

Instructor's manual for artistic activities

greenArtist

Green Artist

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KA220-ADU

Cooperative partnerships
in adult education

For more information,
visit
our website

<https://greenartist.eu/>

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Intro —

“Green Artist”

is an Erasmus+ Key Action 2 Strategic Partnerships in Adult Education project, funded by the French Managing Authority “Agence Erasmus+ Education et Formation” and the European Union.

The reasons that led to the creation of the Green Artist project are multifaceted:

1 — Promotion of Ecological Art:

The project addresses the need to professionalise the approach to ecology by offering support to teachers to develop their skills on the subject of ecological art. Environmental issues such as climate, species conservation, water pollution and waste management are addressed as issues that affect the whole of society in an inclusive way. The project aims to reduce the gap in the perception of environmental issues between different social groups through art education activities to improve ecological skills.

2 — Building an Open Approach through Ecological Art:

The aim is to raise the awareness of the society as a whole in the recognition and appreciation of artists regardless of their social group. Ecological art is about all people, it does not exclude anyone, but on the contrary it embodies weaknesses as possibilities. An open approach to the participation of all people in ecological art helps to reduce the gap in understanding and expression of environmental concerns.

3 – Development of Socially Responsible Activities:

The Erasmus+ Green Artist programme paves the way for the development of socially responsible activities on a European scale. The inclusive orientation allows vulnerable groups to take a stand on social environmental issues while the creation of new eco-artistic activities promotes creativity for all.

The “Green Artist” project through its deliverables proposes new activities with an ecological orientation, serving the wider community. In by exchanging ideas and experiences at European level, the Erasmus programme highlights opportunities for development through constructive experiences.

Three organisations are working together to implement the “Green Artist”, each with a distinctive expertise on vulnerable groups, artistic practices and ecological art.

– **1_AAPEI Epanou (France)**, the coordinator of the project, offers expertise in the field of ecological art, earth art, and recycling, with a particular focus on working with people with disabilities.

– **2_Patrimoine à Roulettes (Belgium)** has experience in researching and developing artistic and cultural practices outside the usual frameworks, while at the same time theorising the operating process. Their contribution enhances the possibility of replicating the results by other actors, broadening the project’s objective and impact.

– **3_EEA MARGARITA (Greece)**, with its Art Workshop and Gallery, brings its experience in the field of artistic practices of people with disabilities. Their contribution strengthens the structure of the programme, allowing further development and professional growth of the participating artists.

The three organisations are working together to create innovative learning methods to promote ecological art and to engage people with disabilities in environmental issues as active citizens of an inclusive society experiencing the environmental crisis. Through the actions the project aims to study how artists with disabilities can acquire professional artistic skills.

This manual is a guide for facilitators and/or trainers who implement artistic activities with people with intellectual disabilities and want to enhance their professional artistic development. The manual will help facilitators to create courses and workshops aimed at developing professional artistic skills.

The handbook starts with a brief analysis of the link between art and intellectual disability before moving on to list tips for creating a space specifically designed for artistic activities. It attempts to interpret the term “talent” in a broad and inclusive way to enhance the participation of artists with disabilities who wish to develop their artistic skills, and provides examples of artworks by Art Brut artists. The handbook then considers how disabled artists can be supported to enter the art market. The guide frames the issue of support by analysing how the principles of co-production and supported decision-making play a role in the artist’s professional development as issues related to legal capacity and copyright of artworks may arise in this process. In relation to the art market, the handbook makes reference to the value of an artwork, opportunities for networking, promotion and promotion of the artist and his/her works, and the usefulness of the biography, portfolio, exhibitions and social media.

Some chapters of the manual have been written in plain language using pictures to make them more accessible to people with intellectual disabilities. We recommend that supporters who read this guide make use of the information by accompanying it with other Green Artist project activities and additional educational materials that meet the unique abilities of the groups or artists they support.

1 — Art & Intellectual Disability

This chapter analyses how mental disability was included in the arts through the Art Brut movement (example of Judith Scott) and how the Art Brut scene has developed today with a focus on artists with mental disabilities.

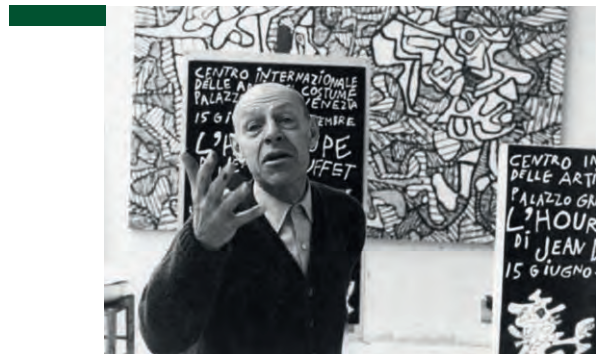
— Art Brut

The Art Brut movement was created in 1945 by the French artist Jean Dubuffet. Art Brut, which means “wild art” in French, is an art form that emerged from people who were experiencing mental disabilities or other forms of disability. This art does not obey rules and represents the artist’s authentic expression. The Art Brut movement emerged in France, but has influenced art worldwide.

— **Jean dubuffet** saw art as a way to express our true nature, without being limited by social rules or standards. He believed that the authentic expression of an individual is very important in art. Dubuffet played an important role in making the Art Brut movement better known. He helped to recognize the value of art created outside of conventional standards.

Art Brut emphasizes the expression of diversity and the authentic voice of people with mental disabilities. Artists belonging to this movement use art as a means to express their inner experiences and feelings. It is a way to give voice to artists with disabilities and showcase their diversity through art.

Jean Dubuffet.
Source: blogspot.com



Gaston Duf,
"Riqûme Rônâûzerâûse".
Source: musee.mahhsa.fr

— Obstacles and Opportunities

Artists with intellectual disabilities face various kinds of challenges in their efforts to develop professionally. It is therefore very important to create accessible art spaces that provide appropriate support to overcome barriers and identify and exploit opportunities for artistic development for people with disabilities.

— Obstacles

Some of the barriers that artists with intellectual disabilities face in their professional development are:

- **1** Many artists with intellectual disabilities face difficulties in accessing educational resources and training programmes to develop their artistic skills.
- **2** Many of these talented artists do not receive the recognition they deserve for their work, due to prejudice and public unfamiliarity with their artistic expression.
- **3** Artists with intellectual disabilities need more support to develop their talents and cope with the difficulties that arise.

Artist support



Artist presents works at Gallery13m² and to visitors from the Municipality of Kypseli, Athens.



Opportunities

But apart from obstacles, there are also many opportunities for professional artistic development:

— **1_** Societies are evolving towards a more equal and accessible art scene, offering opportunities for artists with intellectual disabilities.

— **2_** There are training programmes that are tailored to the needs of artists with intellectual disabilities and provide the required training in more experiential ways.

— **3_** There are initiatives that promote the recognition of artists with intellectual disabilities, such as exhibitions and competitions, which can help to get them recognised.

— **4_** Networks and organisations are created that offer support and promote collaboration between artists with intellectual disabilities and the typical population.

— **5_** The community's exposure to the artistic workshops in the area is enhanced to give residents the opportunity to get to know the artists and their work.

— **6_** It also strengthens the acquaintance and cooperation with other institutions and schools to raise awareness on art and disability issues.

This handbook will provide a set of tips, methodologies and practices for promoters on how to support artists in their professional development through:

— The creation of inclusive art spaces

— The cultivation of Talent

— Supporting artists to become professionals

— The art market.



2 — Creation of an Inclusive Art Space

It is very important to have a space specifically dedicated to creativity and art. In this space people who are interested in art will have the opportunity to experiment freely but also to find their concentration. This space should be well organised so that artists have access to everything they need to express themselves.



— Area organization

Organizing space for artists with intellectual disabilities requires careful planning and adaptation to their needs. Look for a space that is accessible to all. There should be easy access for wheelchairs and people with mobility difficulties. Ensure that the space is safe and free from obstacles that can cause accidents.

The space should be large enough for each artist to work without disturbance (depending on how many artists are present at the same time). Ideally, the space should be large enough to allow for the production of large-scale works (e.g. 1 x 2 metres).

Make use of natural lighting where possible, as this can improve creativity. Choose neutral and bright colours for the walls.

Create “corners” for the various tasks (e.g., workbench for various cuts, sink for cleaning brushes and tools, changing rooms and aprons, etc.)

You can use labels and markings on items and shelves, using photos or in easy to read format, to help you find things.

Finally you can decorate the space with art created by the artists.

Artists working together to create a large painting.



Example of a room for an Art Workshop.
Source: ahc.leeds.ac.uk



Natural lighting for painting

Example with a label with instructions for washing painting tools.

Materials and equipment

To create a practical and accessible space for expression you will need different materials and the right equipment. This space can always evolve and adapt to the needs of the artists.

Workplace:

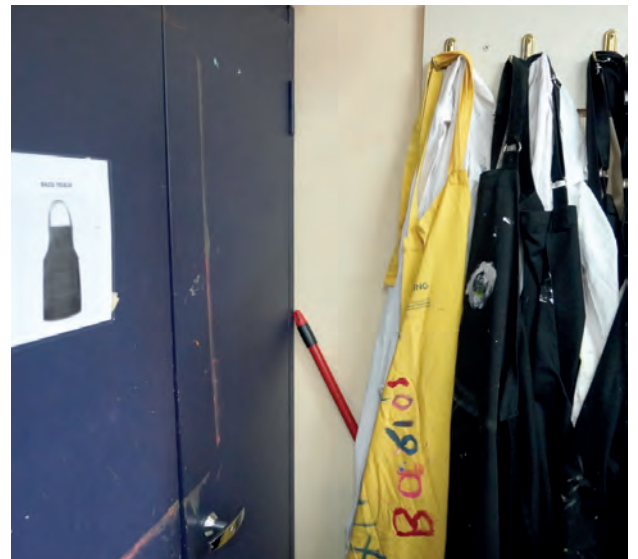
Tables and work surfaces with sufficient height for a wheelchair.
A large central table with complementary surfaces around it would be a good start.

Cabinets for storing paints and tools.

Boxes or dividers for sorting your materials.

A corner to keep the artists' aprons and personal items they don't want to get dirty.

Photo from the center
Atelier work table
of MARGARITA



Example with site storage
materials storage
and categorisation labels.

Photo of the corner
where the artists of MARGARITA
keep their aprons.

Tools for the production of artistic works:

■ Painting and Design:

Paper: Canvas, coloured cardboard, slides.

Colours: Acrylic, Watercolors, oils, pencils paint, markers, inks, pastels, oil pastels.

Brushes: Various sizes and types of brushes.

Accessories: Pallets, cleaning cloths for brushes, jars, towels.

■ Clay:

Clay: Natural clay or clay for ceramic use.

Tools: Ceramic tools for clay, such as cutters, rollers.

■ Glues for different materials, silicone gun, staples.

■ Materials that are for throwing magazines or retails can also be very useful in different activities and techniques.

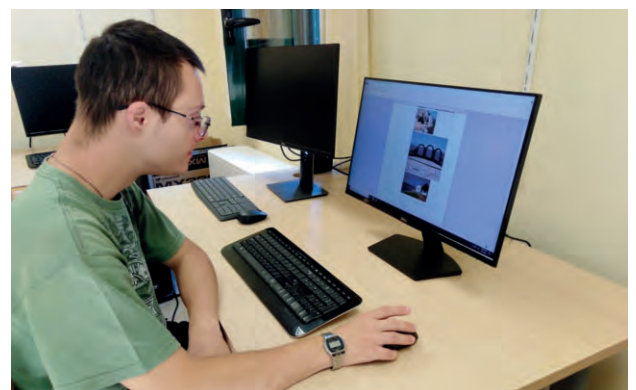
■ Tools:

Depending on your needs, you may need auxiliary tools such as tool grips for a better grip, and computer utilities.

■ Computer:

An accessible computer can be used by supporters and artists alike to search for information and inspiration, study artworks, locate museums and exhibitions.

Photo of paper,
paints and brushes.



Clay statues

Green Materials
Utility

Photo of adhesives
and silicone gun.

Using a computer with
accessibility software to search
for information and ideas.



Start of Cooperation

The collaboration between supporter and artist to develop their artistic skills and professional identity in the art world has many different stages of support. The support takes place in a specially designed art workshop with the characteristics outlined above. It is important before starting the collaborative process to first think about what skills, interests or experiences the artist who will join the workshop has. What are their needs in terms of accessibility? How does it work within a group? The process of creating the art group is not about exclusion or exclusion but about identifying and supporting artists who above all are willing to commit because they want to experiment and develop artistically.

But first of all you need to find out which candidates are interested in getting involved in art. Create a form, online or on paper, so that they can indicate in their own way their interest, their wants, what they expect to develop, and what they want to explore.

You can even ask them to bring something they have created before.

On the next page you can find a sample declaration of interest form. The declaration form can be filled in independently or with support depending on the capabilities of the interested artists.

Declaration of Interest form

■ Name _____

■ Last name _____

■ Date of Birth _____

■ Email address _____

■ Telephone _____

■ Write briefly what you are good at and what you find difficult:

Have you ever taken up art? _____

_____ ;

In what way? _____

_____ ;

What types of art do you prefer or would you like to explore in the
workshop? _____ ;

What thoughts or feelings do you have when you do something artistic?

_____ ;

Would you be interested in pursuing art professionally? _____

_____ ;

Thank you for your interest in participating in the art workshop.
We will contact you for more information.

3 — Talent & Art

Improving — artistic skills

Practical Exercises

In order to discover the artistic inclination of artists with intellectual disabilities, we need to understand their needs and capabilities. Artistic activities with them should give them the opportunity to be exposed to and experiment with different art forms in order to discover what they like and what suits them best.

Art Brut is a genre of art in which the works of artists with intellectual disabilities can be included as it includes artworks made by people who have not learned to express themselves artistically according to the formal rules of art. Art Brut is important for people with mental disabilities because it gives them the opportunity to express themselves in a way that is comfortable for them.

This ease of artistic expression that departs from the formal rules raises the question of which works belong to this category and are ultimately works of art. The distinctive line between Art Brut and works of a more “childlike” nature may not always be clear, as the two categories may share common characteristics. This confusion raises questions about who/what is an artist and what is talent?

But there are steps that can help advocates to detect artistic inclination in people and be inclusive of different forms and expressions of talent.



Artwork by the artist
Mary Danelatou,
EIA MARGARITA

Step 1.

It is important that the promoter becomes familiar with Art Brut and its characteristics. Art Brut is very personal and spontaneous. Art Brut includes works by people who do not follow the standards of traditional art and as supporters you should be open to different art forms and encourage and promote the free artistic expression of artists without discrimination, prejudice and restrictions both towards people and art.

Photography with different types
of artistic expression



Step 2.

Watch the artist at work to see how they express their personality, memories and emotions through art. You can talk with him about what you observe to find out what art is to him and what he wants to show through it.

Most of the artists with intellectual disabilities create artworks as an expression of their inner world. Understanding the artist's story can bring out a lot of information and help you to better support them to discover their inspiration, how they like to express themselves best and what they want to get out through their artwork.

Artist painting



Artist presents his work

Step 3.

Study how he behaves when he creates the artwork. The artists' ability to concentrate and maintain their attention is a very important indicator of their artistic inclination, commitment and appeal to this kind of expression.

Concentrated
artist in action



Step 4.

You can see the unique way they express themselves. Art Brut artists usually have their own "style" or specific themes that they develop and explore. You can investigate their works by observing their recurring patterns.

To identify the style, look at the themes and symbols that appear in the work to derive understandable information.

Photo with patterns
and personal style evolution



Artist's artwork analysis



Artwork
by Elissavet Stergidi
in a specific
colour palette

Another feature that can highlight the artist's style is his colour palette.

Consider the colour palette, the use of line, proportion and contrast in the works in order to understand his artistic way of expression.

The ability, choice and habit of people to express, imagine and create worlds and thoughts through art is the answer to the questions of whether these people are artists and whether they have talent.

Artists can improve their skills and broaden their artistic expression through a range of activities that expose them to the world of art and give them other motivations and themes to create and express themselves artistically. Below is a list of activities that a supporter can implement to help artists with disabilities improve their art.

List of activities

In the workshop you can experiment with various techniques that will help you to apply the above steps. A good place to start is by painting in two dimensions.

Experiment with painting with any kind of material you may have at your disposal.

Photo of group painting activity



Photo of a clay painting activity.



Photo with leaf painting

Try to have variety in the materials, colours, textures of different surfaces and techniques you present to the artists. This way you will succeed in giving a richer stimulus to their artistic expression.

Then, after discovering techniques for capturing two dimensions, you can explore the possibilities of artists with three dimensions.

Experiment with clay, crafts, wood, and anything else you can imagine. Everything can be transformed!

A very important activity is the exposure of artists to different stimuli.

Start visiting museums and galleries and discovering artists and artworks.



Photo from a visit
to the Margarita Atelier
at the Goulandris Museum.

Watch videos of projects or the production process.

Meet the artists you support with other artists and professionals in the arts! Visit their studio or arrange a visit to yours. Ideally you can arrange for artist visits to be accompanied by a workshop or curatorial tours of exhibitions.

Be observant of the works of the artists attending the workshop so that you can direct them correctly. Through examples of works related to their own they can gain references to specific art genres or artists and thus develop even further.

Finally, think of experiential ways, exercises, and experiments to engage their senses! Lots of ideas for activities can be found on the Green Artist website!

Artist talks
about their experience to artists
of the MARGARITA Atelier.



Artist inspired
by other works of art.



Examples of artists, works of art

Jean Dubuffet

Artist: Jean Dubuffet (Jean Dubuffet)

He was not an Artist Broot, but he was the one who coined the term “Art Brut”.

Statements by the artist:

**“Art is the most
beautiful proof
of human creativity.”**

**“Art Brut highlights authenticity,
creativity and freedom of expression.
It is art born from the soul without influences.”**

Jean Dubuffet.
Source: wikipedia



Aloïse Corbaz

Artist: Aloïse Corbaz

Work of Art: Many works with fantastic landscapes and colorful figures.

Statement by the artist:

**“My art is the language of my soul.
With art, I can reach worlds
that are not accessible to others.”**

Aloïse Corbaz.

Source: Artisway.com



Judith Scott

The Judith Scott Paradigm:

Artist: Judith Scott (Judith Scott)

Judith Scott was an American artist with Down syndrome who was also deaf and never learned to speak.

Scott's art was simple and "obsessive". She used colored yarn and pieces of fabric to enclose objects around her, such as hangers, stationery, shopping baskets and chairs. Scott's sculptures required weeks, even months of systematic work to complete and, when finished, the striking cocoon-like creations completely hid the hidden treasures within.

Her works seem to be an attempt on her part to create a protective shell for objects of value.

Judith Scott's
work at the Brooklyn Museum
exhibition
"Bound and Unbound".
Source: New York Times.



4 — Entrance to the Art Market

Advocates play a key role in guiding artists with intellectual disabilities and other neurodevelopmental disorders to enter and grow in the art market. The role of advocates is advisory in nature and not educational. This chapter emphasizes the ethical and professional guidelines that it is advisable to apply as artist supporters. As supporters you must ensure the dignity, rights and welfare of the artists you help.

Code of Conduct Guidelines

Advocates act as advocates for artists with intellectual disabilities and it is imperative that they approach their work with a strong ethical foundation.

Respecting an artist's dignity involves treating them with the same respect and consideration given to any other artist, for example by avoiding patronising language. Recognition of their rights includes acknowledging their ownership of their creations, decisions and choices about their art.

Assisted decision-making approaches, for example, will encourage the artist to be actively involved in decisions related to their work, exhibitions and sales. Respect their choices, even if they differ from your own proposals. For example, when discussing upcoming exhibitions, ask the artist about their preferences for the subjects or styles they would like to show. Make sure they have the final say in the selection of the works to be displayed.

In addition, ensuring the safety and well-being of the artist is equally important. Supporters should create an environment that encourages the artist's creativity while being mindful of potential challenges or sensitivities. Obtaining explicit consent before taking any action, particularly those related to the promotion or sales of artwork, is essential to maintain trust in the relationship.

In the previous chapter, we talked about creating a space for artistic expression and talent cultivation. It is important to create an inclusive environment that fosters creativity. Facilitators should provide clear guidelines about what is expected during artistic activities and check in regularly, taking time to understand the emotional state of the artist and address any concerns. Ensure they feel comfortable to express themselves. For example, before starting a new project, discuss any potential challenges the artist may face.

Facilitating communication and expression requires the facilitator to understand and adapt to each artist's unique ways of communicating. Recognizing diversity means acknowledging the diverse talents, perspectives, and styles within the community of artists with intellectual disabilities, ensuring that no one approach is considered the "norm". The facilitator should encourage expression by creating opportunities for the artist to freely express their thoughts and feelings about their work. For example, if an artist prefers visual communication to verbal, consider incorporating visual aids or sketches into discussions about artistic goals or upcoming projects.

Inclusion is not only limited to the artist's participation in artistic activities, but also extends to their involvement in the discussions, decisions and opportunities that arise in the business aspects of their art. Avoid imposing a standardized or "normal" approach to art. Provide opportunities and organize a collaborative project where artists can showcase their individual styles within a unified theme.

The implementation of a code of conduct based on the above principles creates a basis of respect and cooperation between the promoter and the artist, contributing to a positive mentoring relationship that empowers the artist.

Basic Ways of Support

The effectiveness of support can be further enhanced through the application of the principles of co-production and supported decision-making. Co-production emphasises the collaboration between the artist and the supporter, recognising the active role of the artist in shaping his/her artistic path. Supported decision-making involves enabling artists to make choices by providing information and support, rather than having others make decisions on their behalf. The facilitator together with the artist can engage in the following co-production activities:

- **Collaborative design:** Working with the artist to design artworks, exhibitions and other initiatives. Emphasize their active role in shaping their artistic journey.

- **Allocation of responsibilities:** Divide duties and responsibilities in a way that shows respect for his or her abilities and preferences artist. Ensure that the artist has a voice in decision-making processes.

For example, when planning an exhibition, create a list of tasks together with the artist. Discuss and allocate responsibilities, taking into account the artist's strengths and interests.

To encourage Supported Decision Making as supporters you can:

- Provide information to help the artist make informed decisions about their work, such as market trends, exhibition opportunities and legal considerations.

- Offer guidance: Help the artist to analyse the options and weigh up the possible outcomes. Avoid making decisions on behalf of the artist.

For example, present different exposure opportunities, explaining the potential benefits and challenges of each. Discuss the artist's preferences and concerns, providing guidance rather than imposing decisions.

Understanding the different levels of legal capacity is essential, as artists may have different capacities to make decisions about their work. Advocates need to respect and adapt to these differences, ensuring that the artist is at the heart of the decision-making process.

Recognition of the role of the family is vital, as family members often provide essential support and insight into the artist's preferences and ambitions. Supporters should work with families to create a holistic support system that takes into account the artist's wellbeing and goals. This is also important where the artist is under guardianship and lacks full legal capacity. This means that legally the guardian is responsible for making legally binding decisions. This can affect any issue related to rights. This restriction, however, does not mean that Supported Decision Making cannot be practiced in partnership with artists and their family or guardian.

Work with the artist's family to gain information about their preferences, support needs and long-term goals. Recognize the importance of the family in the artist's life while respecting the artist's autonomy. Communicate openly and transparently with family members and work with all to create a holistic support system that puts the artist's needs and desires at the center.

The promoter needs to understand the artist's legal capacity as a first step. Depending on his/her legal capacity, he/she tailors the support based on his/her ability to make decisions with legal impact on his/her artistic work.

Regardless of the type of legal capacity, respect the artist's rights and ensure that the artist and family/guardians are informed and involved in the legal processes. If the artist has a limited understanding of legal procedures, simplify explanations and consider involving a legal professional to clearly explain contractual terms.

It is also important to schedule periodic meetings with the artist and their family to discuss progress, challenges and upcoming opportunities. Make sure that the information provided shows respect for the views of both the artist and his or her family.

Implementing these basic support methods ensures that supporters are well equipped to tailor their help to the individual needs and abilities of the artist. The support plan establishes a collaborative and evidence-based approach that takes into account both the autonomy of the artist and the supportive role of the artist's family.

Rights — C Conventions

Ensuring the rights of artists with intellectual disabilities includes informing them about the definition of property, guiding them in their contractual relations with art dealers and ensuring fair and ethical treatment. Here is how advocates can help artists understand and assert their rights:

1_Information about the property:

- **Emphasize to the artist that he is the owner of his creations.**

Explain the concept of intellectual property and how it applies to their artistic expressions.

- **Clarify rights:** Clearly describe the rights associated with authors' ownership of their works of art, including reproduction rights, exhibition rights and the right to control how their work is presented.

Example. During a meeting between the promoter and the artist, discuss the concept of ownership and how it can be applied to various decisions regarding the exhibition of the artist's artwork.

2_Guidance with contracts:

- **Explain the contractual terms:** Analyse the terms of contracts with art dealers in plain language, ensuring that the artist understands their rights and obligations. This includes payment terms, exhibition agreements and any exclusivity clauses.

- **Encourage legal support:** Suggest that the artist seek legal advice when negotiating or signing contracts. Assist in finding accessible legal resources, if needed.

Example. Before you sign an agreement with an art dealer, schedule a meeting with a lawyer to review the terms together. Make sure the artist has a clear understanding of the document.



3_Ensuring Fair Compensation:

Help the artist calculate the value of his or her work, taking into account factors such as the technique used, the uniqueness of the work and the market demand for it. Ensure that the compensation is aligned with the value the artist sets for his or her creations.

Example. Before entering into an agreement with a gallery, discuss the artist's pricing strategy, taking into account his artistic career, market trends and the perceived value of his work.



4_Protection from exploitation:

- **Discuss the boundaries:** Clearly define what the artist is comfortable with in terms of exhibition, promotion and sales. Discuss any restrictions or boundaries to prevent potential exploitation.

- **Review of the agreements at regular intervals:** Review contracts regularly to ensure they are still aligned with the artist's goals and values. Address any concerns or changes in circumstances immediately.

Example. Before committing to an exclusive deal with a gallery, discuss with the artist what their expectations are for the use and promotion of their art.

Implementing these practices enables artists with intellectual disabilities to navigate contractual relationships with confidence, ensuring that their rights are protected and that they receive fair treatment and compensation for their artistic contribution. It establishes a framework that respects the artist's autonomy, while providing the necessary guidance in the complex field of rights and contracts.

— Original Works of Art, Copyright and Sale of Works

Navigating the complexities of prototypes, copyright and the sale of artworks requires finding a delicate balance between protecting intellectual property and promoting opportunities for exhibition and sales. Advocates can help artists understand and navigate this complex landscape by providing information on the following topics:

— 1_ Understanding the concept of the Original in Works of Art:

- Explain the concept of originals and the importance of preserving the uniqueness of an artist's original work. Discuss how reproductions, prints or similar publications can affect the perceived value of an artist's creations.

- **Limited editions:** Encourage the artist to consider limited editions or controlled releases to maintain the exclusivity of their work.

— 2_ Exploring Copyright:

- **Copyright education:** Provide a clear definition of copyright, emphasizing that the artist automatically owns these rights upon creation of the work. Discuss the duration of copyright protection and what other rights are associated with ownership.

- **Copyright registration:** Where appropriate, assist the artist in the process of registering their work for additional legal protection.

Example. Before participating in a group exhibition, explain the artist's copyright protection and discuss the steps necessary to ensure that their work is properly protected.

3 Advantages and disadvantages of selling artworks:

— **Advantages of selling artworks:** Advantages of selling artworks: Discuss the positive aspects of selling artwork, such as financial independence for the artist, increased exposure, and opportunities for artistic growth. Highlight how sales can validate an artist's work in the eyes of the public.

— **Disadvantages and limitations:** Discuss potential challenges, including the risk of exploitation, loss of control over the artwork, and the impact of commercialization on the artist's creative process.

Example. Have an open discussion about the artist's goals and expectations regarding the sale of his or her work. Discuss the potential challenges he or she may face and strategies for mitigating risks.

4 Understanding of the art trade:

— **Traditional galleries:** Consider the option of traditional gallery representation, explaining the advantages and parameters of collaboration. Discuss the role of the gallery in promoting, exhibiting and selling the artist's work.

— **Online platforms:** Online platforms: Introduce the online platforms and the potential global audience they offer. Help the artist create and manage profiles on art sales sites.

Example. Work with the artist to create an online portfolio showcasing his or her work. Discuss the advantages of reaching a wider audience through online platforms.

By guiding artists in understanding the value of original artwork, copyright and the sale of artwork, supporters enable artists to make informed decisions about protecting their intellectual property while exploring opportunities for exhibition and sales. This balanced approach respects the artist's creative autonomy while providing valuable guidance in the complex world of art commerce.

Art valuation — and pricing strategies

Art valuation and strategic pricing are critical steps for artists when seeking to professionalise their art. It is important to understand that the price of an artwork not only reflects its practical value, but also the artist's prestige, the market environment, and the artist's needs.

What you need to know as a supporter:

— **1_Recognise the Practical Value:** Understand the time, labor, and materials required to create each artwork. Each hour of labor, each material and each tool should be considered when assessing the actual value of the work.

— **2_Understand the Artist's Power:** The artist's reputation, experience and artistic career affect the value of his or her works. Past sales, exhibitions and awards can influence how much people are willing to pay for a work.

— **3_Analyze the Market:** Understanding the market environment is essential. Study art market trends, competitors, and the artist's target audience.

— **4_Determine the Artist's Needs:** Every artist has different needs and goals. Discuss with the artist about their goals and expectations from selling their work.

— **5_Look for Pricing Strategies:** Rely on different pricing methods, such as pricing per hour of work, pricing per square meter of work or comparison with similar projects in the market.

How you can support the artist:

— **1_Chat with the Artist:** Guide the artist to analyze the time and costs invested in each artwork.

— **2_Record the Artistic Development:** Create a portfolio of the artist's past sales and performance to assess his or her standing.

─ **3_Gather Data:** Study the market and competitors to understand how the art market works.

─ **4_Propose Strategies:** Discuss with the artist various pricing methods and suggest the most appropriate one for their situation.

Three examples of pricing are:

─ Pricing per day of work: In this method, the artist calculates the cost of his/her work per hour and adds a profit percentage. For example, if an artist prices his work at 50 euros per hour and his work requires 20 hours of labour, the final price will be 1000 euros.

─ Pricing per Square Meter of the project: In this method, the price is determined based on the size of the project. For example, if an artist prices his work at EUR 100 per square metre and his work has a surface area of 5 square metres, the final price will be EUR 500.

─ Comparison with similar projects in the market: In this method, the artist looks at the prices similar artworks have sold for in the market and uses them to determine his or her own price. This method is based on the principle of supply and demand and may vary depending on the reputation and prestige of the artist.

─ **5_Update and Adapt:** Monitor changes in the market and adjust pricing strategies accordingly.

Art valuation and strategic pricing are processes that require strategic thinking and a good understanding of the market environment. Guide artists in determining their value and creating a successful career in the art world.

— Creating opportunities for the promotion and sale of artworks

In the competitive art market, supporters need to help artists create exposure and sales opportunities. Networking plays a vital role and supporters can help artists connect with galleries, other artists and potential buyers. Online platforms provide additional outreach opportunities and advocates should guide artists in effectively utilizing these tools.

Participation in exhibitions and artistic events is another strategy for promotion. Supporters can help artists prepare for these opportunities by ensuring they have a professional portfolio, an artist statement and the confidence to present their work to a wider audience.

Creating opportunities to promote and sell artwork is an important part of the support we offer to the artists we support. It is important that we create an environment where artists can promote their work and find opportunities to sell, thus enhancing their professional development. In this chapter, we will look at how supporters can create these opportunities and how to implement them for the benefit of artists.

— 1_ Understanding the Art Market:

An important step for supporters is to understand the workings and trends of the art market. This includes studying how artworks are sold, galleries, online platforms and other mechanisms that can be used to promote and sell works.

— 2_ Development of a Partner Network:

Supporters can help artists develop a strong network of contacts in the artistic and commercial world. This can include connecting them with galleries, collectors, art fairs and other industry professionals.

3_Creating Project Promotion Strategies:

Supporters can help create and implement promotional strategies for artists' works. This includes preparation of promotional material, participation in art exhibitions and the use of advertising and media.

4_Organization of Exhibitions and Events:

Another important aspect is the organisation of art exhibitions and other events that can showcase the artists' works and attract customers. Supporters can help with venue selection, event promotion and organising the details.

5_Providing Advice on Prices:

Finally, supporters can provide advice on art prices, helping artists to set fair and competitive prices that reflect the value and quality of their works.

When implementing these strategies, it is important to take into account the unique nature and needs of each artist in order to ensure maximum effectiveness and success in the promotion and sale of artworks.

5 — Promotion of the Artist: Creating Presence and Networking

This chapter will provide ideas and ways in which the promoter will help artists to present our work as professionals and find channels to promote and sell their work.



Create a CV

An artist's CV is important to be able to present himself or herself, to participate in exhibitions, to register for workshops and programmes.

The biography can be a short summary or a carefully crafted list containing the following information about the artist:

Personal details: name, age, telephone number, e-mail address or anything else you find useful.

A little personal information such as why he is involved in art.

A brief description of his works. What are their themes? What materials does he use? What are the patterns or colours he chooses?

Education or work experience. It is advisable to note here any seminars, workshops or groups you have participated in.

His interests and activities.

The CV is an important tool for promoting the artist's work and showcasing his/her potential.

Artist Biography

Personal Information

- Name _____
- Date of Birth _____
- Address _____
- Telephone _____
- Social Media _____
- Email _____

Education

- Studies _____
- Seminars/Art Workshops _____

Artistic Experience

- Art Department _____
- Type of Art _____
- Experience/Projects _____
- Exhibitions _____
- Digital Portfolio _____

Individual Characteristics

- Interesting _____
- Capabilities/needs _____

— Create a Wallet: Showcase your best artwork

The Art Portfolio is a tool that helps promote the work of artists in communicating with the public and stakeholders. It is a digital portfolio of their works. Properly organized and presented, it can enhance the dissemination of their work and make their art more accessible to the public and potential buyers or exhibition curators. An Art Portfolio is an important tool for any artist, as it represents them and their work.

The artist, with the help of the supporter, starts collecting the artworks he wishes to include in his Portfolio. He selects the best and most representative works that reflect his art and style.

The artist, with the help of the supporter, photographs his/her works in a professional manner, using good lighting, a tripod (if required) and a high resolution camera or smartphone.

Choosing artwork
for a wallet



Photographer
taking a photo

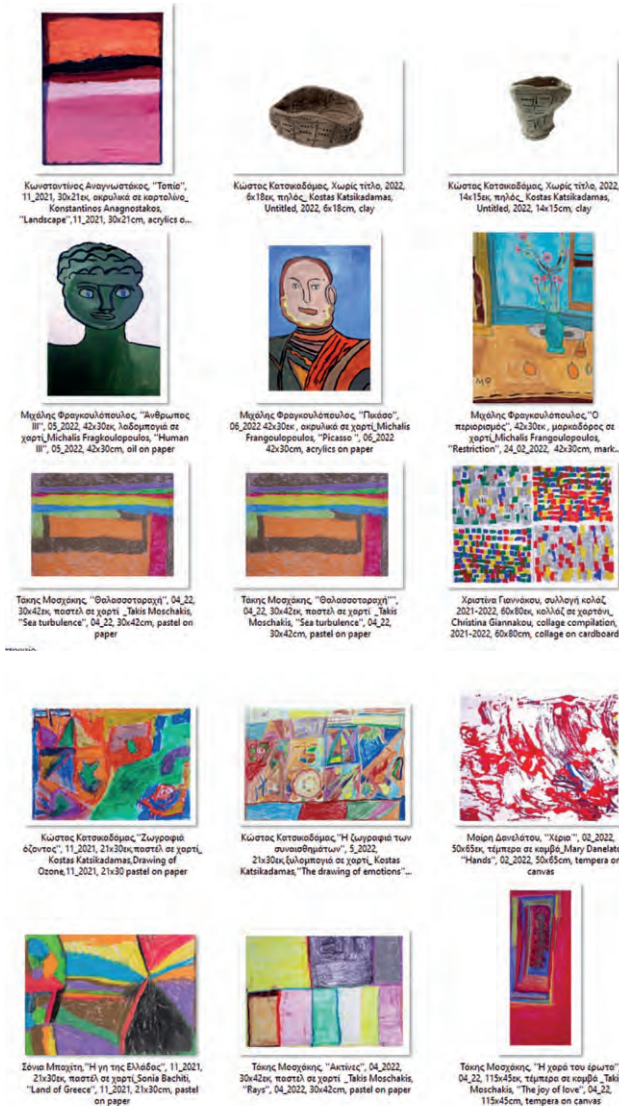


The artist, with the help of the supporter, creates descriptions for each work. Include information about the technique used, when they created them, the materials used, the size, the subject of the work and his inspiration. These descriptions help viewers to understand his works better.

The artist, with the help of the supporter, digitizes the photographs of his/her works and, if desired, processes them on the computer. He can improve their analysis, emphasise the contrasts or make the colours more intense. He saves the images in digital format, identifying the title and number of each work.

The artist, with the help of the supporter, makes the layout of his/her envelope. He chooses a chronological order to place the works, starting with the most recent. He then adds the images to the digital folder (Portfolio) along with information about each work. This file when prepared can be converted to a pdf format to help the person reading it.

Finally, it would be useful for the Wallet to be printed and bound so that the artist can have it in a printed form to display it in exhibitions, galleries, or share it with interested parties.



Photographs of works
from Printed Wallet

— Organization of Art Exhibitions

The first step in organizing an art exhibition is the selection of the works. The promoter together with the artist look through the artist's works with the help of the wallet.

The artist chooses the works that fit in size and quantity in the space where the exhibition will take place so that they are not crowded or seem too small.

If the exhibition has a theme, then the artist chooses works that fit the theme or creates new ones. A new theme different from the usual subject matter can be a great source of inspiration for an artist.

The promoter then helps the artist choose how to present their work to the public. They discuss the work, its subject matter, their inspiration. They decide if they want to share the information with the audience.

The artist, with the help of the supporter, prepares the works so that they can be presented appropriately according to the style of the exhibition.

For example. Usually the works that will go on the walls are framed with wood and glass frames. The type of framing is changed though if it doesn't match the space or can't be done.

Artist selects artwork.



Artist and supporter discussing the works in the exhibition.

Organizing an exhibition requires the artist, with the help of the promoter, to determine the purpose and audience of the exhibition. Then, he or she must search for suitable venues and contact galleries. Once the space is defined, he or she must plan the layout of the artwork and select collaborators to help organize the exhibition. Finally, he must set the opening and the way to invite the public. As a supporter, you can help the artist figure out how many days before the exhibition to start setting up the exhibition. You can help organise the work and find collaborators.

If the artist agrees, you can promote the exhibition and create and promote press releases in newspapers, magazines and other media. You can also create a social media page to invite the artist's audience. You can include it in your organization's press releases (newsletters) and create posters to be placed in places around the venue and in areas where there is an interested audience. All this should start at least a month before the opening of the exhibition and to be repeated with a frequency that will ensure the visitors we desire.





"Man" by the artist
Michalis Fragouloupoulos.
Framed artwork.



Setting up works
for the exhibition Gallery 13m2,
by MARGARITA



Poster from a photography
exhibition at 13m2 Gallery,
by MARGARITA

— Use of Mass Media for the Promotion of Art Works

Social Media are tools on the Internet that help to communicate and spread information to other people. Some popular examples of MMS are Facebook, Instagram and Twitter. PSMs have features such as profile creation, the ability to upload photos and videos, and posting messages.

Artists can use the NCDs to promote their works and connect with new friends and viewers. PSAs can help an artist show their work around the world and increase their reputation.

How can the NPIs be used?

— **1_Creating Content:** The artist can produce content in the form of photos, videos or texts showing their works and the process of their creation. The promoter can assist in taking photos or creating videos and help collect material that can be used.

— **2_Profile Management:** The promoter can help create and maintain the artist's profile on various social media platforms. This includes filling in information, posting content and responding to messages and comments.

— **3_Community Management:** The promoter can help interact with the artist's friends and followers on social media. This includes responding to comments and messages, promoting contests or events, and recruiting new followers.

— **4_Strategic Promotion:** Together, they can develop promotional strategies for social media, including determining the appropriate timing and frequency of posts, using aggressive features, and tracking metrics for post performance.

Attention!

There are various challenges that the artist and his/her supporter may face when using social media to promote artworks. Some of these include:

─ **1_Protection of Privacy:** Managing privacy on public platforms can be problematic. The artist and their supporter must be careful about what they post and what information they share online. The artist can adjust the privacy settings on their social media profiles, avoid posting personal information, and be mindful of their response to unsolicited messages or friend requests.

─ **2_Copyright:** The protection of intellectual property rights is important in the field of art. The artist must be careful when presenting his or her works online and take steps to protect them from illegal use. The artist can use copyright services, such as Copyright or Creative Commons, to protect their works from illegal use. He or she may also check the online environment more frequently for copying or copyright infringement.

─ **3_Negative Comments and Criticism:** The online presence may be exposed to negative comments and criticism. It is important that these comments are handled with courtesy and do not negatively affect the artist's mood and self-esteem.

─ **4_Cyber Harassment and Trolling:** Sometimes an artist may face online harassment or trolling. It is important not to respond to these behaviors and to seek help when needed.

Creating attractive content

Attractive content can be photos of the artist's work or videos showing how they work. Also, the artist, with the help of the promoter, should choose the right MFA platforms and manage his/her online presence carefully.

In this way, he can use the NCDs to promote his works and increase his influence in the art world.

To create engaging content, the artist and the promoter can consider the following:

- **1_Authenticity:** Content should reflect the authentic voice and style of the artist. It must be genuine and personal, as this is what attracts viewers.
- **2_Good quality:** The content must be of high quality in terms of image, sound and content. The use of high quality photos, videos and texts enhances the sense of professionalism and credibility.
- **3_Alternativity:** Variety in content is important to keep the audience interested. They can use different media such as photos, videos, texts, live videos, etc.
- **4_Interactivity:** Creating content that engages viewers and invites them to interact encourages active participation and creates closer links with the audience.

Depending on the platform, certain elements need to be taken into account:

- **For Instagram and Facebook:** The use of engaging images and videos is key, while frequent posting and the use of hashtags can increase the visibility of content.
- **For YouTube:** Videos must be of good quality and offer interesting content. Consistent posting of new videos also boosts the channel's following.
- **For Twitter:** Short and concise posts with interesting content are ideal. Interacting with followers through retweets and replies is also important.

Epilogue _

In modern society, art represents a way of expression, creativity and connection with society. Approaching art from the perspective of intellectual disability opens up new horizons and facilitates access to art for all. This handbook is designed to support artists with intellectual disabilities and their supporters in their journey towards professional development and growth in the arts.

Through this guide, the challenges and opportunities that arise during artistic creation and promotion are highlighted. From creating inclusive spaces for artistic expression to the effective use of social media, the guide provides valuable advice and practical insights to promoters. To artists with disabilities.

This handbook is a tool that enhances artistic autonomy and creative expression through the creation of professional art workshops. Inspired by the need for differentiated support, it offers a list of support actions and methodologies that enhance artists' self-confidence and professional development.

We hope that the information and guidelines contained in this handbook will help to create a more accessible, diverse and creative cultural landscape for all.

Instructor's manual for artistic activities

greenArtist

The “Trainer’s Handbook for Artistic Activities” is the result of the cooperation between the partners of the Green Artist Erasmus+ consortium.

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