

CREATIVE LAB

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*Workplace Theater –  
Inclusive Opening Now!*

04.10.2023 – 06.10.2023

**access:maker**

Our Creative Lab gathers selected international experts from the inclusive cultural sector with cultural practitioners from the performing arts in Germany.



**DATE:** Wednesday, 04.10.2023, 10:00 a.m. to  
Friday, 06.10.2023, 5:00 p.m.



**VENUE:** Akademie der Kulturellen Bildung,  
42857 Remscheid



**TARGET GROUP:** All cultural professionals, especially artistic  
and commercial directors, producers, directors, dramaturges,  
and mediators.



**NUMBER** of participants: Max. 25 - 30



**SPEAKERS:**

- » Tate Gallery / Marcus Dickey Horley, Curator of Access Projects  
for Tate Modern and Tate Britain
- » Battersea Arts Centre / Tarek Iskander, Artistic Director  
and CEO
- » Münchner Kammerspiele / Nele Jahnke, Member of the Artistic  
Direction Team, and Maja Polk, Artistic Production Manager for  
the Model Project Zugängliches Theater (Accessible Theater)
- » Staatstheater Augsburg / David Ortmann, Team Leader of the  
Theater and Executive Director
- » Künstler\*innenhaus Mousonturm / Lea Gockel, Coordinator  
for Accessibility and Inclusive Cultural Practice
- » Patrizia Kubanek, Sexuality Counselor, Performance Artist,  
and Consultant on the topics of disability, culture and inclusion,  
and more



**WORKPLACE THEATER – INCLUSIVE OPENING NOW!**

Learning from the best: In this creative lab, the two world-  
renowned cultural organizations Tate Gallery and Battersea  
Arts Centre from London share their wealth of experience and  
demonstrate how an organization can entirely restructure itself  
in order to become accessible to staff as well as visitors with  
disabilities. Further concepts and reflections will be presented by  
the Münchner Kammerspiele, Künstler\*innenhaus Mousonturm  
and Staatstheater Augsburg.

This is a one-time opportunity for exchange tailored to all those  
who would like to open their theater or company structurally and  
permanently for disabled cultural workers.

The Academy for Cultural Education in Remscheid, located in  
the midst of nature, offers beautiful, spacious, and accessible  
workshop rooms in which your collective creativity can  
fully unfold from a variety of perspectives in exchange with  
international speakers and colleagues.



**LANGUAGE:** The seminar will be held in German and easy-to-understand English. Simultaneous interpretation (English / German) by professional interpreters is available if required, see "Accessibility".



**ACCOMMODATION:** Single or double room with shower, full board



**ACCESSIBILITY:** All meeting rooms are accessible. The Academy has a limited number of single and double rooms with varying degrees of accessibility – please be sure to specify your exact accessibility needs when registering..

We will provide the following assistance if needed, please be sure to indicate your requirements when registering:



» Simultaneous interpretation German spoken language - German sign language (DGS)



» Simultaneous interpretation English - German



» On-site work assistance or mobility assistance



**CONTRIBUTION** to accommodation costs according to self-assessment

Category 1: 100 € + VVK (e.g. students, freelance artists)

Category 2: 140 € + VVK (e.g. employees of freelance ensembles)

Category 3: 180 € + VVK (e.g. employees of large cultural institutions)

Participation with personal assistance is free of charge.



To **REGISTER**, please follow this [link](#)



For **QUESTIONS** and further information:

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Project website [Access Maker by Un-Label](#)



## PROGRAM

### WEDNESDAY

#### Art for Everyone?! A reflection.

Collecting and sharing knowledge on holistic concepts of accessibility (Keynote) - Künstler\*innenhaus Mousonturm / Lea Gockel

As Accessibility Coordinator, Lea provides valuable insights into her work and emphasizes the significance of exchanging ideas with artists and cultural actors with disabilities. She shares her knowledge on cross-departmental process support and offers reflection questions to encourage participants to contemplate their own understanding of accessibility. Additionally, she guides you in developing a clear vision of the next steps towards a holistic accessibility concept for your own cultural organization, encompassing aspects both in front of, on, and behind the stage.

#### Reality Check: The situation of cultural actors with disabilities in theaters (Talk) - Patrizia Kubanek and N.N.

#### Inclusion and access in a visitor-focused cultural organization

(Workshop I) - Tate / Marcus Dickey Horley

In his workshop, Marcus will address the following topics: Embedding a culture of inclusive access within your institution, managing resistance to change, discussing the business model of access inclusion and its potential to attract new audience sectors, collaborating with disabled museum guides, artists, and contributors, establishing an access user group, sharing best practices through the Access Handbook, and conducting an access audit.



## PROGRAM

## &gt; WEDNESDAY

**To try to fail to try again. The ALL-ABLED ART model at the Münchner Kammerspiele** (Input I)  
- Münchner Kammerspiele / Nele Jahnke

Since the beginning of Barbara Mundel's leadership, the Münchner Kammerspiele, in collaboration with artists with disabilities, embarked on a journey to enhance the theater both artistically and structurally while promoting accessibility on, in front of, and behind the stage. Their primary focus lies in fortifying cooperative structures, fostering a diverse ensemble, emphasizing processuality, facilitating knowledge transfer, and exploring innovative artistic expressions. In this contribution, Nele provides valuable insights into this opening-up process, with a special emphasis on the artistic aspects.

## THURSDAY

**What skills are needed in the practical delivery of events for deaf and disabled visitors?** (Workshop II)  
- Tate Gallery / Marcus Dickey Horley

In the second part of the workshop with Marcus, we will address the various aspects of meeting the needs and expectations of visitors with sensory disabilities. We will focus on touch tours, stage tours, and audio description. Additionally, the workshop will explore technologies that facilitate accessible information transfer. Moreover, we will discuss raising awareness of neurodivergence and catering to the needs of visitors with neurodivergence.



## PROGRAM

## &gt; THURSDAY

**Model Project ACCESSIBLE THEATER** (Input II)  
- Münchner Kammerspiele / Maja Polk

In the second workshop emerging from the process of inclusive opening at the Münchner Kammerspiele, Maja will focus on exchanging insights into the opportunities and challenges of inclusive opening, paying special attention to the structural and production and organizational aspects of that process.

**Imagining the Relaxed Venue of the Future** (Workshop I)  
- Battersea Arts Centre / Tarek Iskander

Tarek invites you to join a hands-on exploration of developing a new "Relaxed Venue" while taking the existing infrastructure into consideration. He will share the remarkable journey of Battersea Arts Centre, which was transformed into the world's first Relaxed Venue in 2020. This transformation required significant restructuring at all levels and became a reality with the invaluable support of Touretteshero/Jess Thom. Together, we'll learn from their developments and experiences, sparking innovative ideas for creating inclusive spaces.

**Evening Special: Movie „To play or not to play“**

A documentary by Kim Münster and Sebastian Bergfeld about Yulia Yáñez Schmidt and Lucy Wilke, two disabled actresses on their journey into the world of professional German theater.



## PROGRAM

### FRIDAY

**Imagining the Relaxed Venue of the Future** (Workshop II)  
- Battersea Arts Centre / Tarek Iskander

> Continuation of the workshop from the previous day.

**Successfully failing - A guide to barrier removal at municipal and state theaters** (input) - Staatstheater Augsburg - David Ortmann

How can theaters become more inclusive? How do you inspire your theater management to embrace this process? What steps can be taken even with limited resources? How can services for people with disabilities be developed in collaboration with the communities they serve?

David has devised a comprehensive guideline that cultural institutions can follow to effectively and sustainably reduce barriers over time. During the talk, he will outline concrete steps to gradually transform a theater into a more inclusive space. Participants will have the opportunity to apply the guide to their own theaters, engage in discussions, and collaborate on its development.



## SPEAKERS

### BATTERSEA ARTS CENTRE – TAREK ISKANDER

Tarek Iskander, the Artistic Director and CEO of Battersea Arts Centre (BAC) in London, has a remarkable career trajectory. He previously served as the Director of Theater at Arts Council England and held the position of Resident Director at the National Theater Studio. Additionally, Tarek was a co-founder and Associate Artistic Director of the Yard Theater in Hackney. Before pursuing his path as a director and writer, he held several senior management roles within the National Health Service.

BAC is a haven for the extraordinary. As a multi-artform contemporary performance center, they curate and host an eclectic mix of theater, dance, music, comedy, and more. BAC is also proud to house a diverse array of youth projects, such as the Hip Hop Dance Academy, Beatbox Academy, The Agency (a creative entrepreneurial program), and Young Producers program. In 2020, BAC achieved a significant milestone by becoming the world's first **Relaxed Venue**. This remarkable initiative ensures an inclusive and relaxed atmosphere for all visitors. Building on this success, in 2021, BAC took it a step further by adopting a „Pay What You Can“ approach for virtually all performances. By doing so, they eliminated another barrier to audience access, allowing attendees to set their own admission price based on their financial means.



## SPEAKERS

### KÜNSTLER\*INNENHAUS MOUSONTURM – LEA GOCKEL

As a respected expert in her field, Lea Gockel has been dedicatedly developing the role of Coordinator for Accessibility and Inclusive Cultural Practice at the Künstler\*innenhaus Mousonturm in Frankfurt/M. since November 2022. Her primary objective is to ensure the inclusion and active engagement of people with disabilities in the center's programs, with a special focus on fostering a welcoming environment for artists and actors with disabilities. Lea pursued her education in cultural studies in Munich and Canterbury (England) and has gained extensive experience in directing and production across various theaters. Additionally, she serves as a regular advisor to festivals on accessibility matters.

Established in 1988 as one of Germany's pioneer independent production houses, the Künstler\*innenhaus Mousonturm has grown to become a prominent and successful international production center. As part of the Bündnis internationaler Produktionshäuser (Alliance of International Production Houses), it collaborates with six other institutions in Germany focused on contemporary performative arts. Since September 1, 2022, the center has been under the artistic direction and management of Anna Wagner and Marcus Droß.



## SPEAKERS

### MÜNCHNER KAMMERSPIELE – NELE JAHNKE UND MAJA POLK

Nele Jahnke previously served as an artistic collaborator and co-director at Theater HORA in Zurich. Her focus was on elevating the visibility and involvement of artists with „disabilities“ in theater and public perception. Throughout her tenure, she directed several projects with the HORA ensemble and developed mediation and audience engagement formats. Nele also played a significant role in the „Free Republic of HORA,“ a long-term experiment where the ensemble created its own directorial works. She grew up in Ostholstein and Berlin and studied theater directing at the Zurich University of the Arts. Nele is also part of the group formation „Planetensystem“ and continues her work as a freelance performer and director. In recognition of her contributions, she was honored with the Cultural Promotion Prize of the Canton of Zurich in 2019. Since 2020, Nele has joined the artistic management team of the Kammerspiele, bringing her valuable expertise as a dramaturg and director.

Maja Polk's career began at the intersection of international relations and theater, with significant roles at the Goethe Institute and later at the Münchner Kammerspiele. In the 2020/21 season, she assumed the position of artistic production manager for the model project „Accessible Theater“ at the Münchner Kammerspiele.

The Münchner Kammerspiele is a repertory and ensemble theater and holds a special position as the city theater of Munich. With a cosmopolitan and socio-politically oriented approach, the theater emphasizes aesthetic innovation. Notably, the Kammerspiele stands as the first municipal theater in Germany to open its ensemble to actors and artists with cognitive impairments, further reflecting its commitment to inclusivity and diversity.

**SPEAKERS****PATRIZIA KUBANEK**

Patrizia Kubanek is a sexuality counselor who provides her services to both individuals with and without disabilities. She is also a performance artist and has been actively involved with the **performance collective doris dean** for an extended period, until its dissolution in 2022. In 2016, Patrizia founded a company that offers personal assistance to people with disabilities.

Besides her work as a counselor, Patrizia engages in various roles. She serves as a consultant, delivers lectures, moderates cultural events, and is often sought after as a speaker on topics related to disability, culture, assistance, sexuality, diversity, and inclusion.

**STAATSTHEATER AUGSBURG – DAVID ORTMANN**

David Ortmann has been a key member of the acting team management and serves as a lead director at the Staatstheater Augsburg since 2017. His creative endeavors span various platforms, from large drama stages to urban spaces („Tatort Augsburg“), incorporating audience participation („Wunschfilm“) and the involvement of everyday experts („Schuld und Bühne“). David’s work is characterized by an exploration of innovative theater forms and a strong connection with the audience. In line with the theater’s digital division, David contributed the 360-degree monologue „Event“ and the interactive virtual reality series „Solo.“ Additionally, he has been actively involved in expanding inclusive offerings for the audience in Augsburg. In 2023, David successfully completed the part-time further education program „Theater and Music Management“ at LMU Munich.

The Staatstheater Augsburg is a theater that houses five different divisions and has made a name for itself in recent years not only with its classical repertoire work but also with its social and artistic focal points, including the climate festival „endlich“ and the founding of its own digital section. André Bucker has been the state director since the 2017/18 season.

**SPEAKERS****TATE – MARCUS DICKEY HORLEY**

Marcus Dickey Horley, BA (hons) has worked at Tate since May 2000 and was part of the original management team that put together the policies and procedures for the new Tate Modern gallery, which was to be a 21st century museum that moves forward from old notions about what a museum could be and how it communicates with its audience. This understanding of the Tate Gallery includes, among other things, comprehensive accessibility for **disabled staff** as well as for **visitors**.

Marcus holds the position of Curator of Access Projects for the two Tate Gallery sites in London: Tate Modern and Tate Britain. There are four Tate galleries in the UK, the others being Tate St Ives and Tate Liverpool. The original gallery, Tate Britain, opened in 1897 under the management of the National Gallery for the display of British art, and today receives about two million visitors a year. Tate Modern, the newest of the four Tate galleries, receives in comparison at least five million visitors per year.

Marcus plans special events for Deaf and disabled visitors and is responsible for complaints management. He also trains staff in visual impairment awareness and conducts tactile tours. As head of an overarching wide access user group within Tate, he works with other teams to ensure that the building, exhibitions, digital presence, and communication with visitors are accessible.

