I come so close to them. (B3, 7)

12.5% of disabled people and educators stated that the benefits of the Erasmus+ KA2 Strategic Partnership Project Theatre Workshop were awareness about disabilities, behaving equal to all, knowing more about disabled people, learning about differences and similarities between people from different cultures, learning about the power of theatre in education, more interesting and colorful life,

new theatre experience with and without disabled people, practicing English, and sharing knowledge. The opinions of the participants are as follows:

One more benefits is to create awareness about the disabilities. Now I know more about disabilities other than mine. I know more about disabled people's needs and about what they can do if they can take proper education. I'm sure other participants know more too. (A3, 1)

Then the second one is to the question about, people behave her to other people with disabilities that we are all equal. So this is the main thing, the main benefit I suppose. (C3, 2)

And also I had to chance to observe better, the disabled people. In terms of their social life, their business life. And these also give me possibility to know more about disabled people and to be together, how to be together with them. (E3, 3)

Throughout the project I met a lot of new people from different culture. I have had chance to see differences and similarities between us. (A3, 4)

First of all I recognize the power of drama on the education, I have more knowledge about it. (A3, 5)

My plans for this life became more white, more interesting. And life become, becomes more colorful. (D3, 8)

The benefits are that this a whole new experience. I think that the project is great since it involves people with disability and those without disability and it uses theatre which is for me the first contact. I go to theatre plays, but what fascinates me is that both people with disability and those without disability are involved. (G3, 9)

For me personally, subjectively... It has emotional advantages. As for the experience of course that every person likes when she has a CV full of different projects that don't refer only to the course of my own education but rather that I am developing further as a person. (H3, 10)

I have a language problem and I could not speak them enough. But we know each other now and we can keep contact. On the other hand, given the chance to us to do more practice in English is the other benefits of the project. (A3, 11)

Now we are doing the rehearsals. And it's very creative and very funny and very interesting because everyone shares his knowledge. It's like give and take thing of information and experience and it's very nice. (B3, 13)

4. Metaphors for Erasmus+ KA Strategic Partnership Project

Metaphors formulated by the 8 participants can be categorized under five themes as in Table 5: activity, nature, plant, and things. Four of the participants formulated things metaphors in defining the Project Theatre Workshop. B described the training as a gift: "Okay, this is a difficult question but since the first day I arrived here, I keep on saying that all this thing is a gift for me. It's like a box, a big box with a ribbon, colorful, that I open it, actually get inside it. And it's full of nice experience and people, kind people and nice environment". Similarly, D used a scheme metaphor for describing the workshop: "Open mind, happiness, house, fun, because everyone who took part at workshop he changes the scheme".

As for F, she defined workshop as a magic ball: "I cannot say it in English but it is something like magic ball. Which you know from the fairy tales". As for H, she defined workshop as a cure: "For me, it is a very beautiful cure for depression. Really beautiful. With regard to the last workshop, I can see with my eyes that I have changed many things and since I can bare much more responsibility than I used to."

Table 5: Metaphors for the Erasmus+ KA2 Strategic Partnership Project

Metaphors	A	B	C	D	E	F	G	H	f	%
1.Activity							√		1	12.5%
2.Nature			√						1	12.5%
3.Plant	√								1	12.5%
4.Things		√		√		√		√	4	50%
5.Animal					√				1	12.5%

Four other participants used different metaphors in defining workshop. Participant C used a nature metaphor and described workshop as a sea: *"You know like people say I don't know "Life is like a sea", this workshop is like, if you have some"*. On the other hand, participant E formulated an animal metaphor and described workshop as a butterfly: *"I think Educathe project training is like butterfly. Because butterflies are so colorful and the project includes a lot of people. And it reflects the diversity of the project and lots of people from different backgrounds, different countries. Also normal people, disabled people, this is diversity of our group in the project and that's why it symbolizes butterfly I think"*.

Finally, A defined workshop as a tree: *"I think it's like a part of growing tree. Sometimes it gives flowers or fruits, sometimes it gives sprouts and keeps growing up"* and G defined it as a party: *"As a coming of age party."* As can be understood from the frequency analysis of metaphors defined by participants in Table 5, the workshop was perceived as a fruitful, beautiful, interesting and generally positive phenomenon.

DISCUSSION AND CONCLUSION

This study was done to understand and classify the opinions of the disabled people and educators participating in Erasmus+ Key Action 2 Strategic Partnership Project regarding their reasons of joining this Project, the preparations made before the Project, and the benefits of the Project. Accordingly, data were collected through semi-structured individual interviews.

The reasons given by the disabled people and educators for participation in the Erasmus+ Key Action 2 Strategic Partnership Project were gaining experience, meeting disabled people and learning more about their problems. When the reasons for participating in the Project are interpreted generally, it could be said that these reasons are compatible with "improving and extending the offer of high quality learning opportunities tailored to individual adult learners, including through innovative ways of outreach and delivery"; the aim of Erasmus+ Program Key Action 2 Strategic Partnership Project, which is carried out by the European Commission between the years 2014 and 2020 (EC, 2016). Theatre and drama-action workshops as spaces for education is certainly innovative and motivating for participants. Participants find themselves learning on an "ancient" learning platform that "constructs not a system, but an educational experience" (Rudlin, 2010: 59), therefore, making it more interesting and individually rewarding.

The preparations before the Project were searching about the country and learning about the project. When the preparations before the Project are interpreted generally, it can be said that these are compatible with "raise participants' awareness and understanding of other cultures and countries"; the learning aims of Erasmus+ Program Key Action 2 Strategic Partnership Project, which is carried out by European Commission between the years 2014 and 2020 (EC, 2016).

When the benefits of the Project are interpreted generally, it can be said that professional development, the main benefit of the Project, is also compatible with "developing adult educators' competences to deal with diversified groups of learners"; the principle of the European Commission (EC, 2016). This is in line with European DICE research on educational theatre and drama that found in 2010 that cultural expression was significantly improved with students who participated in activates

of educational theatre in a European, lifelong learning setting (DICE, 2010b). Drama-action shows an inclusive element since it welcomes introspection and intense interaction between "us" and "them" and can raise solidarity on both sides (Goffman, 1990).

The Erasmus+ KA2 Strategic Partnership Project has important benefits such as; professional development, and meeting with both new people and disabled people. For that reason, Erasmus+ KA2 Strategic Partnership projects are essential for adults and also disabled people. Moreover, it can be said that these are compatible with "supporting innovative projects aimed to reduce disparities in learning outcomes affecting learners from disadvantaged backgrounds/with fewer opportunities—including learners with disabilities"; one of the priorities supported by Erasmus+ Program Key Action 2 Strategic Partnership Project, which is carried out by European Commission between the years 2014 and 2020 (EC, 2016).

According to the findings of this study, the following idea is suggested by the researchers: even though there are clear benefits of educational theatre, Educators and disabled people should be informed more about drama-action model in educational theatre in order to increase both educators' professional development and disabled people's basic skills. Sharing information can be done via social media and other channels, but when it comes to inclusive learning and destigmatization, Goffman has shown that only direct and intense interaction has the potential of making any real change (Goffman, 1990). Therefore, additional workshops and researches would be beneficial to educators and people with disability alike.

IJONTE's Note: This article was presented at 5th World Conference on Educational and Instructional Studies- WCEIS, 27- 29 October, 2016, Antalya-Turkey and was selected for publication for Volume 7 Number 4 of IJONTE 2016 by IJONTE Scientific Committee.

BIODATA AND CONTACT ADDRESSES OF AUTHORS



He completed his MA studies in Sociology and History and PhD in sociology. He is an external associate at Department for sociocultural projects and gives lectures in sociology and drama-action research model at the Faculty of Croatian studies at University of Zagreb, Croatia. His interests include social stigma, public sociology, vocational education, non-formal education, disability studies, interculturalism, educational theatre and performativity.

Dr.Sc. Ivan Hromatko
Faculty of Philosophy and Social Science
University of Zagreb- CROATIA
E. Mail: ivan.hromatko@gmail.com



She completed his BA studies on English Language Teaching in Middle East Technical University, MA on Educational Administration and Supervision in Kirikkale University. She is doing PhD. on Adult Education in Ankara University in Turkey. She has been working as an EU Projects Advisor since 2009 and she has been working at Akdeniz University, International Relations Office as an EU Projects Advisor since 2013. She is scholarly interested in vocational education and EU project.

Rabia VEZNE
Akdeniz University
International Relations Office
Dumlupinar Bulvari
Kampus 07058 Antalya- TURKEY
E. Mail: rabiavezne@akdeniz.edu.tr



He completed his BA studies on English Language Teaching, MA on Educational Administration and Supervision, PhD. on Educational Administration, Supervision, Planning and Economy in Hacettepe University in Turkey and Post Doctorate Study on Qualitative Research Methods in Sheffield Hallam University in the UK. He has been working as an Associate Professor at Akdeniz University, Faculty of Education, Educational Sciences Department since 2003. He is scholarly interested in qualitative research methods, organizational communication, organizational culture and climate, motivation at work, job stressors and school leadership, vocational education and training linked to employment issues and national development particularly in Turkey but also in Central/Western Asia and Europe

Assoc. Prof. Dr. Ilhan Günbayi
Akdeniz University
Faculty of Education
Educational Sciences Department
Dumlupınar Bulvarı
Kampus 07058 Antalya- TURKEY
E. Mail: igunbayi@akdeniz.edu.tr

REFERENCES

- Alexander, S. M., & Sullivan, K. (1996). Teaching "in tandem": Combining sociology with theater to create an interdisciplinary classroom. *teaching Sociology*, 24, 372-377.
- ANED. (2012). *Synthesis report prepared by Mark Priestley on behalf of the Academi Network of European Disability experts (ANED)*. Leeds: ANED.
- ANED. (25. October 2016). *ANED Reports*. Dohvaćeno iz ANED: Academic Network of European Disability Experts: <http://www.disability-europe.net/>
- Berger, P. L., & Luckmann, T. (1991). *The Social Construction of Reality. A treatise in the Sociology of Knowledge*. London: Penguin Books.
- Bharucha, R. (15. October 2016). Hospitality is the foundation of Interculturalism. (I. Hromatko, Intervjuer).
- Burawoy, M. (2005). Third-Wave Sociology and the End of Pure Science. *The American Scientist*, 152-165.
- Cohen, L., Mannion, L. and Morrison, K. (2007). *Research methods in education*. UK: Routledge, Taylor & Francis Group.
- Corrigan, P. W., & Watson, A. C. (2002). The paradox of Self-Stigma and Mental Illness. *American psychological Association*, 9(1), 35-53.
- DICE (2010a). *Making a World of difference. A DICE resource for practitioners on educational theatre and drama*. Belgrade, Bergen, Birmingham, Brussels, Bucharest, Budapest, Gaza, Gdansk, Lisbon, Ljubljana, Prague, Umea, Wageningen: DICE Consortium.
- DICE. (2010b). *The DICE has been cast. Research findings and recommendations on educational theatre and drama*. Lisbon: DICE.

European Commission. (2007). *Key competences for lifelong learning: European Reference Framework*. Belgium: European Commission.

European Commission (2016). *Erasmus+ programme guide*. Version 1 (2016): 20/10/2015.

European Commission. (2016, October 10). *Erasmus+: EU programme for education, training, youth and sport*. Retrieved from EDUCATIONAL THEatre as the place of raising inclusion and employability of People with Disability: <http://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details-page/?nodeRef=workspace://SpacesStore/c7f7789b-d5ad-43c3-89a1-e4a622b39ca0>

Goffman, E. (1956). *The Presentation of Self in Everyday Life*. Edinburgh: University of Edinburgh.

Goffman, E. (1990). *Stigma. Notes on the Management of Spoiled Identity*. London: Penguin books.

Kelle, U. (1995). *Computer aided qualitative data analysis*. London: Sage Publications.

Landis, J. R. & Koch, G. G. (1977). The measurement of observer agreement for categorical data. *Biometrics*, 33(1), 159-174.

Lewin, K. (1946). Action Research and Minority Problems. *Journal of Social Issues*, 2(4), 34-46.

O'Toole, J., Stinson, M., & Moore, T. (2009). *Drama and Curriculum: A Giant at the Door*. London: Springer Science+Business Media B.V. 2009.

Paterson, L., McKenzie, K., & Lindsay, B. (2012). Stigma, Social Comparison and Self-Esteem in Adults with Mental Disability. *Journal of Applied Research in Intellectual Disabilities*, 25, 166-176.

Rudlin, J. (2010). Jacques Copeau: The Quest for Sincerity. In A. Hodge (Ed.), *Actor Training* (pp. 43-62). New York: Routledge.

Turner, W. V. (1982). *From ritual to theatre: the human seriousness of play Performance studies series PAJ Books*. Michigan: Performing Arts Journal Publications.

van Houten, D. J., & Jacobs, G. C. (2005). Empowerment of Marginals: Strategic Paradoxes. *Disability and Society*(6), 641-654.

Werquin, P. (2010). *Recognising Non-Formal and Informal Learning: Outcomes, policies and practices*. France: OECD.

Yıldırım, A. ve Şimşek H. (2000). *Sosyal bilimlerde nitel araştırma yöntemleri*. Ankara: Seçkin Yayınları.

Yin, R. K. (2012). *Applications of case study research* (Third Ed.). London: Sage Publications Ltd.