



Inclusion in Society by the Arts

Field Aperture

*A European guide including promising
practices on raising public awareness of
disability through the prism of cultural and
artistic actions*



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PART 1

De Zeyp/Zet 6 (Belgium)



ID OF THE PRACTICE

De Zeyp community center in Ganshoren / 1083 Brussels works with the ZET6 theater company consisting of 13 people with disabilities who have been rehearsing weekly for several years. The goal of the including theater work is to bring together players with disabilities and professional artists in a complete artistic project that stimulates the personal, social and artistic development of all participants and where, through theater, dance, film and music, a common goal is achieved: to convey a sensitizing message in a challenging performance that brings people together, regardless of age or background, and confronts them.

Most of the performances involved between 10 and 25 people with a disability. The teams of professional artists also varied from 3 to 10 people. Within the projects, a completely professional artistic and logistical framework was provided in the field of game guidance, personal guidance, music, image, scenery, costumes etc.

For every performance the rehearsal process is spread over about a year. The weekly rehearsals last between 2 and 4 hours and become more frequent as the premiere approaches. Also the hours slowly shift from the afternoon to the early evening so that the group can get used to the evening work and the tension that comes with it. The players are at the heart of the projects where the emphasis is on artistic, personal and social development through cooperation. At the same time, the artistic aspect also grows throughout all phases of the work process. The 2 processes are connected and stimulate each other.



ZET6 was founded in De Zeyp in 2007 and has since grown into a full-fledged including theater / dance company where 13 people with a disability are committed and rehearses are held weekly. The company remains open to new participants with a disability, regardless of age, origin, degree or nature of disability. Students and young artists also get the chance to get acquainted with inclusion in the performing arts. There is a weekly rehearsal, always together with a professional team (these are: actors, choreographer, costumers etc) working towards a performance. Inclusive stage projects bring people together, put talent and potential of disabled players in the spotlight, raise awareness and contribute to a better understanding and respect for people who are often labelled as 'different'. ZET6 stands for equal opportunities in the field of sustainable development in the arts for persons with a disability and occupies a valuable place in the Brussels arts landscape. ZET6 is the only Dutch-language inclusive arts workshop in Brussels where people with disabilities can grow in the performing arts in the long term. Because of this it takes a unique place in the city.

CONTEXT OF THE PROJECT

The Project Partners are PVT Thuis and day center De Ark.

In De Zeyp Community Center, for the projects with ZET6, the finances of the Flemish government came from the Participation Decree, the Arts Decree, the VGC. The Lions Lieer also once made a small financial contribution. De Zeyp offered rehearsal space, room, technicians and promotion. De Zeyp also provides guidance and accommodation for the weekly rehearsals of the ZET6 theater company. The performances in De Zeyp attracted an average of 75 visitors per performance (room capacity 90 people). Audiences are young and older theater, dance, and music lovers with or without a (visible) limitation regardless of age, origin or orientation.

There are often more than 20 players with a disability, a decent team of professional staff and various organisations that are brought to the attention of the public because they are brought together in the project. The ambition is and remains: to contribute to the development of a sustainable and inclusive society from the professional sector.

Inclusion of people with disabilities is always the main focus. The goal of the inclusive theater/dance projects is to contribute to social and cultural equality. These projects stimulate social integration, they mobilize a large number of people every year.

The inclusive performances in which the performance of the people with a disability were fully expressed have indeed had an impact on the public. This conclusion is based on feedback and all kinds of reactions that the project received both orally and in writing. Even parents (of people with disabilities), counselors or medical staff (psychiatrists ...) have given very positive reactions and have sometimes been amazed that their child / client, whom they know through and through, was able to achieve certain benefits, deliver, such as standing alone on a scene, bringing text, singing or dancing and playing. But also 'other' public who have no direct connection with a person with disabilities, were surprised in a positive way, it is to say that what they saw was above their expectation (...). For example, people were 'surprised' that people no longer saw the restriction, but an acting / playing person.

In De Zeyp we have seen an increase in the number of visitors over the years. This is due to the growth and performance of the players. However, I feel that there is still a lot of work to be done, people with a disability are still not sufficiently VISIBLE in the regular arts sector. That is why I want to invest in the continuity of the inclusive arts workshop ZET6 and to continue my work there (and elsewhere) with heart and soul for a society without barriers.

EVALUATION

The audience of my performances usually reacts very positively and is affected by the performance of the players during the performances. With the players (especially with those with whom I work longer) I clearly see growth in different areas. Friendships arise, the players enlarge their social network and grow on an artistic and personal level.

What is difficult, but not impossible, is to organize travel performances, for example, because there are a number of factors that have to be taken into account: the size of the groups, guidance, medication, dieting ... To bring together an inclusive company, it is a condition that the players can come to rehearsals 'independently', with or without the help of supervisors or parents.

PART 1

Platform-K (Belgium)



ID OF THE PRACTICE

Platform-K makes professional dance productions with dancers with and without limitations. As a dance company and dance workshop, Platform-K investigates how dancers with a disability can exert a fundamental influence on the world of contemporary dance. This way they fill a blind spot in the Flemish stage landscape. For although Flanders is internationally appreciated in the field of dance, it is lagging behind in the field of dance with people with a disability. Platform-K takes the lead in a necessary catching-up.

Platform-K offers contemporary dance training at various levels. They also provide training courses for dance teachers on inclusive dance. In this way they hope to make the regular dance field more inclusive and to bring dance closer to people with disabilities. Talented dancers can develop further in the dance workplace. The dance workplace is a dance training for people with a disability, talent and motivation to grow professionally. Based on annual selections, they work with a permanent group of dancers (15), accompanied by regular and guest dance teachers.

From the pool of dancers in training they select dancers for performances and residency programs. Residencies give the dance maker and dancer a month of time and space to discover the possibilities of inclusive cooperation. Creation on an equal footing with the final goal a show moment for the public. With the low-threshold / broad dance offer they attract hundreds of people with disabilities per dance season. Through lessons series, workshops, dance initiations at festivals, ... With the selective offer or the dance workplace, they attract 15 dancers per dance season. With the performances they play broadly at home and abroad. Hundreds of spectators saw the performances (currently on tour: "Monkey Mind" and "Common ground"). They played at inclusive dance festivals, regular arts festivals (Theater aan Zee), in Flemish and foreign venues.



Within the low-threshold / broad range, they focus exclusively on persons with a disability (exclusively) or people with and without disability (including), depending on the partner organisation they work with (BUSO education, Wisper, ...). They always work within the professional / selective range. They focus on dancers with and without limitations. Through training they also train dancers with a disability as a co-dance teacher. To give them the necessary experience, they involve them in giving the low-threshold / wide range of dance lessons or workshops. In concrete terms, they work with a team of lecturer (without limitation) and co-lecturer (with limitation). In that case, the co-lecturer acts as a role model for the target group and support for the dance teacher. The professional team of Platform-K consists exclusively of persons without restriction. The core can be substantively assisted by permanent volunteers with a disability.

CONTEXT OF THE PROJECT

For the low-threshold / broad dance offer they work together with various partner organisations: Socio-cultural: (Konekt, Wisper, Let's co); Amateur arts (Danspunt); Sport (Fedes, G-sport); Well-being (facilities, day-care centers); Education (BUSO schools); Other (local services, City of Ghent, City of Bruges, ...)

For the residences they have two structural partners: CAMPO arts centre in Ghent & De Grote Post cultural centre in Ostend. They offer logistical and substantive support for two residency programs per year.

For the artistic work they are assisted by Vooruit Arts Centre, C de la B ballet, the Antwerp Dance Academy, an artistic steering committee (consisting of dance and theatre makers, reviewers, etc.), Demos and OKO (Art Academy Consultations).

For performances, they always work in co-production with existing dance companies and art institutions. This helps them to carry the production. "Monkey Mind" is a co-production with lesson ballets C de la B and CC De Grote Post. "Common Ground" is a co-production with Arts Centre Vooruit. For sales of performances they work together with sales offices: Frans Brood Productions & Art Happens. They ensure the distribution of performances. Finally, they are project-based and / or structurally supported by local authorities (City of Ghent, Province of East Flanders), the Flemish Government, the King Baudouin Foundation and CERA.

Also several project subsidies were received.

Platform-K is aimed at a broad target group. The limitation itself does not play a decisive role, but the construction, motivation and ambition to grow as a dancer. They use this as a criterion to be able to enter into the selective / professional offer. Currently they mainly reach dancers with an intellectual disability. The intention is to open this via targeted offer to persons with a physical disability, dancers in a wheelchair, ...

Within the low-threshold / wide range of dance, they work with activities defined in time and space: eg. lessons series of 10 lessons in Ghent / Bruges.

The dance workplace is a long-term and sustainable activity that realizes training for dancers with a disability. Participating dancers can participate in different dance seasons at the dance workplace, with a flow between the levels: intake and experienced level. It is also the intention to let the crème de la crème of the dancers move on to residences and performances. Now this is a core of 5 dancers.

There are already examples of similar inclusive dance companies abroad: StopGap Dance Company (UK), Candoco Dance Company (UK), Misiconi Dance Company (NL), ...

EVALUATION

Strengths: intense collaboration between dancers / dance makers / dance teachers with and without disability; it promotes inclusion in the dance landscape and more broadly in society. There is no longer any weird looking at someone with a disability, when he moves between others as a dancer (that is, with the right professional attitudes and dance baggage).

By showing dancers in their strength we change the image of people in need of care to people with opportunities, talents and stage presence. The performances contribute to a change of mentality of the public. Weaknesses: currently they mainly reach dancers with an intellectual disability. It remains a challenge to also train dancers with a physical disability to the dance offer. Complete inclusion remains difficult because of barriers, prejudices, different approaches, etc. Only when the focus lies on dance and limitation, boundaries can fade and space can be created for total inclusion and equal cooperation.

PART 1

Kunstenfestivaldesarts (Belgium)

KUNSTENFESTIVALDESARTS



ID OF THE PRACTICE

Kunstenfestivaldesarts is an international festival with contemporary creation: theatre, dance, performance, film and visual art are presented each year. Every year it takes place in May, for three weeks, in about twenty Brussels theatres or art centres set up in unexpected places in the city.

The festival makes it possible to discover Belgian, European or international artists, who have a self-opinionated vision on the world. As an international project, the festival defends an open mindset and tries to stimulate people to question their own perspective.

In May 2017 the French-Lebanese audio artist Tarek Atoui was a guest at the festival with his project Within. Atoui developed, in association with deaf people and people with an impaired hearing, a series of instruments that made sound perceptible through other senses than the ears: through materials, vibrations, visual elements, ...

The instruments were exposed and the audience was invited to actively use and experience it themselves. At all times there was a guide present who was himself deaf, to attend the persons who are deaf and have impaired hearing. This guide followed a training given by Tarek Atoui, so he could learn to play all instruments. Every Friday the expo was activated through a concert (in 4 different locations in the city). The concerts were given by a mix of people, with and without hearing impairments, amateurs and professional musicians.

Each show was a new composition, conceived and created together with a group of musicians, during a series of workshops. Much attention was given to targeted communication to reach the community of deaf people and people with a hearing impairment: together with the vzw arts & Culture and MUSK, a video in LSBF (French Belgian Sign Language) was created. This led to the fact that several organisations, with an aim of leading the hearing-impaired community to cultural activities, attended the exposition and concerts.

On average, they sold 25 000 tickets to 4125 visitors. Within registered 650 visitors and 580 spectators for the 4 concerts together.

Kunstenfestivaldesarts aims for a public of curious culture lovers. The festival presents contemporary and exacting work, and thus aims for an audience that is not afraid to question its own reference framework of spectatorship. There is no distinction being made between social classes, cultural background, gender and/or disability. The festival is not made for children, because many references are being made to the contemporary geopolitical context.

Within aimed for an audience that consisted of adults and children (from the age of 7). It aimed for a mixed audience, people with and without a hearing impairment. This is because the project was about creating a dialogue between the different communities.

CONTEXT OF THE PROJECT

The project was realized in collaboration with vzw Arts & Culture: Isabelle Dierckens, who is active in the vzw, showed interest to be involved as a guide. The promotion and communication of the project was also with assistance from Arts & Culture. They helped to reach people through their French speaking network, and made a promotion video recorded in collaboration with MUSK. Kunstenfestivaldesarts took up the communication with the Dutch speaking community of deaf people, through the visitation of several institutions. The communication and promotion of the event was thus set up by people from the community itself. Via this way, musicians with a hearing impairment were reached.

Arts & Culture is a vzw with the mission to lead people with a hearing impairment to culture. The preparation, communication and execution of the project was realized with the support of deaf co-operators of the vzw. MUSK is a vzw in Namur, that is run completely by people with a hearing impairment. They were hired by the festival to make the promotional video of the project. In the search for participants of the project, we got in contact with different schools and associations, but not all the talks with those institutions led to real cooperation. Examples of these associations are: FFSB - Fédération Francophone des Sourds de Belgique, Fevlado, Centre Comprendre et Parler asbl, Irsa - Institut Royal pour Sourds et Aveugles, Buso kasterlinden, Ecole et Surdit , L'Association des Parents d'Enfants D ficiants Auditifs Francophones,...

The project of Tarek Atoui was presented to the public for 3 weeks, and there were concerts being organised for 4 successive Saturdays. The preparation for the event in Brussels, was being started approximately 4 months before the presentation.

Even though this wasn't aimed for, Kunstenfestivaldesarts and Arts & culture started a long-term cooperation through the project. There is still contact between the two organisations on a regular basis, and there is the intention to have a new collaboration during the upcoming edition of the festival.

Audio artist Tarek Atoui created a series of instruments in cooperation with deaf people, and persons who have a hearing impairment. His research began several years ago, in cooperation with a school for people with disabilities in the Middle East. Through the years he produced, alongside pedagogues, audio artists, and craftsmen, a series of 10 instruments, that were exhibited under the title *Within*, during kunstenfestivaldesarts.

At one of the concerts, there was a public conversation after the event, where the musicians had an interaction with people with and without a hearing disability. The conversation was about the way people with a hearing impairment perceived the world around them.

EVALUATION

The strength of the program lies in the co-creation (for the instruments and compositions). Tarek Atoui succeeds in addressing people's personal expertise. One of his statements is: "In the spectre of sound, we are all deaf or hearing impaired". The creation of a dialogue and exchange of people's experience, makes it possible to share this project on a broad basis.

The strength when it comes to the implementation of the project in the festival, lies in the cooperation with local experts being Arts and Culture, who provided a big support from the community of the deaf and hearing impaired. We couldn't measure the results of this project (except for the visiting numbers and group reservations of institutions who work with the hearing impaired).

The project received lots of positive feedback by word, from several visitors and participants (from people with and without a hearing impairment), and they clearly saw a difference relative to the average festival crowd (they usually don't reach people with a hearing impairment through our other activities).

PART 1

EOP! ASBL (Belgium)



ID OF THE PRACTICE

Unique in Belgium, The Extraordinary Film Festival offers the general public, professionals and those concerned a positive image of people with disabilities in the realities and abilities, far from the usual clichés.

Organised every two years, the event presents a selection of Belgian and foreign works of great cinematographic quality, where all genres are approached: from short films to feature films, from animated films to documentaries and fiction ... all, of course, in a 100% accessible event where each screened movie is subtitled and audio-written!

The organisation counts persons with disabilities as board members and they are also represented in the selection committee that chooses the different movies. They also welcome in their volunteer team a lot of people with disabilities.

All the preparation, communication and execution was realised with the help of people with disabilities. They also participate in the strategy meeting to develop future events. The team is composed of 36 persons, of whom 7 are persons with disabilities. No qualification is required but the passion for cinema and movies!

Some figures say a lot about the beautiful results achieved in 2015: 52 films in competition and 35 "clips of communication," from 19 countries, and 40 screenings, in Namur and relocation in five other cities.



The film festival is fully accessible for everyone - it has been certified as completely accessible by "Access-i", (certifying body in Wallonia). It is the only completely accessible festival .

There are several accommodations for Persons with reduced mobility: reserved spaces in the theatre; lift to get on the stage, parking spaces reserved close to the entrance.

Accommodations for people with visual disabilities: audio description (more than 1.200 minutes).

Accommodations for deaf people or persons who are hearing-impaired: subtitles adapted with different colours; telecoil (boucle d'induction) for every theatre, sign language interpretation for the films and debate. Accommodations for people with mental disabilities: pictograms and icons.

The Extraordinary Film Festival has enjoyed increasing success over its first three editions, to the point of attracting 4,650 spectators in 2015 and becoming one of the three largest festivals on this theme in the world. This year, there are 42 films in competition (out of 330 films on offer), 12 reruns, 30 clips from 17 countries and 44 sessions that will await festival-goers!

CONTEXT OF THE PROJECT

A few non profit organisations help to organise de localised show. They also have an agreement with a national television channel to broadcast the advertising spot.

They received financial public subsidies.

The film festival last for 4 days and welcome approximately 1000 persons.

The festival is held every other year.

They currently offer shows in other French speaking country.

People without disability, often came with fear and apprehension about disability. Afterward, they have a totally different perception of disabilities. For the people with disabilities, they are glad to face other realities and to share experiences. The exchanges are very interesting. It's very hard to measure the impact; though more and more people without disabilities want to be involved in the team year after year.

EVALUATION

Strengths: the mix between the spectators that learn more about disabilities and the people with disabilities during the movies or debate.

Weakness: the huge cost to make the movies accessible to everyone (about one third of the budget)

They try to improve the image of the festival; a lot of persons still think that they're people with disabilities only.

PART 1

Le Potelier (Belgium)



ID OF THE PRACTICE

Since its creation, the Potelier - a contraction of kitchen garden and Workshop - has been a challenge in the Brussels region.

Even today, respect for the environment and the importance of nature are essential in the day-to-day life of the association through, notably, the choice of an economy and a reasoned diet.

The project came about accidentally; They used to have a “movie maker workshop” and the residents complained about verbal assaults and bullying on a daily basis. For some people, the trauma is sometimes hard to deal with.

The movie’s aim is to become a tool for disability awareness, and is intended for the widest audience possible. Even if they don’t have all the technical competences, they work emotionally whilst playing at a very high artistic level. Because of their background, path, education,... and their strengths and weakness, they are unique.

Finally, they created a toolbox that was presented in schools and diverse organisations. It can be used by all ages, it’s a playful but serious tool. It’s recommended to be used from the age of 11 onwards. They take care of 28 persons with a team of 17 part time workers (11 full time jobs). Along the year, they offer creative, sport and leisure activities to the people. The aim is to contribute to a healthy emotional development and self-esteem.

Everyone works for the community with his own ability (making dishes, cooking, taking care of the animals in our farm, ... with staff support). Since a few years, they’ve worked on how to improve more and more the inclusion of people with disabilities. Some residents are in charge of different things with staff support only (meal ready on time, making dishes ...)

The philosophy is to be fully integrated in the neighbourhood through mainstream activities without being categorised as disabled. (For example, they want the movie to be broadcasted in a “normal” cinema with a “normal” audience). They don’t miss any occasion to be included in a variety of local activities.

The people with disabilities have been involved in the reflection process as well as the movie creation (incl: sound recording, learn how to use a camera, street interviews, green screen technology, ...). They were asking people on the street what they think about disability, handicap and about themselves.

They were also involved when the movie was shown on the festival; they participated in the introduction and also in the debate.

CONTEXT OF THE PROJECT

The team at “Le Potelier” is composed of specialised educators, occupational therapist, speech and language therapist, and others social workers.

They collaborated with professionals from “A chacun son cinema” for this project during 2 years.

They collaborated with schools, festival (like Eop!), public administration and other associations from the neighbourhood.

They used crowd funding, and received a public grant.

They think it’s a sustainable activity as they often receive requests for the movie presentation as well as the toolbox. (either in Belgium or abroad)

The movie has been translated in other languages, it has also been subtitled and has an audio description version. The toolbox exists in French and Dutch.

The Potelier is a day center for adults with a mental handicap. Created in 1989, it is part of the galaxy of associations “Nos Pilifs”.

The Potelier is notably:

- A project
- A philosophy based on the Pilates Charter and respect for the environment
- Products “Made in Potelier”
- Artistic and creative projects
- A team

What’s in the toolbox ?

- The movie ‘Handicap toi meme’
- 7 streets interview about respect
- Interview of youth disabled impaired or death people
- Backstage presentation (What’s behind the scene)
- Documentary about “Le Potelier”
- Education games to raise awareness.

Goals of the toolbox:

- Further reflexion and an open debate
- To fight the stigma suffered by persons with mental

EVALUATION

Strengths: a human vision of the disability is offered, with a unique sense of humour, which is accessible to everyone.

Weakness: the lack of time to present the tool.

The “clapometer”, is always positive!

Every public representation brought us some great discussion with the audience, no matter their age.

Whatever comes after is not in the hands of the organisation any more.

PART 1

Horizon 2000 ASBL (Belgium)



ID OF THE PRACTICE

Horizon 2000, is a nonprofit organisation established in 1989. In the 1990s, they were the first to develop courses to demystify disability in companies, public services, universities, unions and other structures that develop services for disabled folks or who may employ disabled workers. Beside the demystificative actions, they've always been attentive to promote information and communication for and with disabled person by organising or participating in fairs, conferences, and a variety of projects locally in Belgium and abroad.

In 2013, the organisation has established a project called "Et si on se disait bonjour", "What if we'd say hello", a musical comedy show with 2 actors (one was a person with a disability) and more than 50 choristers from our area. 10 of the choristers are people with disabilities. The main themes were the differences and especially, the handicap. Our goal was to create a project that would encourage exchanges between the citizens from various backgrounds.

Judging by the success of the musical comedy, they decided to renew the project with a few differences. This project, "Les Voix de l'inclusion – Inclusion's voices", will be presented in February 2019 to celebrate the 30th anniversary of the organisation. They gather almost 60 persons with and without a disability (mental, motor and sensory). Dance, choral music and acting will be performed during the play.

There are moments in our lives that upset us, transform us and often make us evolve. The show "And if we say hello ..." lets people experience an unlikely encounter between two people that oppose everything. This coincidence gives them the opportunity to address some of the differences in today's society.

This event gives an important place to the music. Indeed, the two actors, Serge Van Brakel and Lydia Spedale Vegetabile, in a staging by François Langlois are surrounded by a choir of 50 people from the region of Charleroi, under the musical direction of Olivier Bilquin. They revisit a panel of songs whose theme is difference.

This project ensures active inclusion because it always tries to consider the different difficulties of everyone (schedule, tiredness, accessibility, ...). The people with disabilities are involved during the preparation, the rehearsal and the performance of the show. For this play, the participants are involved at every step of the writing and creation of the play. It's built according to talents, desires and possibilities of everyone with the persons themselves.

CONTEXT OF THE PROJECT

For the 2 plays, they work with 3 professionals artists and the Horizon 2000 team. They are working with 4 institutions of people with disabilities in the area. A lot of other individuals are also involved.

The town of Charleroi is helping (they provide a place for rehearsal). They also have the financial support of the national lottery.

In 2013, the first show was played out in front of 1300 persons (for the 2 first shows). The show “Les voix de l’inclusion” will be presented for 3 nights in February 2019. We expect more than 1.000 persons.

For “What if we say hello” all people with disabilities were adults, with mental and / or physical handicap. For the second show, there are both kids and adults with and without disabilities.

EVALUATION

Strengths: The play caused some fruitful discussions and sparked a lot of enthusiasm,

Weaknesses: the number of persons involved make it sometimes difficult to manage (schedule, ...)

The people with disabilities are motivated people, it is a pleasure for them to gather for rehearsals; the exchanges with other people is getting more and more natural, and mutual support comes naturally.

It is hard to measure the impact on perception of disability; we gather an audience of 1300 people so hopefully, perceptions have changed.

PART 1

Vision (Bulgaria)

ID OF THE PRACTICE

The Agency for Social Development “Vision” is a non-governmental organisation working in the public interest and registered in the Central Register of Legal Entities at the Ministry of Justice of the Republic of Bulgaria. Established in 1995, it is profiled as a social service provider for people with disabilities and other disadvantaged groups in the fields of education, employment, culture and social development. The organisation has implemented more than 70 projects, some of which represent pilot European models and practices in the disability sector.

The Agency conducts its activities through active national and international partnerships and a team of more than 120 specialists from various sectors working with more than 1 000 users per year.

The organisation is a founder and a member of the National Alliance for Social Responsibility (NASO), which is an umbrella organisation representing more than 2 000 structures on a national level, the majority of which are social service providers. Furthermore, it is the first Bulgarian organisation – member of the European Association of Service Providers for Persons with Disabilities (EASPD).

The activity described is a long-term activity, which aims at social inclusion of people with disabilities through arts and culture. The main focus of Art House VISION ART is to provide long-term opportunities for adults with disabilities aimed at developing their creative potential, increasing their self-esteem and enabling them to be recognised as capable human beings who have the same rights as everybody else. The practice described hereby has been implemented by other organisations as well, not only in the city of Varna, but also in other cities throughout the country, mainly through NASO’s membership network. It creates conditions for an active social inclusion as well as for the development of the creative talents of people with disabilities.

Art house VISION ART has involved a number of partners in its activities, e.g. art organisations, theatres, etc., which enable people with disabilities to create real products as artists. Thus, they get involved in exhibitions, concerts, theatre plays, etc. Specialists and service users of the Agency for Social Development “Vision” have also been involved in the process of partnerships’ establishment and the conduction of various art events.

Through the activities of Art House VISION ART, Agency for Social Development “Vision” has issued more than 15 books of people with disabilities, music discs, and has conducted theatre plays together with students from leading educational institutions in the city of Varna aimed at awareness raising about people with disabilities.

The best practice involves around 30 adults with disabilities, however, throughout the years it has reached more than 100 service users. The team of the practice is composed of both people with disabilities and specialists working in the disability field. Both parties are involved in the creation processes, however, the final products are usually presented by the people with disabilities themselves.

CONTEXT OF THE PROJECT

The team of Art House VISION ART is composed of 11 professionals: a director, a social service specialist, a psychologist, 2 ergotherapists, 3 occupational therapists, 2 art therapists and a computer system administrator. They all have a higher education. The practice described hereby does not involve all of these professionals, however, those who play the main role in the practice creation and implementation are the art therapists together with the adults with disabilities.

The work of Art House VISION ART is realised in a partnership mainly with the Municipality of Varna as well as with National Alliance for Social Responsibility (NASO), which is the largest Bulgarian umbrella organisation of service providers for people with disabilities.

Agency for Social Development “Vision”, and hence, Art House VISION ART receives financial support from the state, which covers the maintenance costs of the facilities used by the people with disabilities as well as the salaries and social security payments of the Art House professionals.

The largest audience of the practice is usually present during the Annual National Social Service Provider Forums of NASO, which gather around 200 participants. During the last few years, these Forums were conducted together with exhibitions of hand-made products created by people with disabilities. Furthermore, a workshop to demonstrate the process of creation of the products exhibited took place a few years ago at one of NASO’s Forums involving people with disabilities of Art House VISION ART as well.

The active inclusion of people with disabilities is ensured through the work of social service specialists with the target group. Through the support and encouragement which people with disabilities receive from the Agency’s experts and the opportunities for participation in various cultural and art events, they have the chance to not only develop their creative, artistic and intellectual potential, but also to become more socially active and enjoy recognition and support from the wider audience. The target audience are adults with various kinds of disabilities who have interest in culture and arts.

Art house VISION ART was established in 1999 – 2000 by specialists and service users of Agency for Social Development “Vision” working in various sectors, such as arts, applied arts, poetry, literature, music, theatre, iconography, painting, etc. The main characteristics of the practice described hereby lies in the inclusion of professionals working in these sectors, namely painters, musicians, poets, theatre actors, etc. The objective is to provide an integrated environment for adults with disabilities in which they receive an adequate support as real artists, not just as service users. In other words, they work together with professionals in various fields of creative work on an equal basis, and hence, are taught to perform independently and develop their talents according to their personal preferences.

The target audience are adults with various kinds of disabilities who have interest in culture and arts.

EVALUATION

The strengths of the activity are that it enables people with disabilities to develop their creative potential and take part in various art and cultural events. However, in order that sustainability is provided and persons with disabilities are really able to take an active part in social life, the law in Bulgaria should allow the service users who create artistic products, sell them and make a profit out of them so that their employability is encouraged. In other words, the weakness of the practice described is that it does not provide a sustainable and comprehensive support for social inclusion of people with disabilities through arts due to the existing normative regulations.

PART 1

Theatre Tsvete (Bulgaria)

ID OF THE PRACTICE

Theatre “Tsvete” was founded as a social theatre formation in 1993 by graduates from the Puppetry Department of the National Theatre and Film Academy in Sofia. The organisation is a winner of international awards, a member of the International Association for Drama / Theatre in Education, the National Network for the Children, the World Association of Puppet Theatres, the Association of Bulgarian Puppet Theatre, the Association for Pedagogical and Social Assistance to Children – Bulgaria and the National Alliance for Social Responsibility (NASO).

Theatre “Tsvete” represents professional actors, directors, psychologists and volunteers. They use interactive theatre techniques, which are innovative for Bulgaria, to help children and young people, regardless of their background and abilities, to know and accept themselves and the others, to stimulate their personal development, and encourage their positive involvement in social life. The organisation conducts trainings for teachers, actors, and social workers on the use of arts in the social and educational fields. It leads national and international trainings and exchanges of experience using drama and theatre techniques in the work of educators, actors, social workers, young volunteers on the Balkans, in Western Europe and in the USA.

The best practice described hereby refers to the EDUCATHE + project (EDUCAtional THEatre as the Place of Raising Inclusion and Employability of People with Disabilities) within the Erasmus+ programme aimed at improving the employability of people with disabilities through the methods of educational theatre. The latter enables the target group to acquire key competences, whereby it also contributes to raising awareness in the society and changing the negative attitudes towards people with disabilities, which is often the reason for their social and labour market exclusion.



The project included 8 international educational seminars on stage arts, whereby various good practices were shared and theatre spectacles aimed at raising the public awareness about the existing economic discrimination of people with disabilities were presented to the wide audience. After the performances, discussions between the participating people with disabilities and the audience followed in order to talk through the opportunities for employment of the target group. All theatre performances were recorded and shared through a web platform and so, everybody interested in theatre plays as an educational method involving people with disabilities can access the platform for free.

The audience is not just a spectator but also a participant in the interactive performances. In the working sessions, students learn by experience, not by studying how to deal with problems in their lives. To facilitate the successful involvement of young people from marginalised communities in social life, the team works towards changing the stereotypes of the society. A part of the work are the public presentations of theatrical performances, in which the target group participates together with its peers.

CONTEXT OF THE PROJECT

In 1993, Violina Vassileva-Aleksandrova, Georgi Stoyanov, Ekaterina Kazakova, Konstantin Kostov, Mary Carney, Poliksena Hardalova and Tsvete Yaneva, founded the private theatre “Tsvete”. They are graduates of the National Academy for Theatre and Film Arts “Kr. Sarafov” – Sofia, specialised in puppet theatre. In their work, they also very much rely on the involvement of volunteers (students, teachers) from around the country.

Since 1995, the team has focused mainly on the use of drama and theatre techniques in the social and educational fields. For this purpose, they have been taking part in postgraduate courses and international trainings, seminars and workshops, and hence, they have been constantly updating the methods of work by participating in European projects for training of trainers and exchange of experience within international art and social projects.

The project partnership involved 8 organisations: UPSET (Zagreb, Croatia), INTEGRACIJAS INKUBATORS (Ventspils, Latvia), ARATOS (Thessaloniki, Greece), AKDENIZ UNIVERSITY (Antalya, Turkey), OCEAN (Athens, Greece), ADM (Syracuse, Italy), THEATRE TSVETE (Sofia, Bulgaria) and DE ZEYP (Brussels, Belgium).

The European Commission provided financial support through the grant for the project implementation.

The target audience should preferably be at a working age. Additionally, in view of respecting the principles of non-discrimination, people with any kind of disability and of any social class should be able to get involved as long as they are interested in arts and theatre plays.

The project aims for a large audience, preferably all people with disabilities who are at a working age and looking for employment. Additionally, they should also have an interest in arts, and more specifically, in theatre performances.

Each workshop/seminar was a unique opportunity for the local partners to present their methods of work in an international setting (which is often missing when dealing with issues of people with disabilities) as well as a chance for all partners to exchange experiences, define new methods and enhance their own work. Furthermore, the people with disabilities involved in the theatre plays could develop their artistic skills, establish new contacts on an international level and improve their ability to demonstrate their talents in front of a wide audience.

The main goals of the workshops were: raising employability of people with disabilities by developing their “soft-skills” and empowering them to take part in the labour market; raising awareness of the general public and the employers as well as initiating discussions and debates; overcoming the prejudices and stigma on the labour market regarding people with disabilities. The people with disabilities were involved in the creation and performance of theatre plays as well as in discussions with the audience. The target audience is preferably at a working age. Additionally, in view of respecting the principles of non-discrimination, people with any kind of disability and of any social class should be able to get involved as long as they are interested in arts and theatre plays. Besides being a public presentation of the work done by the participants, the theatre performances within the project also conveyed a positive message to the audience, and hence, to the general public and the employers aimed at overcoming the prejudices and discrimination of people with disabilities on the labour market.

EVALUATION

The duration of the project activities was limited to the time framework of the project (2015 – 2017).

Sustainability was to be achieved through a network of organisations established within the project.

Nevertheless, as the case with most projects is, sustainability is usually difficult to achieve, mainly due to the lack of financial support after the project ends. However, what is essential are the established partnerships and the created contacts, which could lead to further projects and collaborations in the future.

PART 1

L'ADAPT (France)



ID OF THE PRACTICE

After almost 90 years of existence, LADAPT is striving to develop its work in a global and multi-disciplinary way, with the aim of supporting the autonomy of people with disabilities. The human values driving LADAPT's activity constitute an intangible and shared basis for all the participants who are committed to the association.

*LADAPT continually campaigns in favour of:
the liberty and equality of all human beings;
the recognition of the dignity of individuals;
the respect for all rights;
the respect for personal and cultural diversity;
the emancipatory role of education;*

Thanks to 370 volunteers from the Success Network, LADAPT can offer real citizenship support for disabled people who are looking for work. As part of our associative project aims, LADAPT seeks to provide innovative answers for our 5 million fellow-citizens with disabilities, making their social and professional integration easier at each stage in their lives. The association remains true to its mission that begun almost 90 years ago: supporting disabled people in their daily combat so that we can all Live together, equal and different"(association project 2016-2020).

LADAPT decided to create an event mirroring the European Disability Employment Week, every first semester of the year: Ouverture de Champ (field aperture). Because the support implemented by the association, in a logic of inclusion and citizen participation, also translates into a willingness to open the cultural and artistic fields to persons with disabilities.

In 2014, LADAPT creates Ouverture de Champ, the festival that talks about disability outside the box, through metaphors and humor. Each year 10 evenings take place in several cities of France with the same programme, inside a cinema. Animated by a disabled actor, this night celebrates short movies, advertising that deal with disability in a different way, one man shows with a famous humorist (also disabled). No experts nor conferences, this event gathers families, and is not specialized for the medical or social fields.

After 4 nights in 2015, 10 evenings in 10 different French cities in 2016 have allowed LADAPT to raise awareness differently.

According to LADAPT, culture is like a meeting point, an area where people discover change and life together. In this way, culture becomes popular. This is a fantastic tool to open ourselves, to share with others. Cinema and media in general captivate, amaze, revolt. Image has the power to change our view on disability, to inform but also to raise awareness on a subject.

CONTEXT OF THE PROJECT

Companies are financial partners at the national level or local level. They also try to involve local collectivities to reach the widest public (they offer a communications kit to cities so they can use it as a tool for “diversity policy”)

They don’t target other associations, as the main objective is to raise awareness of people that are not already sensitised.

Media (national and local) relay the programmes through radio, newspaper, social media

The project is financed by companies and large partner groups as part of their Corporate Social Responsibility. Media contribute to the high visibility (ad spaces) of the festival.

Institutions and territorial collectivities relay the event nearby the inhabitants.

The project does not target a precise group. Around 300 spectators come at each date (which means more than 3000 in France in 2017).

More and more people with disabilities attend this event. That proves that our attention is clearly focused on accessibility

In 2018, the 4th edition, the audience was very large : carers, families, cultural structures, children and relatives.

Of course, in European countries there are many disabled artists that can share their experience, and support and host this kind of event. In LADAPT, we always use national and international ads or movies.

The national team consists of 3 communication officers, 1 person in charge of video recording, 1 technician in charge of the magnetic loop, 1 animator and 1 humourist. The regional team consists of 1 contact person and 6 to 8 people to receive and supervise the spectators.

The festival aims at de-institutionalise and de-dramatise disability, the situation faced by people with disabilities. It favours positive speech about social inclusion at work, in leisure....

This festival is innovative and inclusive by its format : entertainment and amusement is the key ! Far from long conferences that are more technical, this festival concerns everybody by its content : humor, quirky speech can be a great way to tackle more serious issues, avoiding taboos or unease that still remain in 2018 regarding disability.

Events are completely accessible, we make sure that technologies are functional for every type of disability (audio description, magnetic loop). People with disabilities are involved in each step of the project.

Humorists and artists (Adda Abdeli and Kristoff Fluder) are disabled : they prepare the agenda, the programme and the format of the event. Then, they communicate in their network on social media or other platforms. The actor Adda Abdeli animates the event, and Kristoff Fluder presents his show. Staff members and volunteers of LADAPT help to welcome participants. Technical staff that work on accessibility also help to set up the material

EVALUATION

Strengths : the innovative format allows us to reach a new public, young and old; The event remains in the minds and makes us reflect differently on how we see people with disabilities; it’s a free event, open to everybody; humour brings together disabled and non disabled around common topics : love, employment, culture ; There’s self financing thanks to partners

Weaknesses : Lack of accessible cinemas

We have noticed that humour has become an excellent vector increasingly used to talk about disability. The audience ends the night with a positive testimony, they are really positively surprised.

PART 1

Association l'Hippocampe (France)



ID OF THE PRACTICE

Created by Mireille Malot in 2005, the association aims at developing cultural actions in favour of professional and social insertion of people with disabilities, and their access to arts.

Each year, the association organises two major events :

1) The competition of comic strips. This competition is part of the international festival of comic strips of Angoulême, open to many European countries,

2) The festival of short movies “jobs and disability”, named ‘Regards croisés’ in the city of Saint Malo in Brittany (“intersecting views”). This festival acts to raise awareness in companies, particularly managers and human resources. The person with a disability is recognised through his status of employee, and not as a disabled person.

In both events, the association allows people with disabilities to express themselves through arts..

The events are innovative and original. For the festival of short movies, the association wishes to link people with disabilities with companies and the corporate world. For the competition of comics, the objective is to encourage the capacity and the creativity of people with disabilities, and to take advantage of the famous Festival of Angoulême to raise the voice of people with disabilities.

Both events give a voice to People with disabilities, and to companies so they can express their vision of the world, engage the dialogue on their needs that only people with disabilities can face up with in everyday life. Art allow people with disabilities to be free, to escape the conditions imposed by society and that confine people with disabilities.

Our vision is that the Person with a disability is the actor. Without him or her, no creation nor festival. Young persons that participate in the competition of comic strips create drawings that reflect their thoughts and lives. In the festival of short movies, stories are found in the lives of people with disabilities. Inclusion is at the heart of these two events : people with disabilities are writers, actors, directors

The staff members are persons with and without disabilities. We come from very different backgrounds, because people with disabilities are all different.

Mireille Malot, the president of the association, is mother of a severely disabled young woman. For 20 years, she has been working for the well being of the people with disabilities in France. Two members of the steering office are motor impaired.

Missions :

- ⇒ Recognize the talent of people with disabilities
- ⇒ Provoke the eye of future employers
- ⇒ Bring the spotlight on people with disabilities in publicized events like
- ⇒ Angoulême promotes exchanges and expertise

CONTEXT OF THE PROJECT

Companies (EDF, , media (France Télévision), cities, regions, service providers, insurances (AG2R la mondiale), ... are partners of the project. Sponsorships come also from companies (big corporate groups in France) , local collectivities (regions, departments, cities), media (newspapers, TV, radio).

For Comic strips, participants are children and young adults. We don't pay attention to disability, only the creation matters. For the festival of short movies, the public is really eclectic.

The competition of comic strips has had 19 editions; the festival of short movies has had 10 editions.

The competition of comic strips is easily transferable. For the festival, it depends on the sources of funding

The Regards Croisés Festival helps to promote:

- ⇒ policies for disability;
- ⇒ exchange of expertise and feedback.

In the form of reports, fictions or testimonies, each one tries to show that being different is a source of wealth for the company.

"It is more than ever necessary to provoke the eyes of recruiters, to promote the integration of people with disabilities and to participate in the recognition of their talents. "

Mireille Mallot, president of L'Hippocampe

The people that participated in the panel in Angoulême or at the festival in Brittany returned home with a changed point of view, even when they were already touched by disability.

Facing challenges, facing other situations of life, makes people change. The audience of the festival of short movies is mostly non disabled, people feel shaken up afterwards. Concerning companies, they are still partners of this festival, their faith proves that the employees' outlook is different regarding disability. Companies hire people with disabilities and they keep training their staff to adapt.

The L'Hippocampe association, with the implementation of this Comic Contest, aims:

- to bring a "spotlight" to the world of disability, in the highly publicized context of the Angoulême International Comic Strip Festival
- to foster the creative capacity of a singular audience and to enable people with disabilities to express their sensitivity by engaging in an original and somewhat exceptional project
- to allow their integration into the city and the recognition of their talent around the organisation of exhibitions of award-winning comics
- ensure the sustainability of an action that is truly successful with adults and young people with disabilities, families, educators and host institutions.

EVALUATION

Great impact on professional inclusion : the companies play the game, and promote inclusion. All the private partners involved developed inclusive hiring processes .

PART 1

Zanzan Films (France)



ID OF THE PRACTICE

ZANZAN FILMS is an association created in 1998 by Philippe Thomas, director, and producer with cerebral palsy. This association aims at producing cinematographic and audiovisual work, television programmes, institutional movies and corporate movies, always keeping in mind the topic of disability. In order to encourage accessibility to culture for all, Zanzan Films has 2 objectives : develop a collective thinking on the representation of persons with disabilities, through various forms of artistic expression; and support the creation and dissemination of artistic works produced by people with disabilities. The association ZANZAN FILMS organises the festival « Zanzan, Cinema and Arts of Differences» every year.

The association offers professional trainings about accessibility in the audiovisual world, school workshops on the production of audiovisual works and awareness raising on disability, consulting in accessibility and an annual festival..

Inside the association, whether people are able-bodied or disabled, young or old, retired, jobless, employee, volunteer or administrator, everybody has something to say in the collective debate. People with disabilities are involved in all the activities, especially during the festival where they are at the centre of attention.

The main mission is to allow a better accessibility of Culture for all. For this, they provide an annual festival 100% accessible as well as workshops and trainings around accessibility.



The team is composed of 2 non disabled persons, and the director who has a disability.

The festival involves national and local performance companies that work with people with disabilities. During the festival, they organise an evening in the dark, at the restaurant of the National Theatre of Brittany, to bring together persons with disabilities (with eye impairment) and persons without disabilities.

The team is composed of 5 administrators : volunteers, 2 employees (Philippe Thomas, director, and Marine Magnard coordinator of the festival), 1 civic volunteer service (communication officer). For the festival, around 20 volunteers participate.

Zanzan enriches its project by networking with regional partners and enthusiastic local resources, recognized for their professional qualities.

The concept of disability is related to the representations that we make of it. Man is shaped, by his environment, his education, the society where he evolves and the history of the latter. Everything is cultural: we think nothing is innate.

CONTEXT OF THE PROJECT

They have around 50 partners (institutional, media, associations, local collectivities...) : URAPEDA, Sensocom, Handistar, Association Vallentin Hauy, BCV Création, Clap Services, 10 doigts compagnie, retour d'image, film en Bretagne, Rennes and Rennes Métropole, le ciné TNB, le Gaumont, etc.

The institutional structures (region, city hall, department of Ille et Vilaine) give funding for the festival and logistical support. Until 2016, 75% of the funding came from local collectivities. Since 2017, they have developed new benefits like trainings, consulting... Now Zanzan is able to be auto-financed. Foundations of companies ensure the balance of the financing.

The project targets a large audience and groups that are concerned by the activities of the organisation like companies and public administrations. The association needs to take a long term view. The festival will take place for the 8th time, the number of spectators and partners has constantly increased. They are currently thinking of a new structure to improve the projects and move along with the public policies.

The project is transferable abroad. They are working with the European festival of short movies in Brest to enlarge the partnership and perhaps create a European project Creative Europe or Erasmus +. They can take on European funds for this.

Disability has become a theme in its own right. More and more artists offer a vision, their vision, of disability: films, theater, paintings, books or even photography exhibitions. Art is a way of thinking, an invitation to change our eyes.

“ I created Zanzan Films in 1998, after making my first short film ‘La Joie’, to produce my second film ‘The Man of Company’. At that time, the producers were too cautious to produce films which addressed the issue of disability. This negative reaction legitimized and reinforced the commitment of my productions in the disability theme. ”

Philippe Thomas, Founder and director of Zanzan Films

The main purpose of Zanzan Films is to enable people with disabilities to access culture, to make non-disabled people aware of accessibility and to bring these two audiences together. The goal of Zanzan Films is to promote accessibility to Culture for all.

Zanzan films also programs nomadic sessions in the Brittany region; sets up educational actions such as workshops where the participants affected by a disability meet with the public; awareness-raising and training of entertainment professionals in Brittany, particularly through audio-description and subtitles for people with a hearing impairment; programming and accessibility consultancy; publishing educational tools.

These different activities are designed and supervised by professionals, who form part of the team from Zanzan Films.

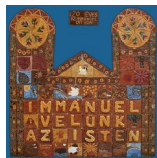
EVALUATION

Strengths: The outcome is really positive : Inclusion of people with disabilities; Regional influence in Brittany; Attractiveness of the territory; High quality in trainings (very good feedback)

Weaknesses: The funding for cultural structures tends to decrease. They have to follow up and develop new activities to be sustainable. They have succeeded since now to reinvent themselves (legal structuring, economic model)

PART 1

Immanuel Home of the Reformed Congregation of the Great Church of Debrecen (Hungary)



ID OF THE PRACTICE

The Reformed Congregation of the Great Church took an important step in 1991 with the establishment of the IMMANUEL HOME, a multifunctional day care institution which had been missing from the Hungarian system of institutions for the disabled.

At the time of its establishment in Debrecen this was the only institution providing day care for multiple disabled children and young people. The Immanuel Home of the Reformed Congregation of the Great Church of Debrecen was founded at the initiative of parents.

It provides young people with multiple severe disabilities a growing number of various services (in the field of public education, social care and health), FECSKE services and a rental service for alternative communication tools.

Currently, 85 people are using the services between the age of 6 and 30. In addition to daily care, it offers several leisure programmes. For this, it has organised several community programmes in the last years, and has an active relationship with the Reformed Congregation of the Great Church and a partner school. The students of the partner school (an elementary school) and the students of the institution have met on several occasions.

Most of the people love the cute ladybug, but are disgusted by caterpillars. It is no coincidence that in the musical tale entitled “Pötyi and Pille” these two animals share a friendship which may be exemplary for everyone.

During the creation and presentation of the musical tale, there was a close cooperation between the 6th grade students of a majority elementary school and the students of an artistic high school. Children created the main storyline and characters of the tale together. The creation of the tale was followed by the casting which was carried out by a committee.

Among the members of the committee, the students of the elementary school and the students of our institutions presented themselves. Another important moment of the casting was the fact that students with severe and multiple disabilities had the same chances as others, since alternative tools and methods which made it possible to express themselves and to make the members of the committee understand them were available for them.

The musical material was created by the musical class and professional musicians, costumes were made by the employees, and the setting was made by the students of the artistic high school and the children of our institution together, during some days. Both during the rehearsals and the shows (there were 4 shows), students with and without disabilities had many possibilities to connect, several new friendships were made.

CONTEXT OF THE PROJECT

Cooperating partners:

Kölcsey Ferenc Református Gyakorló Általános Iskola (Elementar School), Medgyessy Ferenc Gimnázium (High School), Tompeti and Friends music group.

The team consisted of approximately 50 people, young people with disabilities, children, 4 grade elementary students, employees of the institution (physiotherapists, pedagogues, special education teachers, conductors, carers, special education assistants, social pedagogues) and other volunteers.

The project was part of a larger tender. The tender was financed by Fogytékos Személyek Esélyegyenlőségért Közhasznú Nonprofit Kft. The name of the project: "THE DECISION IS MINE"

2000 people have seen the show so far, and there are 650,000 additional viewers on the YouTube channel. It is a long term project, because with the help of YouTube, the creation lives longer, and other shows are planned as well.

As the shows require an immense investment on behalf of the institution with regards to the organisation and planning, the presentation of new shows cannot be guaranteed, but this year, we plan 2 shows.

Since a large number of children and students with multiple disabilities participate in the staff, it is difficult to organise the show outside of Debrecen, but if the appropriate organisation and transport are provided, it may be exported within the country.

The inclusive musical tale was originally created within the framework of a tender. However, it has by far exceeded the frames of the project, and has shaped the approach of approximately 2000 elementary students and preschoolers in the last one and a half year.

Another important objective and result of the programme was that the public of 2000 preschoolers and students did not see the children as people with disabilities but as actors performing the role of the ladybug, the dragonfly, the squirrel and other animals. They did not see the people with disabilities but the value created by them. The musical tale has been viewed by 660,000 persons.

People with disabilities were included in all phases of the development of the programme (elaboration of the concept and story of the tale, its presentation, casting, playing the roles).

Several pedagogues in schools and pre-schools spoke about the children's experience who had seen the production.

Initially they were afraid to prepare children for the show and explain them that they were about to see children in wheelchairs, or with walker-rollator, or otherwise disabled. They were surprised to see that there was no need for "processing", since children did not see the show as a trauma, but as a good experience and lot of them are enthusiastic viewers on our YouTube channel and on our new shows.

EVALUATION

The strength of the programme is the effect it has on inclusivity, since children become acceptive without any kind of force or anxiety while implementing or viewing the programme.

The weakness of the programme is the difficulty in mobilisation (due to the inclusion of several participants)

PART 1

Lámpás '92 Közhasznú Alapítvány (Hungary)



Lámpás '92
Közhasznú Alapítvány



ID OF THE PRACTICE

The public foundation Lámpás '92 provides home, care, employment and art training for nearly 160 mostly mentally handicapped young adults, and also for families in temporary need of help. Doing so for the last 25 years in 18 separate establishments, within a small, homely environment. In addition it helps nearly 200 disadvantaged people on a daily basis in everyday life. It is important to specify that it focuses on personalised care with as much integration as possible and a wide range of possibilities.

The contemporary artistic programme of the Foundation and ParaArt International Association which was created by the Foundation 9 years ago, has provided talented, mentally disabled adults living in different parts of the country with artistic training, and the possibility to express their feelings and ideas with the help of fine arts for 15 years. The organisation also provides social care service, employment and organisation of artistic events.

The programme focuses on talent promotion and personalised development. The organisation wishes to present the talent, work and life of disabled young people in the spirit of social inclusion and common responsibility.

The artworks created within the framework of the artistic programme shows how sensitively these damaged, but talented artists can present their world, as well as the big questions we are all interested in.

Under the management of famous artists and with the provision of regular workshops, the programme aims to create artworks which are worthy of public attention.

Based on the mid- and long-term strategic planning and the success and experience of the artistic programme in this Jubilee year, this programme is the first step of a 'long' road. It serves as the basis for the mid-term goal, a special national talent programme, which will focus mostly on mentally disabled young people (at the age of 14-16).

From 2020, we wish to include in this programme a strategic partner, the New Europe Foundation of MOL Group. In addition to the sustainable operation of the programme, in the long term, the organisation wishes to create a European Contemporary Artistic Centre in the real property of the Foundation located in Zsámbok, where we would provide possibility to meetings, exchange of experience, common creation and expression in the language of art, as well as international cooperation.

CONTEXT OF THE PROJECT

The most important partner of the programme is the National Association of Social Organisations and Foundations for Intellectually Disabled People which includes several foundations providing care for disabled people.

The chosen and talented disabled young people who live in these associations are the participants of the workshop. In 2016, the employees and talented graphic students of the Hungarian University of Fine Arts joined the programme.

Permanent galleries are located in the centres of the partners: MOL Group and MTVA.

Supporting partners:

Municipality of Erzsébetváros (dr. István Bajkai),
Municipality of Göd (dr. György Pintér).

Based on the history of the programme and the experience of the organisation (during the past 16 years), they believe that the programme is sustainable. Naturally, finding and keeping sponsors necessitates continuous work and organisation, but due to the volume shift and visible results of the last years they feel that this will be considerably easier in the future.

The main target area of the project is talent promotion for a target group which is typically defined by its different types of deprivation.

The goal is to introduce disabled people to the public through their talent and personal performance. With this, through exhibitions and international cooperation, they started to form the social approach.

The mission is to ensure that the artworks of disabled young people are not only (or not at all) presented as 'the artworks of disabled people' but as current artistic works, outside the world of institutions and organisations engaged in the provision of care for disabled, in 'open' spaces and on open occasions.

Based on prior planning and talent evaluation, artistic work is carried out by disabled people under the supervision of teachers. They participate actively in the organisation of exhibitions and galleries.

On the opening events, they present proudly their artworks (and themselves) to the public and to the representatives of the media. They participate in campaigns, TV shoots and interviews on a regular basis.

EVALUATION

Strengths:

organisational support (Foundation Lámpás '92); represents high artistic value ; participation in international (European Parliament) and national exhibitions (annually, MOL centre, etc.); multi-annual training support (National Association of Social Organisations and Foundations for Intellectually Disabled People); participation of famous Hungarian artists; successful history for 15 years; participants learn to use numerous current techniques (oil painting, collage, landart, mailart, etc.)

Weaknesses:

lack of a contracted central coordinator employee, who could manage the whole programme (tutor, ambassador), management staff, artists, creators, ...; there is no exact structure of the organisation; there is only one occasion for the common work per year (artist camp) thus the development and the monitoring of the creators is not ensured ; lack of target planning (lack of permanent resources); lack of knowledge basis (organisation, recruitment) (employment of disabled young people in the country)

PART 1

Laokoon Filmgroup (Hungary)



ID OF THE PRACTICE

While helping the work of different foundations, Judit Stalter has met people in wheelchairs on several occasions. These personal meetings inspired her to present a story which includes the struggles of a boy in wheelchair with his own identity and environment, as well as the fantasy world which takes care of his challenges in an extreme way.

It is especially exciting for her to make a movie on the world of people with reduced mobility, in which not actors play their lives, but they get the chance to act themselves. A movie where they are the heroes. In this movie the main characters are people with disabilities, who show their own life, body and message via a special story. The movie focuses on the characters. The presence of amateur actors provided a real chance for the creation of real, lively characters.

The shootings were organised on original places (such as the Rehabilitation Centre for People with Reduced Mobility, The School for Movement Development on Mexikói út), and one of the specialities of the movie is that it included people who live there, the whole community participated actively in our work.

Thanks to this, in the movie entitled 'Tiszta cimmel' (Kills on Wheels), a social group in Hungary which has never been in the focus has become visible. The world of criminals is also not presented with the traditional clichés. Viewers can get a picture on this world which has never been shown before, where typical gangster characteristics exist, however, we can get to know these characters via banal scenes, such as dog walking, or buying food etc.

The actors included people with disabilities, and their experts from MEREK and the Rehabilitation Centre of Budafok.

Approximately 100 people, from which 10 people with disabilities on a permanent basis, and 200 walk-ons with disabilities were included.

Approximately 40,000 viewers went to the Hungarian cinema to watch the movie, and it was sold to 15 other countries (European countries, USA, Canada, Japan, China, etc.)

The most important strength of the movie is that the roles were played by people living with disabilities, therefore, the movie was about them.

The organisation have received international feedback according to which the film was a success everywhere, it was able to address to empathic viewers, who received a deeper and more sophisticated picture on the everyday life of people with disabilities.

CONTEXT OF THE PROJECT

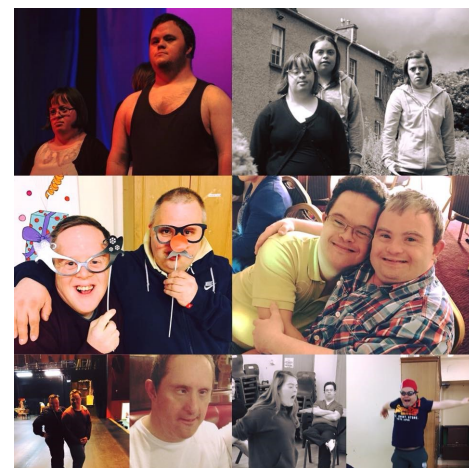
Kill on Wheels” is a meaningful action-comedy of a wheelchair-bound assassin gang. Driven by despair and fear of becoming useless, a 20 year-old boy, his friend, and an ex-fireman offer their services to the mafia.

But things are not what they seem. The boundaries between reality and fiction blur and the story becomes a whirling kaleidoscope showing us gangsters and gunfights, but also the challenge of life in a wheelchair and the pain caused by a father's rejection.

EVALUATION

PART 1

Run of the Mill Theatre (Ireland)



ID OF THE PRACTICE

Run of the Mill Theatre is the umbrella under which a small network of theatre groups and classes operate across North Kildare in Ireland led by Artistic Director and facilitator Aisling Byrne.

Run of the Mill Theatre aims to provide a creative space in the community for people with intellectual disabilities to access theatre arts at the highest level as makers, participants, learners and artists. Run of the Mill was founded as a collective in 2014, growing from the drama classes and theatre programmes that had been ongoing across local disability service provider St John of God Community Services Liffey Region for a number of years and marked a foray into more community based practice with the aim of growing the visibility and reach of the work.

Run of the Mill is an independent community based collective but continues to work in close collaboration with St John of God Service in supporting its members and participants. The work is funded through a mixture of participant/member fees, annual strategic support from the Kildare County Council and project by project arts funding (Arts Council of Ireland).

At Run of the Mill Theatre the opportunity to engage with the theatre arts at a high quality level is offered to participants through education and training programmes as well as opportunities to collaborate towards making and performing theatre work that is visible in both our local community and on a larger scale in national arts spaces. .

The collective exists specifically to respond to the need for the provision of high quality opportunities for people with intellectual disabilities to access the theatre arts, something that was lacking in the community of North Kildare. They aim to showcase and make visible the work and talents of theatre artists with intellectual disabilities and have their voices included in the cultural landscape of the country as well as providing a community based inclusive space where people with intellectual disabilities can participate in and enjoy accessing and exploring the theatre arts at all levels.

The collective comprises predominantly of people with intellectual disabilities but they remain open and inclusive to all. On many projects they have collaborated with arts professionals and theatre makers without a disability. Run of the Mill Theatre is a small and relatively new organisation and is coordinated by Aisling Byrne on her own in a freelance capacity. Aisling is supported by key working social care staff members of the associated St John of God Community Services on projects that involve the person/ people they support through the 'day service' model.

CONTEXT OF THE PROJECT

The associated disability service provider is St John of God Community Services (Liffey Region) and they are in receipt of strategic annual support from Kildare County Council Arts Service and based at the local Celbridge Community Centre in Kildare. They have received support from the Arts Council of Ireland on specific projects and must apply on a project to project basis for this support. They collaborate with venue 'Draiocht Blanchardstown' for the larger scale work and at the moment are in partnership with Axis Ballymun (venue) supporting one of the performers Mark Smith to complete a residency. They partner in an ad hoc capacity with Louise Kiely Casting for TV casting opportunities for our members.

As listed above they receive ongoing 'strategic funding' from Kildare CC. This has been committed for 3 years and commenced in 2018. Prior to this they applied annually for small project grants. They received support for a large scale arts participation project from the Arts Council of Ireland in 2016. They receive no financial support from the SJOG service but logistical and 'in kind' support of staff time, rehearsal spaces, transport for members and admin help.

The work tends to draw audiences of 200-400 per show (depending on venue capacity!) They have sold out almost every venue they have performed in with thanks to a very supportive wider community. The target audience is often friends and families of members and interested people from the local community/ arts community.

In some of the arts council funded projects such as Reason in Madness (2016) they have hired in a team of collaborating arts professionals (e.g. set designers, performers etc). As such Aisling is the only full time member of the Run of the Mill Collective. She holds qualifications in Drama and Theatre Studies (BA. Hons) and Education Studies (Pg. Dip. M.Ed. Drama in Education) all from Trinity College in Dublin.

The classes and programmes are aimed to provide ongoing access to theatre arts for people with additional needs in the community. Some of the pieces of work would be tourable and would require some funding support to make a tour possible.

They are planning a piece of research into impact on inclusion of their projects, in collaboration with our local authority and collaborators 'Equinox Theatre' based in Kilkenny, Ireland.

They have received consistent positive feedback from audiences and reviewers that contend that the work had challenged their understanding of disability and their sense of what artists and arts participants with disabilities can achieve.

They support individuals to forge pathways to professional practice (e.g. professional acting auditions/ training & development opportunities/ artistic residencies etc) and they apply annually for both local and national arts funding grants to support a range of theatre projects.

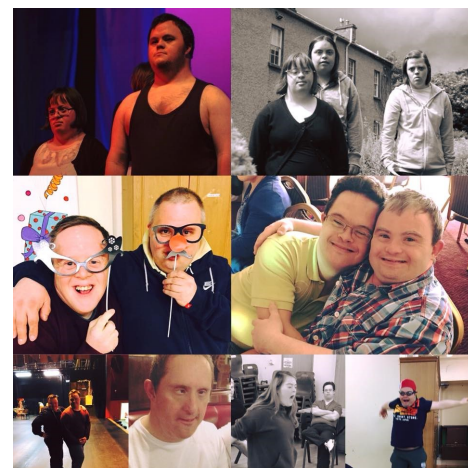
EVALUATION

The strength of the work is that they strive for high quality work, excellence in what they do and aim to provide access to something that is not catered for elsewhere in the community.

In terms of weaknesses, they would prefer to operate a more inclusive practice and grow the membership to include those without disabilities. They also remain a small scale operation in many ways and would be likely to cease in the event that the artistic director is unable to carry out the work. The organisation lacks structure and sustainability (largely owing to a lack of available funding) and they must look to other models in Ireland and Europe in moving towards a more sustainable practice model.

PART 1

Suisha Inclusive Arts (Cope Foundation) (Ireland)



ID OF THE PRACTICE

Suisha Inclusive Arts is part of the Cope Foundation. They are a community based initiative promoting the inclusion of people with disabilities through the arts focused on the delivery of article 8, 24 & 30 of the UNCRPD. (United Nations Convention of Rights for People with a Disability). They build, nurture, support and co-create sustainable creative partnerships to help realise an inclusive creative society for all.

Suisha Inclusive Arts Goals include: Delivery of the UN CRPD, to develop local, national and international networks to connect people and support the realisation of the UN CRPD, Direct work with people with disabilities to provide training for people with disabilities and mainstream organisations to realise inclusive arts education, inclusive creative outputs, increased accessibility and opportunity in the arts.

All of the programmes are focused on the inclusion of persons with a disability and are at different stages of development. Projects are age appropriate and diverse in their approach. E.g. lead by professionals for younger peoples programmes & co created with advocates where age appropriate. The guiding principals are article 8, 24 and 30 of the UNCRPD

The team is composed of disability advocates, professionals, amateurs, service provider staff and volunteers. Where appropriate the project team will work on the overall production, from concept to delivery e.g. creating scripts to lighting design, sound design, acting, directing, song writing, recording costume design etc.

The theatre group was set up in 2014. The group is built on a cooperative structure including people with disabilities, professional actors and amateur performers from the local arts community. This group focuses on theatre and film development. Over the years the group has worked with professional writers, actors, producers, directors, stage managers, filmographers, arts based therapists, arts volunteers both nationally and internationally.

The “Art for All” group was established in 2016 and has been running on a weekly basis for two years. The group was initiated by two young people from the Link Point Young Artist's Group who wanted to find ways to make the youth centre a more open and inclusive place.

The Schools Programme was established in 2011 by Cope Foundation, where young adults with intellectual disabilities ran a 10 week programme in a Secondary School with Transition year students. This group worked on creating theatre scripts together with the students and performed a mini production of the final theatre script after the 10 weeks.

CONTEXT OF THE PROJECT

The group is constantly looking for funding and support to deliver projects and these range from local authorities, arts council, Erasmus and fundraising. Support in kind also comes from local authorities.

The size of the teams varies from project to project. Qualifications of the team coincide with each project.

The target audience is the general public and through bringing workshops, performances and exhibitions they work towards delivering their goals. They support collaborative work between disabled and non-disabled arts practitioners from all art forms and provide formal and non-formal learning experiences through the identified projects in this form.

They use relationship building and shared projects to export ideas and learn from others. The primary tools are relationship building, experiential learning, shared experiences through people, and networks. They also integrate and /or adapt existing theories & models of practice where appropriate to find the best individualised approach to the projects and the people that support their realisation.

Suisha Inclusive Arts networks in collaboration with local, national & international partners develop awareness, secure funding, deliver programmes, build pathways and increase understanding and opportunities for people with disabilities to engage in formal and non-formal inclusive arts education. E.g. include: EASPD Interest Group on Arts and Culture, National Federation of Voluntary Bodies (Ireland) Interest Group on Arts, Cork City and Region Platform for Inclusive Arts.

The MELOS project focuses on instrumental music training, music education and gaming/music technology supporting persons with a borderline, mild and moderate level of intellectual disability to learn a musical instrument through colour coding and technology. The project, using a game engine platform, offers a dynamic interface that serves the needs for both self-learning and live instrument training through Music Education, Light and Optical Stimuli. (MELOS)

Inclusive Dance is a weekly facilitated workshop for all abilities to explore and enjoy dance. During the sessions participants explore improvisation, movement in response to each other, personal expression and the creation of new choreography. The facilitated structure produces work that is visual and fun. Developed through the partnership of Suisha Inclusive Arts (COPE Foundation), Croi Glan Integrated Dance, Co-Action and West Cork Arts Centre, Inclusive Dance is for people of all physicality's and abilities, and no experience is needed.

Suisha Inclusive Arts provides formal and non-formal continuous professional development workshops, training and lectures to promote the agenda of Inclusion in Arts Education. Young Adults supported by Suisha Inclusive Arts have had the opportunity to be a part of a number of Erasmus+ programmes ensuring those engaged in the projects have an opportunity to learn new skills in and through the arts. Projects include: M.E.L.O.S., C.I.A.E., I.S.A. Field Aperture, and exchanges include In the Eyes of the Beholder & Parading for Human Rights.

EVALUATION

Verbal feedback and written feedback to the Chief Executive has been very positive from all stakeholders engaged in the projects.

Audiences would vary depending on the project goals. Some projects would be performed in a theatre setting with audiences from 50 – 1000 people.

4 Partners from different European countries



FRANCE

L'ADAPT is a French NGOs that provides different kind of services for 14.000 people of all ages and with all types of disability in order to improve their social and professional inclusion.

Web: www.ladapt.net

Contact: lagarrigue.henri-pierre@ladapt.net



BELGIUM

EASPD is a non-profit European umbrella organization, established in 1996, and currently representing over 11.000 social and health services for persons with disabilities.

Web: www.easpd.eu

Contact: nieves.tejada@easpd.eu



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