



CLAP HANDS

ACCESS TO PROFESSION FOR PERSONS WITH HANDICAP

CREATIVE LAB: Access to Profession for Persons with Handicaps

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Report Intellectual Output 3

Sweden (leading partner), France (coordinator), Spain and Portugal



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Background

Currently, the employment of persons with disabilities in an ordinary environment is a crucial and essential issue to contribute to the European objectives at HORIZON 2020. The project CLAP Hands (CREATIVE LAB: Access to Profession for Persons with Handicaps) converges on the main community principles of the EUROPEAN SOCIAL FUND: equal opportunities, non-discrimination, implementation in place of bridges, inclusive society, equal access to lifelong learning. This field of work of persons with disabilities in the arts and culture trades is little exploited to provide employment solutions: salaried employment, intermittent worker, self-employed ... and on the other side, the ordinary world in this sector is not yet open to these audiences both in terms of creation (shows for or with persons with disabilities) and in terms of initial or continuous training. CLAP therefore targets professional support staff in order to develop their capacities to better develop creativity, formalize it, be able to sensitize both young people and adults to job creation or opportunity sectors and to supervise emerging projects in counseling systems, support and networking adapted. Ultimately, this project will help to improve thinking and the setting up of ad hoc frameworks. One of the strengths of professionalization towards the arts and culture professions for persons with disabilities lies in the fact that skills prevail over qualifications. The whole force of the project will therefore be to create the favorable and facilitating place (dedicated social network Intellectual Output 1) of all stakeholders (companies in the art and culture sector, social work, actors of initial and continuous training, public authorities) to allow them to exchange experiences, practices and needs in order to create new bridges for employment. The Focus group discussions for the artistic professionalization of persons with disabilities will provide the framework required for this collaborative work and the collection of key elements of CLAP: identification and inventory of good practices (Intellectual Output 2), collection of skills and professionalization criteria strengthening access for employment (Intellectual Output 3) and finally the training module for social work professionals (Intellectual Output 4).

During the period of spring 2018 – winter 2019, each partner country implemented 3-4 Focus group discussions, in order to discuss crucial topics to be included in the Clap course. Participants of these Focus groups were professionals in areas of art and culture, healthcare, education, and/or had worked with artists with disabilities. Further, each partner country discussed within the Focus groups, the state of the art of existing supports, activities, possibilities and institutions welcoming artists with disabilities in respective country, and what improvements need to take place regarding respective area. The main discussion concerned what type of skills and competencies should the CLAP course offer the trainees in order for them to contribute to the labor inclusion and professionalization of persons with disabilities in the field of arts and culture. Each partner country discussed the term professionalization and the steps towards it. Further, existing obstacles were discussed regarding professionalization of persons with disabilities in art and culture.

In order to gain knowledge about possible existing barriers (internal as well as external) on the way to get to where they are today, each partner country interviewed 8-10 artists with various types of disabilities. The interview touched the subjects of inclusion in the arts as of perceived by the artists, and recommendations for institutions and other persons with disabilities who would like to become a professional within arts.

Focus group discussions

Sweden

In Sweden, four Focus Groups were implemented during the period of May – October 2018. Participating organizations were selected on the basis of experience working with persons with disability. Invitation emails were sent out to a number of organizations who showed interest in taking part of the implementation and some referred the request further to other organizations. Organizations who participated were non-profit organizations as well as municipal organizations providing courses in music and theater, as well as providing Daily activities (labor) within arts and crafts.

The first Focus group discussion touched the subject of professionalization and the steps towards it. Further, for the sake of the implementation of the project in Sweden, what areas of culture and educational areas to focus on.

In the second Focus group, existing occupations for persons with disability were discussed, and two what extent they were related to culture. Also, necessary key competencies for professionals working with persons with disability.

The third and the fourth Focus group continued on the same subject, yet this time, with the department of Health and Social care of Uppsala Municipality. In the fourth Focus group, skills and key competencies were discussed in detail according to the Professional Profile Template developed by Folkuniversitetet in Uppsala.

Professionalization

Professionalization was described as is KASAM (ENG= **Feeling of Context**, SWE= **Känsla Av SAMmanhang**). Further, three main areas were touched regarding the subject of professionalization:

Handeling demands, knowledge acquisition and the distinction between art and disability.

Beginning with demands, as a professional, one shall be able to handle other people's demands in a professional setting. By being able to accept criticism and positive feedback, and through that, grow as a professional. Further, one shall be able to complete tasks and be open to receiving professional tutoring.

Knowledge acquisition is also important, and is a process which takes time. ***Only then, when knowledge is conquered that others have the right to put demands on the person.*** Professionalism was defined as ***knowledge and being able to apply the knowledge.*** One should develop strategies to further develop knowledge.

A produced art should be powerful on its own, and not because of the artist's disability. The produced art should be viewed independently of the artist's disability.

Steps to professionalization

The steps to professionalization are education, where, as previously mentioned, the smallest common denominator is including education and salutogenic approaches.

A salutogenic pedagogy assumes that students are carriers of will and competence. Having thoughtful thoughts about others and consciously paying attention to what works and why it works, then both the direction and the energy in the context are affected. Vision and motives are crucial for where you end up on your development journey.

Salutogenes is an approach and a practical approach that is useful both in health work and in pedagogy and leadership. Salutogenesis means "the origin of health" and is derived from the Latin salus (health) and the Greek genesis (origin). The salutogenic perspective was coined by Aaron Antonovsky and focuses more on which factors cause and sustain health than on what factors cause why people are / become ill (pathogenesis).

Connecting the salutogenic approach to teaching with starting point from the student's strengths on the way to development, and let them take advantage of and manage its assets and capabilities, shows what works in get in to the knowledge acquisition. A person who is confirmed based on his / her competence and development potential becomes motivated to work further and raise his / her capacity.

Occupations for persons with disabilities, and culture

One of the 10 initiatives that Uppsala Municipality offers persons with disabilities with LSS-decisions (the Law of Support and Service) is Daily Activities. LSS is for those who have disabilities to that extent that they need support in their everyday life. This could be in form of not being able to manage their economy or managing their household chores (cooking, shopping, cleaning etc.) and need a custom workplace – which Daily Activities are. The work fields vary between areas of interest – it can be either specific activities such as theater or arts, or restaurants and factories. One can be placed at a company to work, yet as Daily Activities.

It is quite common with Daily Activities in the cultural field. In Uppsala, one can engage in arts and crafts, theater, music, singing, TV, radio, newspaper and picture. There are also

leisure groups for persons with disabilities, who are engaged in dance, as dance is not available as an alternative for Daily Activities.

Adaptions

Adaption in the workplace - The greatest adaptation that needs to be done is in **how** to work, to adapt communication and working methods. If someone has physical disabilities, the room must be adapted. For example, if someone has intellectual disabilities (learning difficulties) and has an interest in theater, it can be difficult to learn the manuscript by heart. From the artistic team's side, it is partly about how to write scripts and partly how to work - one can read the script on audio file to facilitate learning.

Skills and Key competencies according to the Professional Profile Template

During the fourth Focus group, skills and key competencies for professionals working with persons with disability within culture, were discussed according to the Professional Profile Template. Over all, all competencies were considered important.

France

In France, four Focus Group were implemented during the period of May 2018 – January 2019. The participating organizations were selected by invitations and worked with artistic issues and disability. Overall, a diversity of professional positions and the persons concerned was considered. Organizations and persons who participated were elected politicians responsible for disability policies, "Pôle emploi" technicians (help for the unemployed) and support service for the professional integration of persons with disabilities, organization of coordination of work structures in protected environment and specialized educators. Also, from the cultural sphere participated directors of artistic companies including persons with disabilities, actress and dancer with disabilities and drama school teachers.

The Focus Groups touched the subjects of representations of disability in ordinary society, professionalism and professionalization, the question of recognition of the status of artist and training, skills acquisition and recognition and access to training for persons with disabilities. Further, the discussions concerned the separations between protected and ordinary environment and how to reduce these separations. Also, inclusive policies; administrative obstacles to the passage between protected and ordinary environment and access to employment support schemes for persons with disabilities was discussed. The final stages of the Focus Groups concerned the work capacity of persons with disabilities and the need for support; the diversity of situations according to disability and training of careers and partnerships.

Representation of disability in society

Despite a positive change in attitudes, a person with a disability has difficulties in recognizing their skills and abilities to pursue a professional activity. Inclusive policies go in this direction, but the road ahead is still important.

What is professional in the artistic field?

This involves meeting with artistic practices in childhood. The support of certain adults from the family or professional background in order for the person to reach their desire to become professional.

Further, professional was defined as having a solid and recognized technical training that builds skills and qualifications (example of Cours Florent in Montpellier, or the training of comedians LaBulleBleue). Also, to have the ability to earn enough money to live from his activity. Yet, many artists without disabilities have a hard time making a living of their profession.

Recognition of the professional artistic environment and the possibility of accessing a status of artist. The cultural labor market does not always promise job opportunities, and therefore, the arrangement L'intermittence du spectacle that was created in France in 1936 enables artists to get paid by the French state what they earned as employed, during periods of unemployment. The criteria for receiving the support is for the artist to find 507 hours of paid work over 10 months, roughly 13 hours a week. When one is an artist in the protected environment (ESAT in France) there are always elements of contradiction between the status of persons with disabilities (and the rights associated with it) and the status of artist (copyright on works ...).

Several degrees of professionalization can be conceived for persons with disabilities; it is a question of going beyond the activity solely of leisure or occupational, but many persons with disabilities will not be able to live completely of their artistic activity (like many persons without disabilities who have the same difficulties).

The different degrees are as follows:

- activity in a protected environment that opens partially to the ordinary environment (outdoor concerts for a music group, participation in an exhibition "in town" for creators of art objects);
- the professional artistic activity in a protected environment that must provide enough income to continue to exist (e.g. Artistic ESAT);
- full professional activity in ordinary environment (status of intermittent spectacle, painter or sculptor who makes a living of their profession.)

Professionalization in the fields of artistic creation and support professions is complex in the French territory **whether one has a disability or not**. Only a fraction of the population are able to make a living of their artistry in the field of art.

The professional competence of a person with disability can be recognized by professionals in the artistic sector. But not enough so that the person with a disability could get from a voluntary activity to a remunerated activity.

Some statuses remain incompatible. Creating bridges is constraining in terms of organization and time-consuming in terms of management

Beyond specific artistic competence, professionalization also requires a certain autonomy, particularly in terms of mobility and communication. (For instance, the person with a disability, especially with mental impairment remains a vulnerable person who does not necessarily have the control on his/her choices)

Individual talent in institutions is often "censored" in favor of collective creation

Although legal bridges seem to exist between the protected and ordinary work sectors, they are little used because, poorly known.

The separation Middle protected-ordinary environment

It is difficult to move from the protected environment to the ordinary environment: loss of financial resources (disabled adult allowance), administrative complexities to work in both sectors according to the periods (provision).

Access to mainstream integration devices such as identification of skills and implementation in professional situation (in France this is one of the roles of "Pôle emploi or Cap Emploi") is only partially open to persons with disabilities in protected areas.... Simplifications must be made to these separations.

Develop devices as a support interface in the ordinary employment of persons with disabilities; France is moving towards the creation of these devices. Social work professionals are not yet sufficiently trained to accomplish this mission. In addition, work structures in protected environments have recently started to think about these devices.

Capacity of persons with disabilities and need for support

Professionals who can liaise the artistic aspects and the aspects of psycho-social support are needed. In order to support a professional project and a life project in knowledge of the

existing actions on the territory. Moreover, with a good knowledge of mobilizable devices to support the path of persons with disabilities.

They need to be attentive to the great diversity of disability situations. Although major concerns are common (including the dimensions of recognition), the questions do not arise in the same way depending on the disability: motor, sensory, cognitive deficiency, psychic disability... Importance to support the momentum towards the professional artistic project and to be vigilant to the difficulties of the fragile people. That the employment situation can make fragile.

Access to training

Persons with disabilities do not have access to all training especially those that are selective. In protected structures for children and adolescents, these perspectives must be opened; in artistic formations, inclusive practices must be encouraged: reception, attention to specificities, while maintaining a technical requirement. Teachers and trainers in arts training schools need to have a better understanding of the field of disability.

Assumptions to create specific training: For example, certificate of professional qualification for deaf dancers. Recognition of professional achievements for persons with disabilities who cannot validate an ordinary degree (French device "different and competent"). It is sometimes essential, but we must always ask ourselves how they can be linked to validations of the qualifications of the "ordinary world".

Spain

Artistas Diversos

Artistas Diversos implemented 6 focus groups during the period of September 2018 – January 2019. The organizations and professionals were selected to participate in the focus groups based on their involvement with disability from very different perspectives. Various types of profiles and organizations participated in the focus groups, such as parents of persons with disabilities, sanitary professionals such as doctors and nurses, educators, entrepreneurs who have companies that hire or should hire employees with disabilities. Also, politicians and active members of Foundations and Associations that give support to persons with disabilities took part in the focus groups.

The Focus Groups touched the subjects of learning to value what persons with disability can offer is of extreme importance. It was underlined that persons considered disabled by society can have extraordinary talent, which should be recognized and respected. Moreover, the vocation for the work that is done is core in the area of social skills and technical competence development. Since only when the person who works likes and enjoys what he

does, he makes a positive contribution to the people he supports. In addition, there should also be developed a train the trainer tool in order to make the training project available to a large number of organizations as fast as possible. It would be very advisable to recruit persons with disabilities to have the capacity to help the trainers in implementing the training project. Patience is a critical personal skill these professionals must have and develop. All the skills and competences evaluated are of major importance. The social culture of the family and the stereotype of normal and disabled that is transmitted. The family culture also determines the acceptance or not of persons of other races, nationalities, gender and even age. In addition, this stereotype acquire in early age is difficult to manager as the person matures and has to take its own stand towards diversities. Corers must truly have the attitude that disability features can be taken care off in order to improve quality of life of members of this community. Most difficulties of certified persons with disabilities do not stop them completely for developing a talent they make have.

Professionalization

The groups consider that there are many agents involved in giving education and support to the disabled community when contributing to their development of working and professional skills and competences. All the agents that surround persons with disability must truly belief that persons with certain disabilities con have talent and abilities that can allow them to develop a professional life. What stops then is the social discrimination; the lack of confidence of corers that surround them; the legislation that excludes them from equal treatment; the education system that does not foster their inclusion in class; and of course, the family overprotection that very frequently checks their development.

In Spain companies prefer to pay the fine for not meeting the legal requirement of having 2% of their work force with disability than to recruit persons with disability, for fear that the rest of the employees will not feel comfortable with colleges whose profile is diverse.

Steps to professionalization

Agents that surround persons with disability must trust the fact that these persons can and have the right to develop skills and competences that may allow them to work and develop a professional life. These persons that surrounds them must focus to detect the preferences and talent that these persons with disabilities have in order to guide them to create a roadmap to achieve a professional life.

The figure of the mentor is key to the progress of persons with disability to advise in the road to advance toward working objectives, and to transmit trust and faith is reaching goals. The education institutions must learn to include persons with disabilities and promote their inclusion by the rest of the students. Inclusion training is key to be established in all types of organizations. Society must learn the value that persons with disability can contribute to society and organizations.

Occupations for persons with disabilities, and culture

Persons with disability who are talented in art and culture can have very broad areas of potential working activities. The core issue is to have a high-quality artistic talent that can be applied to different areas. Graphic and literature artists can develop their own career as independent workers. Scenic artists must join or create groups to develop their talent. However, artistic skills are necessary in many other working areas. Design skills are necessary in architecture, advertising, textile, decoration, publication, illustration, etc. Then teaching and transmitting their artistic capabilities is very important professional activity to develop.

Adaptions

Inclusion programs should contain standard training activities that all institutions must establish in their organizations. Not only to create the attitude of the groups to include persons with disabilities, but to leverage the diversities of all persons with different profiles from the norm

Skills and Key competencies according to the Professional Profile Template

The groups identify communications as a very important skill to be developed not only by the persons with disabilities but also by the persons that surround them. Vocation must be a core skill for persons that care and support these beneficiaries. Empathy to accept and value the contribution that diverse persons can give.

Foro Técnico de Formacion

Foro Técnico de Formacion implemented 3 Focus groups during the period of September – October 2018. The organizations and professionals selected to participate in the Focus groups were from non-profit organizations working with persons with disabilities and professionals.

The organizations that participated in the Focus groups were educators, psychologists and social workers. Like Artistas Diversos, entrepreneurs who have companies that hire or should hire employees with disabilities and active members of Foundations and Associations that give support to persons with disabilities took part in the Focus groups.

The first Focus groups revolved around the need to diversify the professional profile in favor of labor insertion, in which it must have specific competences depending on the sector that is considered. Therefore, the professional profile of someone who is focused on performing arts is different than that of someone promoting new painters.

The difficulty of combining a disability pension with a regulated job, is one of the difficulties that exist at the bureaucratic level and regulations. We think that it does not favor inclusion.

Special emphasis must be put on the insertion of young people with diversity in the workplace.

Indirect work that derives from this action is that the community begins to see diversity as something that exists and progressively come to "normalization". Maximized professional profiles in the field of "art and culture" is important.

In the second Focus group, inclusive education was discussed. It is important to access the labor world with equal conditions; cultural education is key for persons with disabilities to be interested and to know possible professional profiles related to art and culture. For this, it is necessary general and specific inclusive educational programs of the artistic and cultural field.

The exposure of the image to the public can be a problem and is avoided at times. This issue must be compensated with productions in inclusive performing arts that show disability as a diversity.

There are profiles related to art and culture where persons with disabilities are fitting perfectly, some in relation to the public although not directly creative, such as receptionists and guides in museums and libraries; and some creative, but not directly related to the public as graphic designer, such as illustrators, and some completely new, such as text validators.

The figure of the monitor, tutor, support person, labor insertor, interlocutor, representative, as we want to call it, is very important. Its basic knowledge of the world of disability and the ability to analyze, know and take advantage of the characteristics of each type of disability, and other personal, family and environmental factors are basic. Therefore, the training is necessary.

The last Focus group discussed the real inclusion and the transition to adult life. Especially for persons with ASD and Asperger's syndrome.

The first step is to train persons with disabilities in social and labor skills. In addition, it is important that the professionals have knowledge about the different kinds of disabilities, in order to be able to offer the correct support.

Further, the discussion revolved around the importance of change in the services that provide labor inclusion. It is necessary to change from the general services to specific services. It is important to implement person-centered care.

The labor inserters have to know the specific channels in the area of art to be able to promote new artists. Right now, you can find some experiences in some museums, but they are only occasional experiences.

Professionalization

The main subject of the Focus groups was the importance of all professionals being involved in the labor inclusion process for persons with disabilities. In order for successful labor inclusion, collaboration and connections must be made between the professionals. It is necessary that people believe in inclusion in all areas.

Within the area of art and culture, it is more important to know the correct channels, and it is necessary to have an open mind, in order to be able to notice other kinds of jobs.

The law in Spain is good but the enterprises must have a part of the workers with any disabilities. However, the enterprises sometimes prefer to pay a part of benefits to non-profit organizations rather than these persons.

Steps to professionalization

The professional who are involved in labor inclusion must believe in the abilities and talents of persons with disabilities. The professionals must learn to detect the competencies of persons with disabilities and find what profession would fit those competencies.

Regarding labor inclusion, an assistant or mentor will be needed to accompany the person with disability through the process of professionalization. This person will act as a personal coach and mediator between the enterprises and the person with disabilities. It is the most important that the enterprise do not feel alone.

Occupations for persons with disabilities, and culture

The first step is that all the people should do and develop their talent in any areas. It is important to know not all the people is available to work in art and culture but if the person has the capability to work as an artist, the disabilities mustn't be an impediment in order for the person to work as an artist.

By that, this matter must be viewed from another angle. The culture and art are viable for developing their jobs like other industries.

Adaptions

The society needs to be educated in diversity, because everybody is diverse, and it will enhance the way of thinking growing up together.

First step will be to adapt the space, the area should be for all kind of people. Not only steps and elevators or toilets, but also tables, chairs, computers and lighting, etc.

The second step is to teach professional staff and provide trainings in enhancing skills and competences. It is important to promote shared free time, coffee breaks, meetings, and all the activities for team building, etc.

Skills and Key competencies according to the Professional Profile Template

Contrary to popular belief, competences are the basis for inclusion. Furthermore, the professionals shall believe that everybody can be a real worker.

Portugal

COFAC implemented five Focus groups during the implementation period of the project. During the selection of participants, focus was on institutions working with persons with disabilities in the field of art. COFAC further included institutions that they estimated to have a strong approach to professionalization or, at least, the autonomy of the persons they work with, most of which had some kind of disability.

The Focus groups covered the topics of integration of persons with disabilities, strategies towards professionalization and different approaches towards different persons with different expected results. Further, the discussions covered ways to put the produces product by an artist with disability in the stores, how to alert stakeholders about the necessity of creation (and which) mechanisms to use in professionalization of persons with disabilities. Lastly the topic of balance between the approach of professionalization and the limits of physical and psychological condition.

Professionalization

In general, both in Focus groups and the artist interviews, it was mentioned that it is too difficult to have a professionalization in the sense of becoming fully financially autonomous. On the other hand, the participants were unanimous on recognizing that persons with disabilities have enormous potential to become professionals within an institution in their field without the necessity of making a living from that work. In resume, they can be professionals in the approach and materialization of the work done.

Adaptions

Starting with institutions that work directly with persons with disabilities, institutions of such can be encouraged to put the work of artists with disabilities into places and contexts where it can be observed and recognized.

In order for technicians and tutors to be able to detect the potential of growth in the artists, they need to be aware, from the very beginning, of the potential demonstrated by the artists with whom they work.

Also, in an organizational and business level, a deep work can be done to include, finance and promote the work of artists with disabilities without putting emphasis on the disability of the artists.

There is a need and necessity to create mechanisms to certificate persons with disabilities in the field of art and culture.

Recommendations and improvements after the Focus groups

Sweden

- Professional cultural workers who want to work with people with disabilities should present their **pedagogical attitude** rather than their own artistry. Inclusive education and salutogenic approaches are the smallest common denominator for education.
- Knowledge acquisition and development
- Pedagogy and the ability to make others grow in their knowledge.
- Adaption in working method, communication. For example, artistic teams: learning adaptations for theater rehearsals: recording the manuscript so the actor can learn while listening instead of reading.
- **Competency area " Supporting A Person's Unique Capacities, Personality, and Potential"**

Skill 1: Showing respect to everyone, emphasis was put on the fact that respect should have the form of an interaction between the person and the mentor.

- **Competency area "Getting to Know the Person Through Assessment/ discovery":**

Skill 1: Evaluates the ways in which past and current events, and environmental factors, affect the way the person acts/reacts to others – The discussion emphasized that evaluation can be done through conversations with the person on their own will. The mentor can of course initiate the conversation. The mentor should be responsive and able to handle situations well. Maria referred to the "situational-adapted leadership" method.

Skill 2: Using a holistic approach participates in the individual's life planning activities and assists in their implementation – discussed the existence of a social community in the workplace enabling those interested to share about their life with others. The mentor was not considered to have to do with the person's life to a broader extent than the contact that they have at the workplace.

Skill 3: Encourages and supports problem-solving and coping skills – can be displayed by the mentor "pushing as little as possible" to allow the people to solve / handle a problem / situation as best they can and intervene if necessary.

Skill 4: Is informed about formal and informal assessment, and can conduct informal assessments in a variety of settings, to gain information about the individual and his/her response to the environment – It is important that the mentor is familiar with risk analyzes and action plans, as well as security and confidentiality.

Skill 5: Skill 5: Supports the self-direction of services – the mentor should support self-determination and the integrity of the person. The person should decide for himself or herself what kind of support they want.

- **Competency area: "Promoting advocacy with the individual"**

Skill 2: Provides opportunities for the individual to be a self-advocate – emphasis on situations such as planning for the future, their own work and for guardians and relatives.

Skill 3: Performs advocate responsibilities while demonstrating respect for the processes and people involved – was interpreted as respecting the individual's right to their speech.

- **Competency area: “Facilitating personal growth and development”**

Skill 1: Demonstrates the ability to effectively teach skills to people supported – the mentor should possess educational knowledge in culture, e.g. knitting, painting, creating, etc.

Skill 2: Recognizes the individual’s need for teaching, and preferred style for learning, and can perform individualized teaching based on this information – the mentor should be able to tailor the teaching.

Skill 3: Assesses the effectiveness of formal and informal teaching provided and makes adaptations where needed – The mentor should be able to receive feedback on the teaching, by the person who is being taught, and be able to adapt the teaching based on the feedback received.

- **Competency area: “Facilitation of supports and services”**

Skill 1: Assists in the development, implementation and on-going evaluation of service plans that are based on the individual’s preferences, needs and interests – create action list plan for everyone.

Skill 2: Continuously shares observations, insights, and recommendations with the individual and his/her support team – go through the action list plan.

- **Competency area: “Developing professional relationships”**

Skill 1: Demonstrates the following desirable professional qualities in the worksite: professional attention to punctuality and attendance policies, reliability, flexibility, and pleasantness – here, the importance of honesty was emphasized. This skill can be expressed in the form of a border culture - setting limits for the individual who should be able to relate to them.

France

- Access to mainstream integration devices such as identification of skills and implementation in professional situation (in France this is one of the roles of "Pôle emploi or Cap Emploi") is only partially open to persons with disabilities in protected areas.... Simplifications must be made to these separations.
- Professionals who can liaise the artistic aspects and the aspects of psycho-social support are needed. In order to support a professional project and a life project in

knowledge of the existing actions on the territory. Moreover, with a good knowledge of mobilizable devices to support the path of people with disabilities.

- They need to be attentive to the great diversity of disability situations. Although major concerns are common (including the dimensions of recognition), the questions do not arise in the same way depending on the disability: motor, sensory, cognitive deficiency, psychic disability...

Spain

Artistas Diversos

- Commitment to truly treat everyone with the same level of acceptance to respect and value their diversities.
- Competency area” Supporting A Person’s Unique Capacities, Personality, and Potential”

Skill 1: Showing respect to everyone, right to equal opportunities regardless the diverse profile

- Competency area ”Getting to Know the Person Through Assessment/ discovery”:

Skill 1: Evaluates the ways in which past and current events, and environmental factors, affect the way the person acts/reacts to others – The participant insist in the fact that stereotypes are set in early age by family, school and surroundings. That these stereotypes influence throughout life the level of acceptance of discrimination towards other persons who do not meet their norm.

Skill 2: Using a holistic approach participates in the individual’s life planning activities and assists in their implementation – The groups admit that presently the dominant situation is that society does not admit that persons with disabilities can perform in any type of labor or professional activity. Therefore, this perception is a main barrier to their development in life. And until this attitude does not change, they will keep of facing this difficulty.

Skill 3: Encourages and supports problem-solving and coping skills – There is a culture of overprotection on the part of parents and relatives, who generally belief that these persons cannot perform in any labor/professional activity. The “yes you can” attitude is not frequent. Therefore, it is the main barrier on a daily basis. To solve this problem creating visibility of achievements of persons with disabilities should be a main objective of governments, educators, communications areas. This strategy will create the awareness of parents, which are still reluctant, to start opening their minds to the fact that their disabled parent can develop a holistic life.

Skill 4: Is informed about formal and informal assessment, and can conduct informal assessments in a variety of settings, to gain information about the individual and his/her response to the environment – Approaching each person as an individual to be able to address the aspects that can really tailor their needs to achieve social and professional inclusion.

Skill 5: Skill 5: Supports the self-direction of services – Caregivers and mentors must have the vocation to give support to persons with disabilities and enjoy their progress as a personal achievement to truly give accompany them in their map road.

- Competency area: promoting advocacy with the individual

Skill 2: Provides opportunities for the individual to be a self-advocate – transmit trust

Skill 3: Performs advocate responsibilities while demonstrating respect for the processes and people involved – develop personal relations and commitment

- **Competency area: Facilitating personal growth and development**

Skill 1: Demonstrates the ability to effectively teach skills to people supported – Educates, parents and trainers must truly believe that persons with some disability have other abilities that they can develop. In addition, frequently these are excellent abilities

Skill 2: Recognizes the individual's need for teaching, and preferred style for learning, and can perform individualized teaching based on this information – the ability to identify themselves with the persons that have different profiles and be able to identify their talent

Skill 3: Assesses the effectiveness of formal and informal teaching provided and makes adaptations where needed – education and training must be tailored to the capabilities and limitations of the disabled community in order to level their standards with the rest of dominant feature of the population

- **Competency area: Facilitation of supports and services**

Skill 1: Assists in the development, implementation and on-going evaluation of service plans that are based on the individual's preferences, needs and interests – life-long mentoring and sustainable support.

Skill 2: Continuously shares observations, insights, and recommendations with the individual and his/her support team – life-long attitude towards learning and innovations of systems to keep updated.

- **Competency area: Developing professional relationships**

Skill 1: Demonstrates the following desirable professional qualities in the worksite: professional attention to punctuality and attendance policies, reliability, flexibility, and pleasantness – inclusion abilities are key to development a sustainable labor and professional life. This presupposes that the persons that surround the persons with disabilities also have inclusion abilities.

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- Special emphasis must be put on the insertion of young people with diversity in the workplace.
- Indirect work that derives from this action is that the community begins to see diversity as something that exists and progressively come to "normalization". Maximized professional profiles in the field of "art and culture" is important.

- It is important to access the labor world with equal conditions; cultural education is key for people with disabilities to be interested and to know possible professional profiles related to art and culture. For this, it is necessary general and specific inclusive educational programs of the artistic and cultural field.
- The exposure of the image to the public can be a problem and is avoided at times. This issue must be compensated with productions in inclusive performing arts that show disability as a diversity.
- The figure of the monitor, tutor, support person, labor insertor, interlocutor, representative, as we want to call it, is very important. Its basic knowledge of the world of disability and the ability to analyze, know and take advantage of the characteristics of each type of disability, and other personal, family and environmental factors are basic. Therefore, the training is necessary.
- Training of persons with disabilities in social and labor skills.
- Professionals to have knowledge about the different kinds of disabilities, in order to be able to offer the correct support.
- It is necessary to change from the general services to specific services. It is important to implement person-centered care.

Portugal

- Encouraging institutions that work directly with persons with disabilities to put the work of artists with disabilities into places and contexts where it can be observed and recognized.
- To create mechanisms to certificate persons with disabilities in the field of art and culture.
- In order for technicians and tutors to be able to detect the potential of growth in the artists, they need to be aware, from the very beginning, of the potential demonstrated by the artists with whom they work.
- In an organizational and business level, inclusion, funding and promotion of the work of artists with disabilities without putting emphasis on the disability of the artists.

Artist Interviews

Sweden

Folkuniversitetet in Uppsala implemented 8 artist interviews in Sweden. The selection of the artists was made through networking, reaching out to various organizations and artists.

Some artists were connected to foundations and organizations running Daily Activities according to the Law of Support and Service (1993:387) for artistically talented persons with disabilities, and some other worked as independent artists. The foundations and organizations involved were Inuti Foundation in Stockholm, and Kulturverket, as part of Uppsala Municipality. Others were freelancing artists and/or entrepreneurs.

Two artists were active in the field of sound engineering/music, and one artist was a comedian and musician, five artists were active in the field of painting and crafts.

Cultural background/interests of the artists

Three artists came from cultural families or had close relatives that were artists. Others did not really consider themselves to come from cultural families.

Regarding their interests, one did not visit any exhibitions nor took part of cultural activities. The engagement of the other artists was in a range of 3-5 times per year to only visiting colleagues' and friends' cultural events circa once a month, to visiting museums, theaters and going to musicals with family a few times per year.

One artist said, "I do not visit cultural events such as concerts very much since I work within culture myself and perform very often. I consider this as the backside of working in culture. Yet I try to participate by joining my family, maybe a few times per month."

Ideas about being professional – barriers and support needed

Although having encountered external barriers such as filling in application forms, and internal barriers such as self-doubt, self-esteem and lack of confidence, some artists did not consider having encountered any great barriers. Some other specific barriers were lack of energy, and the difficulty of keeping up the motivation in long projects. Starting, maintaining and finishing a task was mentioned by several artists, who believed that encouragement and support was needed in order for them to either, start, maintain and/or finish a project.

They would need pushing and encouragement in order to finish projects. Another artist mentioned their ADD-diagnosis as an internal barrier, resulting in the difficulty of starting and finishing a task, as well as external people's preconceptions. In order to increase their participation, they would need an understanding and acceptability in their personal life, and the kind of support needed is to be able to work in a slower pace in during a longer period of time. Also, being supported in their work planning by someone higher up in the hierarchy.

One claimed that it has been hard to face other people's attitudes towards their occupation, claiming that one cannot make a living out of art. Another artist recognized transportation as the greatest barrier as a professional with a visual impairment, as well as their belief of not being able to get booked by arrangers due to the arrangers' belief that their disability will be difficult to handle. "Not being a famous well-known comedian, I must figure out how to transport myself from one place to another, one gig to another, which affects how I get gigs on places where no trains go.", they said. They would need the support of an assistant who will assist in transportations between gigs.

One artist said that whenever they work as a guest sound engineer, they make sure to ask for the assistance of the staff whenever it is needed. Other than that, they always bring their flash drive with the built-in screen reader, in case the computers do not have that feature.

Accessibility

Accessibility was considered something that should be worked on and improved continuously. For example, ramps for wheelchairs, and more wheelchair friendly equipment.

One artist came up with the suggestion of digital accessibility. For example, organizations offering functioning information digitally. The artist said "A discussion needs to be held about what accessibility is. I define accessibility as no sudden loud noises and strong blinking lights. Flexibility from the organizer. Flexibility of organizers can be created and increased by the government supporting people so they can participate on their own terms. Larger organizations shall not be left out." Their idea for a short-term solution was to contact local organizations that representing groups and have a dialog with them.

Living with a visual impairment, another artist stated that improvements can be made in accessibility in museums, since the museum visits would be difficult if they did not go with their family.

"When my own children were small, I was with them by myself and since they were used to my impairment, they led me around, but I found it very hard to talk about what was there, as we were in the museum. I perform often in California, San Francisco, and travel there alone, and have many friends there. When I brought with me my family, they went to visit Alcatraz. They have headphones where the audio guides you around. What I need as a visually impaired person, is information, since as visually impaired, I do not know what is in front of me. I need help with issues like such, in such places, not signs about where the toilets are or where the entrance is.

I am used to perform in places with no high equipment, as it is in the rock and roll world. I usually perform in clubs. If it is a larger stage, I put a rope on the edge of the stage, and from the backstage door to the microphone so I can sense it with my stick. What lacks is access for

persons with wheelchairs. I would want accessible backstage equipment, for staff with disabilities.”

France

In France, six artist interviews were conducted, whereas four were done in Montpellier, and two in Perpignan. Both institutions in Perpignan and Montpellier have experience and skills needed to work with persons with disabilities.

The selection of artists was made in such a way as to resonate the words of artists of the live performances. The choice was made to interview artists, present and active in a theatrical institution in the medical and social field, and young or experienced artists in an ordinary environment. It should be noted that the interviews of two experienced artists working in an ordinary environment were cut out. The artists contacted ultimately did not wish to take part in this work and discuss their disability situation in an interview.

In Perpignan, the selection of artists was based on dynamics, trying to identify the brakes to the switch between a practice that is no longer recreational/therapeutic and a professional practice. In one interview, the focus was on pre-professionalization, and volunteering. In the other interview, the focus was on training for cultural mediation. The initial one is on technician trades, and the second on training for museum guides.

Cultural background/interests of the artists

For the situations encountered in Perpignan, practices can come from the encounter between sensitivity and accompaniment. The skills will then develop until they can be presented to an audience and sometimes payed. Group dynamics will play an important role and support will be needed to promote practices.

In the interviews conducted in Montpellier, art supports itself in life, since childhood. Artistic practice has been, and still is, a way to connect with others. The encounter with a practice of expression operates in many cases as a **revelation**.

Parents or relatives are, in many cases, presented as accompaniers, initiators or facilitators of an entry into artistic practices. Several interviewees also readily cite the context of local cultural life and festivals, including the famous Avignon festival. These festivals may have awakened a curiosity within the artists.

As the students of the drama school Cours Florent say, the starting point of the artistic formation, is in experiences and meetings with a teacher or artists and companies, in the ordinary sector or protected schools where they were as children. What is striking is the decisiveness of the opinion and the words spoken by the professionals who are authoritative

in artistic matters. This is where the project to move from amateur practice to a professional or professional dimension finds a way towards its implementation.

Ideas about being professional – barriers and support needed

To make a career of their artistry was an obvious goal for the artists at ESAT Bulle Bleue. Several artists indicated how much it meant to them to go on stage and be watched not as a person with disability, but as an artist. This sensation, which originates in an early amateur practice, seems to have contributed to some people choosing an atypical profession. The same applied to the artists at Perpignan. The recognition of these artistic abilities, or techniques in the field of arts and culture, allows the artists to be seen above their disabilities. This is a double recognition, that of the artist or the technician more than that of the person with disability. Being listened to, applauded, or thanked, creates another level of presence. Sometimes the disability remains visible, but the artistry is what is shown and seen and recognized. For instance, the opportunity to perform in campsites for the percussion group has been for Julia the opportunity not to be seen on the side of his disability, but rather than its competence.

"After the show, people come to talk to me, I am the 'star'." (Julia, Foyer Le Ribeiral)

Professionalization is not just a sensitization, a practice and artistic skills, professionalization is also knowing the codes of the world of classical work. Know or be able to move, drive or use public transport. To know or to be able to access aid devices, **to market his "art"**. And this is a major drag. This is what Claire tells her educator during the interview of Jean-Michel, in Perpignan:

"The company of prod, we contacted several times for other festivals Unfortunately we had to say no, Jean-Michel is not autonomous in transport. In addition, he climbs the festival scene on vacation time, he also needs time to rest." (Claire, educator in Perpignan)

It was noted that institutions accompanying persons with disabilities possessing a talent, a training, or a desire to evolve professionally towards arts and culture, are often "uncaring", and their benevolence can be an obstacle. Using the phrase "It's very complicated", they do not put in effort in supporting the desire for development in art and culture.

There is the obstacle that the **physical and psychic** state generates. Physical manifestations related to disability have the distinction of being difficult to anticipate. You have to be able to 'rest' announced the actors of Bulle Bleue. These events can be an obstacle on some projects.

The obstacles identified by the actors are also the **barriers they put themselves**, just like any artist. Nervousness is one of them.

All interviewed actors identified another barrier which is the supposed **“people’s” view of the situation of the artists**. These people are the spectators but it is also the professionals who spot the talents or produce the shows.

According to Cecile in the drama School:

“When you need a person with a disability in a role, you're going to take an able-bodied person because, inevitably, it's simpler necessarily... For them it's hard to project themselves, because they say at some point or another, there will be a time when she's going to need our help and, ... so we see less what she will be able to give. We're going to be taken for a burden at some point and ... If we have to rest... We know that in the artistic milieu where we are the days are numbered... There is a whole schedule to follow for economic reasons - the appropriate facilities.” (Cécile, Cours Florent)

From then on, a paradox emerges: The young artists interviewed, at the Bulle Bleue and at the Cours Florent, claim above all the status of artist. The fear of being recognized as disabled is present. At the same time with regard to the artists interviewed in the drama school Cours Florent, they mean by their art, to contribute to a **“banalisation”** of their situation, to a transformation of the view on disability, vulnerability, singularity.

“Yes, I consider myself an artist with a disability I am but I don't show it! I want to show it in a certain way but not in the whole. I try to show disability in its positive side! I'm not ashamed to say it! I'm a Martian in a neurotypical world! My fight is to show that disability is not a... Autism is not a handicap... For my part, autism is a gift!” (Théodore, Cours Florent)

For these two young actors, art in itself, because it plays with codes, standards is a practice that goes in the right direction

The actors of the Theater Compagny Bulle Bleue underline how the functioning there acts as a **protective space for experimentation**. It is a place where you can rest. The support of the educational staff who accompany the actors on a daily basis, seems essential to be there in rehearsal and on tour.

In the ordinary environment, the stated projects show a willingness to seize prestigious training spaces in order to be identified by creators and to build a network. But the specificity among these young actors in training is also to state that they will have to 'rely on themselves and therefore on their own resources to imagine projects.

Two elements emerged in the interviews:

1. **Try to enroll in recognized artistic training institutions** and in a career like any artist who, for example, exhibits himself on national stages or *'goes to Paris'*
2. Engage in writing and editing singular projects

"I rarely correspond to the proposals and suddenly we say to ourselves that we have to set things up ourselves, ...'that we stop showing disability as a weakness ... expose it, disability! Let's sublimate it and show people: you see what we can do with it! These are things that are not necessarily accessible to you as able-bodied people..." (Cécile, Cours Florent)

Accessibility

Accessibility should be available from childhood so that children with special needs can access an artistic training. In Perpignan the conservatory, opens lessons in the field of music for children with disabilities. It's up to the parents to manage the material organization and thus to allow this to be possible. In interviews in Montpellier, the traditional categories of accessibility is to be found. It is a question of facilitating accessibility to "PMR for spectators"... (G.A)

But beyond mobility, what is relevant is that the artists reveal other categories of accessibility that broaden the spectrum of types of disability (e.g. sensory) or refer to **facilitating access to culture for all**. Some examples from interviews in Montpellier :

"Nevertheless, I think it is possible to integrate more and more, and facilities can be presented that adapt to each type of pathology, not just reduced mobility." (G.A. Bulle Bleue)

"Yes. Offer performances with audio description or with a translation into sign languages." (Cécile, Cours Florent)

"There should be better information and explanation of shows." (CJ and G.A. Bulle Bleue)

"And then there are festivals like the one proposed by the director of the Company L'Otre Théâtre, Bella Czupon." (G.A Bulle Bleue)

Spain

Artistas Diversos carried out 20 interviews. The artists were select from those present in the Artistas Diversos platform where they give visibility to artists' work.

All artists exhibit their work in the Artistas Diversos platform and they were active in the field of graphic arts and mainly painters.

Cultural background/interests of the artists

These artists come from very different backgrounds. Those who have ground up in a family that love culture have had their development much easier. They all have a true artistic talent. Meaning that they enjoy performing their art; whether they have been able to make art their main income or not. They all consider that art is their profession.

Ideas about being professional – barriers and support needed

They identify 3 main barriers to developing their art as a profession that gives them an income to be economically autonomous.

The first is the lack of support from their families who generally do not believe that their sons and daughters with disabilities can really have and develop artistic talent.

The second is the difficulty to access to artistic education. Art centers generally discriminate students with disabilities on one hand, and on the other, most of their artists do not have the money to pay art studies.

The third in Spain is the pension system. Persons with disabilities receive a pension from the state. The quality of the pension depends on their degree of disability. In any case is very small. The issue is that is they work and have extra income, in some cases they lose their pension automatically, in other they have a limit of 11.000 € a year including what they receive as a pension. In any case their family is always against their losing the pension. Which becomes an extra barrier to their professional career.

Accessibility

The first is for society to stop discriminating persons with disability. There is a general belief that persons with disability are unable to perform any type of task, work or profession.

Then they feel a lack of support from their surround to believe in their talent and competence and foster their personal and professional development.

On another hand, the proposal is to change the pension legislation. They propose that the pension be suspended when they find a job of create an autonomous career, and if it comes to an end, to be able to recover automatically their pension without having to go through the process of requesting it again which is a very long and difficult bureaucratic process.

Portugal

COFAC implemented 3 artist interviews and 12 trainers/artists/tutors that work with artists with disabilities. The selection of the interviewees was made through the artistic institutions that participated in the Focus groups. The main areas in which the interviewees were active in were dance, painting, and ceramics.

Cultural background/interests of the artists

The artists had just acquired their license after starting the artistic training.

Ideas about being professional – barriers and support needed

All of the interviewees mentioned that it is very difficult to become a full time professional in the artistic field in Portugal. This does not only apply to persons with disabilities. Yet, for persons who do have some type of disability, this becomes even more difficult.

Accessibility

There were no remarks regarding accessibility.

Recommendations from the artists to other persons with disabilities aiming to become a professional.

Sweden

To have fun with what you do. One should always think it is fun.

“To get tougher skin. To be open about what their difficulties and strengths are. To be open for communication and have the understanding that others might not understand and want to act as a teacher.”

To speak with supportive and encouraging people, such as family members.

To not give up, believe in what you do and apply for scholarships and funding.

Stop focusing on your disability. I admit that I do that myself, but what I do is to joke about encounters I have had. However, do not have the disability as a starting point when creating. It is a secondary problem. Learn how to play the guitar before thinking about how you'd get into the pub to perform. Many people may see themselves as victims and think they do not get gigs because of their disability, but sometimes it may depend on the person not being a very good musician or painter etc. that it has nothing to do with you being in a wheelchair. Focus on the music/art and think about the other things once you believe you are skilled and good.

To live their dreams and go for their dreams.

To contact art schools and Konsthögskolan Linnea.

Be yourself!

France

In Perpignan, this question was less discussed in the interviews, because of their deficiencies, they develop their talent but are not necessarily in a reflexive analysis of their career. They are supported by their entourage.

What carers, families or professionals refer to us, is the difficulty of carrying projects in the field and culture, from childhood for people with cognitive disabilities, because the accompanying model reduces the scope of possibilities. The common legal provisions, even supported by an explicit legal framework (since the french law of the 11. February 2005), open some doors, but do not always allow to go further. Appetites, talents, or emerging skills are difficult to find spaces of resonance or they could feed and go to the professionalization.

In Montpellier, to the young person who wants to become an artist, Theodore advises **temerity**.

He advises *'be yourself and not be afraid to show what he can do. If that's your passion, don't be afraid of what others can say...'*

To young artists another one wishes *'luck!'*

You have to be motivated. Knowing how to rest, being punctual are important things. (And then it's important to go see shows: it makes you want to go on stage and then it allows you to observe how you play the emotions how the actors move... (C.J Bulle Bleue.)

Let the young person realize that disability is a particularity like any other like... a very serious voice, um... a very particular approach or a particular diction... (Cecile, Cours Florent)

All are happy to encourage future talent to see shows and go through amateur workshops before considering solid training

You have to start with an amateur workshop; go see shows preparing for the Conservatory and go through Companies where there is a real solid training. (G.A, Bulle Bleue)

It is noted that advice to future artists oscillates between an attention to signify something of the steps to become an actor. This involves moving from a spontaneous spectator to a savvy spectator. This requires awareness of leisure practices, amateur to professional and a solid technical and artistic training.

Spain

Do what you like doing and enjoy it.... And go your own way.

That make their talent in art their way of life; that we have enough limitations in everyday life; I can guarantee that creative work may be hard to develop but it certainly compensates and is very rewarding.

Look for a country where art is a value and the artist a respected worker. In Spain there is a great deal of talent but no interest on the part of the population towards this professional It is obvious that it is easier to move to another country than to change the inertia of the citizens and institutions.

I would not know how to advise.

To have a great deal of passion, perseverance and patience because success does not depend on luck, but on constant work.

Would advise them to dedicate themselves to the type of art they like best. And to keep on advancing to overcome the obstacles that may emerge.

To have illusion for what they do and enjoy it.

Do not pay attention to their disability and demonstrate their capacities; there is a great deal of capacity undetected.

Yes, you can succeed as long as you are working towards a dream.

Not to be afraid of being how they are and keep on advancing, do not mind of what others thing.

To complain less and publish and exhibit their work.

I would advise today given the limiting fiscal legislation, to have an alternative source of income besides the art, if it is possible for the person's competences.

Do not lose your enthusiasm and keep on advancing.

I would advise to get in contact with Artistas Diversos or with an art academy in search of guide to create a professional career. I attended the ONCE artistic professional development seminars. The Badalona conservatory which is very open to artists with disabilities, for example.

I think it is important the type and degree of disability the person has. It is difficult for me to give an advice.

Preserve their passion for art and practice every day. Ask for help to the family and friends in order to develop and promote their talent and their work.

Ask the families to give support because there is always the need of financial and material resource.

To be educated in the art. Do not mind his/her disability and focus on the talent and the dream. Otherwise we create our own barriers. For example, we went to a flamenco "tablao" and the teacher received us and taught us. We learned and the rest of the class also learned. It was wonderful.

To keep on trying because if you put your effort everything can be accomplished. Then it is important to have a mentor.

Would advise not do it, because they do not know the effort it requires to try to make a profession out of your art. Spain is very backward in the acceptance of art and particularly when the artist has a disability, because the people do not trust the artist or the art. They do not know how to judge, there is great lack of education in the arts

Portugal

Always believe in themselves and try to find someone that believe them.

Recommendations from the artists to other organizations developing/wanting to develop activities for persons with disabilities.

Sweden

To listen and accept that everything might not always turn out the way they had thought. Another crucial subject is fundamental human respect, and to increase participation. Having a horizontal way of thinking.

To not have any barriers in their salons, and treatment! I list 2 things:

1. Have a training in treatment with staff.
2. Entrances and everything accessible and staff knowing how to treat persons with disabilities. To organizer: they shall inform where they are, and that they will meet one up before going up on stage etc.

“I have had had discussions with friends and colleagues about whether people genuinely appreciate performances of people with disabilities, or they do it to show sympathy. I believe people with disabilities shall not be treated differently than persons without disabilities. I should be able to get in on equal terms as for someone with no disability. I wish the staff to have a mindset like “Tonight we will have that artist who is visually impaired, ensure you meet him up at the entrance once he arrives and we’ll take care of him for the rest of the night.” What is crucial is that once I arrive in a place, is to feel the safety of the staff taking care of me and thereby, everything is solved. Regarding culture performance, I do not believe in being prioritized just because I have an impairment.”

To visit organizations who work with persons with disabilities and meet and speak to artists who have disabilities.

To understand and know who they are dealing with, and that persons with disabilities are not dangerous.

France

Interviewees talk about leads to the coaching professionals and to the venues. In one case they can be the initiators of the professionalisation. In another other case they can act as, facilitators of a demacche of professionalization

A. On the side of the professionals of accompaniment and artistic training.

This requires the cultural awakening of every child and the awareness of children with disabilities for an easy encounter with artistic works It also means encouraging experimentation where encounter with the ordinary world is possible:

“I would like to tell them that it is important to allow people to go and see shows; to meet artists... it means accompanying to the places where we play shows and also explaining what we will see.” (CJ Bulle Bleue)

Cecile tells the professionals that the important thing is to feed them! “Lend books and read new pieces and have more cultural training and there is a virtuous circle... Support in understanding the text of the shows”.

The opening of spaces where valid and disable people can meet.

Cécile states the proposal of the Florent Course: During the integration weekends during Florent on the training sessions where we were all very different... And there were adults who thought they missed the mark... And very different people and suddenly I dared to go on set (opportunities to meet able-bodied actors) They have to explain that we are all the same! There's no difference! In a troupe we're all together! We're One, we're one!”

We see here that the encounter with the works as with artistic experimentation is not without accompanists. For them, these referents will then be able to take the figures of facilitators, be the one who ensures the passage of relay with the director. He/she can sometimes be seen as translators of artistic demand, and sometimes the one who makes everyday-life sustainable especially in the protected sector.

B. Arts institutions have a role to play in raising public awareness of disability.

They can also come to re-examine the practices of professionals in terms of welcoming singularities. There are two types of proposals:

1. Using art as a tool and creating media to raise awareness of forms of disability This is what Cecile and Theodore each state in their own way.
2. There is also the idea of encouraging creative spaces that give to see [and hear] singular forms while maintaining the demand for artistic quality. It is safe to say that the comments of the interviewees are in the following sense: professional practices, creations and artistic spaces, in protected or ordinary environments, would allow professionals to cross-use support but also to professionals in the field of art and culture, to re-examine their daily practices and their respective relationship to the norm:

“Disability is one of many peculiarities... And yet someone who has a very serious voice will not incriminate him; we're not going to put it on the side... We're going to use it... We're going to make it even more beautiful... Its peculiarity is sometimes going to be its weakness but, most of the time it's going to be a great strength, too ... And that maybe that's what's going to do that he's going to get there in that environment, because he really has something that no one else will have! And beyond reconciling ourselves with the cultural milieu it can also reconcile us with ourselves!” (Cécile, Cours Florent)

Spain

Organizations have to really give support and not only say it. They have to give education and training. Teach and train in how to sell our paintings. They have to be real mentors.

That people remember that we exist.

Invest more money and resources as well as human capital, in order to help promote artists with disabilities because it is a profession with a long run.

Organizations should get together and collaborate jointly to get things done.

That really value the titanic effort that a person with disability has to do to express and achieve their artistic work. That consider not only the final product, but also sense and understand its creative process, its need to make a real project that can be develop. Or in the case of being already a professional, achieve reward for the work, dissemination and effort that has made possible the level of success.

Create interest for culture and allocate more funds to promote centers for education and training in the arts. Stimulate culture in general and make visible the artistic expressions of artists with disabilities at the same level as art of other artists. Promote the taste and joy of culture. Stimulate more training in culture and pleasure in valuing culture.

Would advise them to get together. To get listened to. To work in groups. That do not give up and pursue their objectives and dreams. Persons with disabilities need each other. Alone we cannot do anything. Look for support from the administrations.

To continue trusting and developing their abilities and develop new ones. Art is the sum of all the capacities that erase the possible incapacities.

We need more help and support from everyone.

If they are professionals, think how they started and put themselves in their position. Have empathy.

That someone furnish for them places where to exhibit. People that give them love. People that worry about them so that they have places to meet, access to different countries and represent a real support. The artists tend to be solitary, but if on top we have a disability, this factor increases the problem. In my case, I have difficulty in meeting people with whom to share, live, have a partner. And this solitude marks our lives.

Get together and demand form the system solutions regarding the fiscal barriers in order to be able to keep the pension of disability as well as develop a professional artistic career.

That even though we may have physical or other problems, our work can be equally as good as that of any other person.

I think that new type of organization should emerge. Organizations that act as artists agents or managers who create events for artists with disabilities to act and/or procure contracts for them in theaters or exhibits in art galleries.

Although I do not like to give advises, I suggest that they should keep an open mind and respect each other and their disabilities. Ask for help to overcome barriers regarding what they want to do and what they do. At least try. One cannot fail too much. Ask for help from experts in the art world they can have access to.

That they may keep on helping. We need them and will receive a great deal of value and love in exchange, besides giving value to society.

If they are private organization I do not have any advice to give. If they are public organizations I would ask them to comply with their duty and give support to all members of the populations and help develop their possibilities “Each one with his/her capacities and each one with their needs.

The organizations have to create visibility in “normality”. It is not a question of creating gueros but on the contrary of including artists with disability in the overall society. Do not only consider us during the Week of Disability but consider us during all the year.

Give very good training and education to the artists. And give visibility to the artists and their work. To all artists, no always the same.

Organizations have to operate in a direct, authentic, clear way. They must learn to promote artists and attract the art buyers (consumers).

In that way they will live up to their social and artistic commitment. Rather than only focusing on their business, because art for these organizations is a business.

Art is a very good business but it has to be wisely managed. There is a lot of money involved, therefore they have to be very knowledgeable and have a very good criteria when judging the quality of an artistic expression. I do not understand that disability conditions the quality of artistic expression. On the contrary, frequently it is an added value as artists with disability have a high level of communication.

Portugal

More opportunities to know more and better the type of work that a person with disabilities can do and to have sure that at the end of the day, the work and talent is everything.

Annex 1. Transcripts of artist interviews Sweden

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

S.S.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: Autism, ADD

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: Photography, freelance

How long have you been active within this area?

I have worked professionally since 2013.

Do you come from a cultural family?

No. I have relatives who are successful in the fields of photography and music. Before becoming a professional he

How long have you been engaged in the field of culture? Before becoming a professional.

Since year 2000, approximately 10-15 years.

How did you start?

I started in 2008 and participated in my first professional production year 2013.

Tell something about your work and interest in culture.

I have developing attitude towards my career. I work locally and globally and like to be a part of a broader context.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

My ADD-diagnosis has been an internal barrier, the difficulty of starting and finishing a task. Also, external peoples' preconceptions. I am very open about my diagnoses and how my life works.

What is the greatest barrier you have encountered as a professional?

It has been the lack of an engine of my own.

What kind of support did you need to increase participation?

To get everyday life and my personal life to have a better flow. An understanding and acceptability in my personal life.

What kind of support do you need more of?

I would need from someone higher up in the hierarchy who helps me find the way. I prefer to work in a slower pace during a longer period.

In terms of development as an artist, what kind of support is most important to you?

X Networking

Equipment

Help with filling in forms

X Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know of any, but I am sure they existed. I think it is a problem for groups with disabilities to reach each other.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

I do go to concerts often, and go to the theater with my colleague and visit friends' cultural events. Approximately once a month.

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Yes. For example, digital accessibility. Organizations offering functioning information digitally. A discussion needs to be held about what accessibility is. I define accessibility as no sudden loud noises and strong blinking lights. Flexibility from the organizer.

Flexibility of organizers can be created and increased by the government supporting people so they can participate on their own terms. Larger organizations shall not be left out. Short term solution: contacting local organizations representing groups and have a dialog.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal

X Other (please clarify)

I think organizations are afraid of norm breaking and what it means. A sort of fear of exposing other marginalized groups.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To get tougher skin. To be open about what their difficulties and strengths are. To be open for communication, and have the understanding that others might not understand and want to act as a teacher.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

To listen and accept that everything might not always turn out the way they had thought. Another crucial subject is fundamental human respect, and to increase participation. Having a horizontal way of thinking.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

S.R.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: ____

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: Sound engineering

How long have you been active within this area?

Professionally since 2016 at the theater.

Do you come from a cultural family?

Not really. One has learnt from here and there. But no one is culturally active in my family.

How long have you been engaged in the field of culture? Before becoming a professional.

I don't really remember! As if it has always been within me.

How did you start?

This is a difficult question to answer. I started listening to music as young and I guess that's how my interest in music and sound began to take form.

Tell something about your work and interest in culture.

I cannot really come up with anything at the moment. I have done a lot of work for the theater and for private events. If there are private events taking place at the theater, I will be the sound engineer for the event.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)**

It would have been nice to be able to read by myself. The industry of sound engineering is male dominated. But I haven't experienced any difficulties.

What is the greatest barrier you have encountered as a professional?

I cannot say that I have experienced any great barriers. Whenever I have worked as a guest sound engineer in new places, I have asked the staff for the help I need.

What kind of support did you need to increase participation?

My computer has a screen reader, I use a Mac. Windows 10 does also have that feature now. As I cannot see, I am dependent on this feature. If I am somewhere and the computer I use does not have a screen reader, I plug in my flash drive in which I have a screen reader.

What kind of support do you need more of?

To use a computer with screen reader.

In terms of development as an artist, what kind of support is most important to you?

X Networking

X Equipment

X Help with filling in forms

X Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I am sure there are, but I haven't noticed of any.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

I did that a long time ago, a mix between exhibitions, theaters and other cultural activities. But I don't do that to that extent anymore.

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

This matter should be worked on and improved continuously. For example, ramps for wheelchairs. All public places must be accessible according to European law, I think.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

X Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

X Concern about the quality of work

X Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Have fun with what you do. One should always think it is fun.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

No answer

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

P.F.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: Dyslexia, Asperger's syndrome

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: Photography, textile arts, plating

How long have you been active within this area?

I have been a professional since May 1st 2009, 29 years after I started.

Do you come from a cultural family?

Yes, both my parents are artists.

How long have you been engaged in the field of culture? Before becoming a professional.

I have been engaged in the field of culture for 38 years, in 1980.

How did you start?

I started on the street! And been through a training in plating.

Tell something about your work and interest in culture.

I have an exhibition in the Church of Kungsholmen later this spring.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Filling in forms and applications as well as financial problems.

What is the greatest barrier you have encountered as a professional?

Facilities and places to be occupied in. Also, not being granted funding for his project.
Another thing that has been hard is other people's attitudes towards my occupation, telling me "You cannot make a living of this."

What kind of support did you need to increase participation?

Facilities and places for like-minded people to meet.

What kind of support do you need more of?

Funding for my projects.

In terms of development as an artist, what kind of support is most important to you?

X Networking

X Equipment

X Help with filling in forms

X Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

No, but I hope there are.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

I do, about 3-5 times per year.

~~**Do you think improvements can be made in accessibility in organizations?**~~

~~**Is yes, give examples.**~~

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

X Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

X Concern about the quality of work

X Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To not give up, believe in what you do and apply for scholarships and funding.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

No answer

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

O.R.

Age range

X 20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

X Cognitive impairments

X Other: Autism spectrum disorder

Competence level

In what cultural area are you active?

Music

Theater

Dance

X Art

Literature

Other: _____

How long have you been active within this area?

Approximately 6 months.

Do you come from a cultural family?

No.

How long have you been engaged in the field of culture? Before becoming a professional.

About 2 years, in art school.

How did you start?

I have always been interested in drawing, painting and creating, so I applied for art schools after graduating high school.

Tell something about your work and interest in culture.

I have a need to create, sometimes to escape reality.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Difficulties filling in application forms, lack of confidence and self-doubt.

What is the greatest barrier you have encountered as a professional?

No barriers so far, those I have experienced have been personal, such as difficulties such as lack of energy, motivation etc.

~~**What kind of support did you need to increase participation?**~~

~~**What kind of support do you need more of?**~~

In terms of development as an artist, what kind of support is most important to you?

Networking

Equipment

Help with filling in forms

Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know of any.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

Sometimes I visit other exhibitions and take part of cultural activities, such as theater, musicals, concerts, museums a few times per year with family.

~~**Do you think improvements can be made in accessibility in organizations?**~~

~~**Is yes, give examples.**~~

~~**In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?**~~

- ~~Lack of information about what companies, performers and artists exist~~
- ~~Lack of accessible backstage facilities~~
- ~~Lack of experience working with disabled people~~
- ~~Not knowing enough about disability issues~~
- ~~Concern about the quality of work~~
- ~~Concern about lack of audience appeal~~
- ~~Other (please clarify)~~

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To speak with supportive and encouraging people, such as family members.

~~**What advice would you give to organizations who are developing activities for people with disabilities who are professionals?**~~

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

J.S.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: _____

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: Stand-up

How long have you been active within this area?

I have been active in the field of culture and entertainment my whole life.

Do you come from a cultural family?

No. My uncle paints so culture exists within the family but nobody works in this field professionally.

How long have you been engaged in the field of culture? Before becoming a professional.

Before becoming a professional, I have active in the field of culture and entertainment my whole life.

How did you start?

I started at the age of 12-13 at school, when I started a music band. Since then that has been the focus.

Tell something about your work and interest in culture.

I play music and do stand-up. I like to entertain people and like the rush I get out of it, and I like to make people laugh with my jokes.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

I have not had any internal barriers in 20 years; I am too old for that. I consider transportation as the greatest external barrier as a professional. Not being a famous well-known comedian, I have to figure out how to transport myself from one place to another, one gig to another, which affects how I get gigs on places where no trains go. You fall on the minus side.

What is the greatest barrier you have encountered as a professional?

Maybe how I do not get gigs because arrangers believe it will be hard to have a somebody with a disability as a performer.

What kind of support did you need to increase participation?

To have an assistant or escort. I would be a relief.

What kind of support do you need more of?

The support of an assistant who will assist me in transporting myself between gigs.

In terms of development as an artist, what kind of support is most important to you?

X Networking

- Equipment
- Help with filling in forms

X Space

- Financial support

I find networking and financial support related to each other. For me, you say I am against financial support since I have always worked in order to gain money. Persons with a disability may need financial support since it is expensive to have a disability and they have a considerably lower salary than other professionals do. If they are not going to be included in the culture world, they shall have the right to receive financial support.

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I am skeptical to the concept. I question the concept of people with disabilities entertaining other people with disabilities, or is everyone supposed to be in the same market as everyone else? The Swedish Association of the Visually Impaired has a music festival for visually impaired which I find very strange. If visually impaired people can do one thing as good as other people, it is playing music. Platforms where people can give each other advice and tips can be good, but I do not know of any, I have not looked it up.

When we were searching for people with disabilities to act in our two theater projects, we received zero applicants. I was sad. I ended up acting in one of the projects, and in the other, we had to bring in people with no disabilities. For these cases I wish there were platforms we could have reached out to. I myself have a wide network of people with disabilities, and friends with their own networks, but only people with no disabilities applied. Maybe they did not have the energy to participate. This was a six months payed job.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

I do not visit cultural events such as concerts very much since I work within culture myself and perform very often. I consider this as the backside of working in culture. Yet I try to participate by joining my family, maybe a few times per month.

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Yes, in museums etc. I visit museums and other places with my grandchildren and family, and it would be very difficult if I did not have my wife with me. When my own children were small I was with them by myself and since they were used to my impairment, they led me around but I found it very hard to talk about what was there, as we were in the museum. I perform often in California, San Francisco, and travel there alone, and have many friends there. When I brought with me my family, they went to visit Alcatraz. They have headphones where the audio guides you around. What I need as a visually impaired person, is information, since as visually impaired, I do not know what is in front of me. I need help with issues like such, in such places, not signs about where the toilets are or where the entrance is.

I am used to perform in places with no high equipment, as it is in the rock and roll world. I usually perform in clubs. If it is a larger stage, I put a rope on the edge of the stage, and from the backstage door to the microphone so I can sense it with my stick. What lacks is access for persons with wheelchairs. I would want accessible backstage equipment, for staff with disabilities.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

I believe that no difference shall be made between art and culture produced by people with disabilities and people without disabilities. I believe that if organizations were to find out about my disability, they would maybe be doubtful. The accessibility in backstage would not occur to them, no one has ever said that they have thought of that. They have realized it once they have arrived. I believe that not hiring/booking people with disabilities is not an existing issue; contrariwise, one can have it as an advantage. Some places may book you because you have a disability.

Organizations have asked me before how many people in wheelchair I think will come, and then said that they do not have room for the number I proposed. They do not have the opportunity to remodel their salons into a black box. A wheelchair takes up 2 seats and 10

wheelchairs equal 20 seats, which the organization may consider a negative effect on their economy. A person with disability also attracts other persons with disabilities.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Stop focusing on your disability. I admit that I do that myself, but what I do is to joke about encounters I have had. However, do not have the disability as a starting point when creating. It is a secondary problem. Learn how to play the guitar before thinking about how you'd get into the pub to perform. Many people may see themselves as victims and think they do not get gigs because of their disability, but sometimes it may depend on the person not being a very good musician or painter etc. that it has nothing to do with you being in a wheelchair. Focus on the music/art and think about the other things once you believe you are skilled and good.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

To not have any barriers in their salons, and treatment! I list 2 things:

1. Have a training in treatment with staff.
2. Entrances and everything accessible and staff knowing how to treat persons with disabilities. To organizer: they shall inform where they are, and that they will meet one up before going up on stage etc.

I have had had discussions with friends and colleagues about whether people genuinely appreciate performances of people with disabilities, or they do it to show sympathy. I believe people with disabilities shall not be treated differently than persons with no disability. I should be able to get in on equal terms as for someone with no disability. I wish the staff to have a mindset like "Tonight we will have that artist who is visually impaired, ensure you meet him up at the entrance once he arrives and we'll take care of him for the rest of the night." What is crucial is that once I arrive in a place, is to feel the safety of the staff taking care of me and thereby, everything is solved. Regarding culture performance, I do not believe in being prioritized just because I have an impairment.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

H.B.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: Asperger's syndrome

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: Textile arts

How long have you been active within this area?

For 16 years.

Do you come from a cultural family?

Yes.

How long have you been engaged in the field of culture? Before becoming a professional.

For 2 years, where I began studying at art school.

How did you start?

I started studying handicrafts at art school for 2 years.

Tell something about your work and interest in culture.

I find my work and cultural interest fun and inspiring.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Application forms.

What is the greatest barrier you have encountered as a professional?

There have been personal barriers, and that one has to keep the flame alive in long projects.

What kind of support did you need to increase participation?

I would like to have platforms to meet like-minded people.

What kind of support do you need more of?

To meet like-minded people.

In terms of development as an artist, what kind of support is most important to you?

X Networking

X Equipment

X Help with filling in forms

X Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know.

~~Do you visit exhibitions, theaters and take part of other cultural activities?~~

~~If yes, what and how often?~~

~~If no, why?~~

~~Do you think improvements can be made in accessibility in organizations?~~

~~Is yes, give examples.~~

~~In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?~~

- ~~Lack of information about what companies, performers and artists exist~~
- ~~Lack of accessible backstage facilities~~
- ~~Lack of experience working with disabled people~~
- ~~Not knowing enough about disability issues~~
- ~~Concern about the quality of work~~
- ~~Concern about lack of audience appeal~~
- ~~Other (please clarify)~~

~~What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?~~

To contact art schools and Konsthögskolan Linnea.

~~What advice would you give to organizations who are developing activities for people with disabilities who are professionals?~~

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

D.G.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: Neurological impairment, and ADD

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: _____

How long have you been active within this area?

Since 2014.

Do you come from a cultural family?

Yes, my aunt and mother are painters.

How long have you been engaged in the field of culture? Before becoming a professional.

Before becoming a professional, I did not engage in art-related activities very much.

How did you start?

I started to become interested in the field of arts because I wanted to learn something new.

Tell something about your work and interest in culture.

I don't recall anything to share.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Lack of confidence and self-esteem.

What is the greatest barrier you have encountered as a professional?

I cannot claim to have encountered any great barriers.

What kind of support did you need to increase participation?

Pushing and encouragement in order to complete my projects.

What kind of support do you need more of?

Pushing and encouragement in order to complete my projects.

In terms of development as an artist, what kind of support is most important to you?

Networking

Equipment

Help with filling in forms

Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes, for example, Uppsala Municipality that arranges our exhibitions.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

No, I don't have any interest.

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

No.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

X Concern about the quality of work

Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To live their dreams and go for their dreams.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

To visit organizations who work with persons with disabilities and meet and speak to artists who have disabilities.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

C.H.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: Epilepsy

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: _____

How long have you been active within this area?

Professionally since 2016.

Do you come from a cultural family?

No.

How long have you been engaged in the field of culture? Before becoming a professional.

I have been interested in creating collages since high school, yet only for fun.

How did you start?

I started to become interested in the field of arts because of my interest in arts.

Tell something about your work and interest in culture.

I am currently working on a painting of a lion in acrylic colors.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

I experienced filling in application forms as an external barrier. I have not experienced any internal barriers.

What is the greatest barrier you have encountered as a professional?

I cannot say that I have experienced any great barriers.

What kind of support did you need to increase participation?

To be encouraged and helped in order to get started with something.

What kind of support do you need more of?

Encouragement and help in order to get started with something.

In terms of development as an artist, what kind of support is most important to you?

X Networking

X Equipment

X Help with filling in forms

X Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I don't know of any, but I think there must be some.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

I do, every now and then, because of my interest. When I worked at Kap Design and wove carpets, I visited other exhibitions one a week.

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Yes, in form of more wheel-chair friendly equipment.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

Lack of experience working with disabled people

Not knowing enough about disability issues

Concern about the quality of work

Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Be yourself!

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

To understand and know who they are dealing with, and that persons with disabilities are not dangerous.

Annex 2. Transcripts of artist interviews France

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

G.A.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: PSYCHICAL HANDICAP

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: _____

How long have you been active within this area?

For almost 10 years

Do you come from a cultural family?

YES. My maternal grandfather was Spanish and was doing theater. In the family there was a violinist. My uncle was a painter. My father has a certain relationship to poetry.

How long have you been engaged in the field of culture? Before becoming a professional.

I spent 3 years in training at the School of Theater, Compagnie Maritime

How did you start?

I started when I was 5 years old with poetry. I was a shy guy, so as a teenager, I started the theater. I was in an amateur company in Castelnaud near Montpellier and then I passed the competition for the Conservatoire without preparation and ... I failed

Tell something about your work and interest in culture.

I like dance, this relationship to the body that dance allows

In the theater, on stage, I'm alive! I make my living with theater. Here you can create; work the texts. I'm hypersensitive, here in the Company Bulle Bleue, I can rest, sometimes

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)**

As I said earlier, I passed the Conservatoire competition, but at some point, I became too old. I was 26 years old!

The obstacle was also my terrors. In training, at that time I hid from the team that I was taking medication. At a given moment they realized it. So, they told me but you know you have to tell us. You have to listen on the set. The things that I had in my head, prevented me from listening ...

What is the greatest barrier you have encountered as a professional?

The biggest obstacle is the way people look at us

What kind of support did you need to increase participation?

What kind of support do you need more of?

- Mise en réseau x (*the means of communication*)
- Support in the administrative procedures x

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

The competency recognition system 'Different and competent'. The theaters that produce our shows in the area of Montpellier as the Theater Jean Vilar, Le Chai du Terral, Domaine d'O in Montpellier.

And then there are the festivals like the one proposed by Bella Czupon, the director of the Company L'Autre Théâtre.

Do you visit exhibitions, theaters and take part of other cultural activities?

I try to. I'm lazy but serious! I go to photo exhibitions. There tonight we will see the show of Marie Lamachère

If yes, what and how often?

I would say twice a month

If no, why?

-

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Yes. It could be important to Propose more representations with audio description or with a translation into sign languages

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work

X Concern about lack of audience appeal

x Other (please clarify) They may be afraid that it is not profitable or afraid that we are not credible as artists on stage ...

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

They have to start with an amateur workshop; they have to go and see shows and prepare the competition to enter the Conservatoire. They have to go through Companies where there is a real and solid training

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

The important is that professionals give first access to writing, creativity, voice work to young people ...

They could Suggest spaces where you can hear reading texts. They would to Support them in understanding the text of the shows

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

C.J.

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: progressive disabling disease (polyhandicap)

Competencies

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

Other: _____

How long have you been active within this area?

For almost 10 years

Do you come from a cultural family?

I did not grow up in a family of artists

How long have you been engaged in the field of culture? Before becoming a professional.

I used to be a volunteer in the Theater Company *L'Autre Théâtre*.

And I've been a comedian in the Theater Company Bulle Bleue for 6 years, since 2012, in February. I have a decade of experience.

Tell something about your work and interest in culture.

I started with theater workshops, in the medical educational institute w and then in the Medico Professional Institute for Young Adolescents and then I joined the Theater Company l'Autre Théâtre

Here we make warm-ups improvisation, internship restitutions. We go on tours. On stage, what I like is to play roles and several characters, far from who I am. What interests me is to be able to play different emotions. Despite the difficulties that are bigger than before, I still have an interest in dancing

What sort of barrier have you encountered on the way to become a professional? (External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)

The barrier, I encountered is stress; the fear of deceiving me and other people. I notice that this fear is still a little there, but less than before ...

The other obstacle that I encounter is to be seen as a person with a disability. I do not like the word of 'handicap'

What is the greatest barrier you have encountered as a professional?

The major barrier today in my career is the evolution of my illness. I have more and more trouble getting around and moving

What kind of support did you need to increase participation?

What helps me is the support that the educators of the place where I live in, day by day ... They bring me and come to get me to the Theater Company Bulle Bleue. What also helps me is the presence of the other comedians in the Company, Bulle Bleue

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Of course, there are the representations that we give in other specialized institutions in protected labor - this sharing that we have with people who live in these places is the way to make our work known and recognized but what's actually the most important is to participate in mainstream festivals like the Printemps des Comédiens, in Montpellier where we played.

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes, I go to theater shows, painting exhibitions and also photo exhibitions, with the other comedians of the Company. It's one part of the work in Bulle Bleue.

If yes, what and how often?

Yes, I go to theater shows, painting exhibitions and also photo exhibitions, with the other comedians of the Company. It's part of the work in Bulle Bleue.

If not, why?

-

Do you think improvements can be made in accessibility in organizations?

Yes

Is yes, give examples.

They could improve accessibility to shows. They could improve information and explanations on works

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

I don't know.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To a young person, I wish good luck! I would tell him to be motivated for that. Qs an artist, you have to know to rest, to be punctual. Those things are important things.
And then it's important to go to shows: it makes you want to go on stage and then it's an occasion to observe how the comedians express the emotions how the actors move ...

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

I would like to tell to the professionals that it is very important to allow the young people they care to go and see shows or meet artists ... They have to accompany them to the where shows are played and also should explain them some things about the work before.

Annex 3. Transcripts of artists interviews Spain

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Mac Serrato

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

When I was 6 months old I hummed the Danubio Azul as my father used to say because I listened it at home. When I was one and a half years old, I passed the pages of the music sheets from my father as he played the piano. At 3 I already played the piano. At 6 I already studied at the music academy

Do you come from a cultural family?

Yes, my father played the piano and my family is very culture oriente

How long have you been engaged in the field of culture? Before becoming a professional.

[My father contracted a piano teacher for me when I was 6 years old]

How did you start?

Tell something about your work and interest in culture.

[When I was 25 years old I finished my music carrier at the conservatory.]

What sort of barrier have you encountered on the way to become a professional?

(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)

I played professionally in a music bar for many years. And play in concerts and events when I get invited to do so. But my profession is being a telephonist; that is how I earn my living.

What is the greatest barrier you have encountered as a professional?

I do many things. I am very interested in social sciences, for example. To play well the piano one has to dedicate many hours a day. I do not have that time.

What kind of support did you need to increase participation?

My great problem is that I get very nervous when I have to play for a big audience. And the nerves are enemy of quality.

What kind of support do you need more of?

I would need to control my nerves when playing for a large audience. Now I have a composition professor twice a month. I am orienting my art towards composition

In terms of development as an artist, what kind of support is most important to you?

X Networking

Equipment

Help with filling in forms

X Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Do you visit exhibitions, theaters and take part of other cultural activities?

And go to concerts of classical music, jazz and rock

If yes, what and how often?

Yes, I go whenever I have time.

If no, why?

Do not go to the theater because of my visual disability

Do you think improvements can be made in accessibility in organizations?

Yes there is always space for improvement

The constructions should protect better their work. There has to be a solution for the terraces of the bars on the streets, to leave more space for the persons to walk, particularly for persons with visual disability

Is yes, give examples.

Habria que montar andamios protege las obras que se construyen. Hay que buscar solución a las terrazas de los bares y no ponerlos en las aceras porque dificultan a los peatones, sobre todo a los que tenemos dificultad visual

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

I would advice to get in contact with Artistas Diversos or with an art academy in search of guide to create a professional career. I attended the ONCE artistic professional development seminars. The Badalona conservatory which is very open to artists with disabilities, for example.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

I think that new type of organisation should emerge. Organizations that act as artists agentes or managers who create events for artists with disabilities artists to act and/or procure contracts for them in theaters or exhibits in art galleries

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Ma Antònia Cauhé Raspall

Age range

20-30

30-40

40-50

50-60

60-70

Over 70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Since childhood I already painted. Later to relax from work. And now with more dedication since I have retired 11 years ago

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

I do not consider myself a professional

How did you start?

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Financial external difficulties when trying to exhibit my art. Art galleries call me but they charge too much

What is the greatest barrier you have encountered as a professional?

I do not have too much space and can no longer stand for a long time. The available spaces are far away. I have not tried to turn my love and talent of art as a professional. Maybe I do not know how to handle it, I have had other working professions until I was fired because of my disability

What kind of support did you need to increase participation?

Economic support to exhibit in galleries. And an adequate space with adequate light

What kind of support do you need more of?

Human support to guide me on how to develop professionally

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms
- X Space
- X Financial support
- Other

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know

Do you visit exhibitions, theaters and take part of other cultural activities?

Now I do not go very often

If yes, what and how often?

Expositions, major painting classes, cinema, seminars and literary club in a library

If no, why?

Because the theater is very expensive

Do you think improvements can be made in accessibility in organizations?

It can always be improved

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal

X Other (please clarify) Worry for the high quality of the art

I think that there is no difference between disabilities and not having disabilities. Art is ruled by experts in art and they buy from certain artists which they prefer particularly, and who belong to a closed world to which I do not belong and am not admitted.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

I think it is important the type and degree of disability the person has. It is difficult for me to give an advice.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Although I do not like to give advises, I suggest that they should keep an open mind and respect each other and their disabilities. Ask for help to overcome barriers regarding what they want to do and what they do. At least try . One cannot fail too much. Ask for help from experts in the art world they can have access to.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

LlorençDellaresGarcia

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Almost all my life

Do you come from a cultural family?

No

How long have you been engaged in the field of culture? Before becoming a professional.

For 10 years

How did you start?

Ever since I had an accident

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Primarily financial

What is the greatest barrier you have encountered as a professional?

As people do not know me, they do not trust the quality of my work

What kind of support did you need to increase participation?

Financial resources to prepare an exposition, to do advertising...

What kind of support do you need more of?

Money to pay for advertising and promotion

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms
- Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes. To expositions, theater, concerts of classical music...

If yes, what and how often?

As often as possible

If no, why?

It is very expensive for me

Do you think improvements can be made in accessibility in organizations?

Yes, there is much improvement to be done

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- X Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Do not lose your enthusiasm and keep on advancing

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

That even though we may have physical or other problems, our work can be equally as good as that of any other person

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Kelly Arrondes

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment (Depth)

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

All my life, since I was a child

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

From childhood until I started studying at Bellas Artes Academy

How did you start?

To finance my education in art

Tell something about your work and interest in culture.

Is the one thing in life that I want to do. I want to communicate to others how I see the world, and the people I paint

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

External barriers such as finances, fiscal and lack of promotions by institutions which should be supporting our carrier.

Internal, the visual incapacity I have which is very critical and difficult extremely my work

What is the greatest barrier you have encountered as a professional?

Fiscal difficulty to try to not lose by pension given by the administration to all persons with disabilities, with my work as a professional in the art.

What kind of support did you need to increase participation?

Solve the barriers that the fiscal system represents in the way the pensions to persons with disabilities restrict out opportunity to work and to make money without the 11.000€ limitation the law establishes.

What kind of support do you need more of?

Fiscal support. the pension system has to be flexible to allow those of us that can develop a carrier in the arts to do so instead of penalizing our development

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms
- Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes, Artistas Diversos

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes, I attend inaugurations of expositions, at least one or twice a month

If yes, what and how often?

If no, why?

Do you think improvements can be made in accessibility in organizations?

Yes, with volunteers that help us in all possible ways: mobility, promotion, advise,

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

X Concern about the quality of work

Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

I would advise today given the limiting fiscal legislation, to have an alternative source of income besides the art, if it is possible for the person's competences

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Get together and demand form the system solutions regarding the fiscal barriers in order to be able to keep the pension of disability as well as develop a professional artistic career.



Project Reference: 2017-1-FR01-KA202-037386
CREATIVE LAB: Access to Profession for Persons with Handicaps



Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Joseba Mercader

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments: dyslexia

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

22 years

Do you come from a cultural family?

Very few

How long have you been engaged in the field of culture? Before becoming a professional.

8 years

How did you start?

I studied graphic design and experimenting with cameras taking photographs

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Physical places where to exhibit my work and support from lawyers that set prices and defend the rights of the image, the work and the photographs

What is the greatest barrier you have encountered as a professional?

What kind of support did you need to increase participation?

The support is not important today with the availability of so many social network....
Sufficient... maybe publications that feature my work: books, brochures, paper...

What kind of support do you need more of?

In terms of development as an artist, what kind of support is most important to you?

X Networking

Equipment

Help with filling in forms

x Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

There are many platforms. What is important is the art work itself regardless whether is author is disabled or not. Development of each artist depends of his will to share art

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes,

If yes, what and how often?

when I have time

If no, why?

Do you think improvements can be made in accessibility in organizations?

Yes

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

- Lack of accessible backstage facilities
- Lack of experience working with disabled people

X Not knowing enough about disability issues

X Concern about the quality of work

- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To complain less and publish and exhibit their work

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

That someone furnish for them places where to exhibit. People that give them love. People that worry about them so that they have places to meet, access to different countries and represent a real support. The artists tend to be solitary, but if on top we have a disability, this factor increases the problem. In my case, I have difficulty in meeting people with whom to share, live, have a partner. And this solitude marks our lives.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

José Manuel Mateo Grau

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

38 years

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

40 years

How did you start?

When I was 14 and my uncle made me a present of a painting kit

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

With my disability I do not have difficulty to develop and artistic work. All my difficulty is due to the financial issue

What is the greatest barrier you have encountered as a professional?

What kind of support did you need to increase participation?

I mainly need a large space to paint

What kind of support do you need more of?

Gallery to exhibit my work

In terms of development as an artist, what kind of support is most important to you?

X Networking

- Equipment
- Help with filling in forms
- Space
- Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know of any

Do you visit exhibitions, theaters and take part of other cultural activities?

I go to every event I can at cultural level: exhibits, theatres, music, movie...

If yes, what and how often?

Every month

If no, why?

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Not to be afraid of being how they are and keep on advancing, do not mind of what others thing

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

If they are professionals, think how they started and put themselves in their position. Have empathy

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Jorge Lizcano Gonzales

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

How did you start?

In dance and theater. First in the special education center where I studied and later in theater and dance companies

Tell something about your work and interest in culture.

What sort of barrier have you encountered on the way to become a professional? (External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)

Very hard

What is the greatest barrier you have encountered as a professional?

Find companies and theaters that hire us more often

What kind of support did you need to increase participation?

Social recognition

What kind of support do you need more of?

Social recognition

In terms of development as an artist, what kind of support is most important to you?

X Networking

Equipment

X Help with filling in forms

X Space

Financial support

Other

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

Yes

If no, why?

Do you think improvements can be made in accessibility in organizations?

Yes

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Yes, you can succeed as long as you are working towards a dream

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

We need more help and support from everyone.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Jorge Bastida

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

15 years

Do you come from a cultural family?

No

How long have you been engaged in the field of culture? Before becoming a professional.

2012

How did you start?

As my disability advanced I had more time to dedicate to my artistic vocation.

Tell something about your work and interest in culture.

It helps me cope with my sickness (multiple sclerosis)

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

No internal barriers. The barriers are external and are financial. The editing companies do not bet for unknown authors and consider that solidarity is NOT PROFITABLE

What is the greatest barrier you have encountered as a professional?

Sponsorship and trust. Names disappear with time, the ideas stay

What kind of support did you need to increase participation?

Patronage and trust. Names are erased over time, ideas remain..

What kind of support do you need more of?

Confidence in the ultimate objective of the editing sector and therefore the sponsorship it should give

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms
- Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes

If yes, what and how often?

2-3 times a year. Exposiciones de pintura y escultura y eventos musicales.

If no, why?

Do you think improvements can be made in accessibility in organizations?

Of course, but we are invisible for the rest of society

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Do not pay attention to their disability and demonstrate their capacities; there is a great deal of capacity undetected

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

To continue trusting and developing their abilities and develop new ones. Art is the sum of all the capacities that erase the possible incapacities.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

-

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

25 years ago, I started painting classes in the cultural center of San Vicente de Montalt. Later started music classes in the cultural center of Sant Andreu de Llavaneres where I studied harmony and piano. Started to write also 25 years ago, and followed classes in the Escritores.org virtual platform

Do you come from a cultural family?

Yes, my mother is a great melomana.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)**

People do not buy art from artists that are no well knows. Then I have a pension which I would lose if I have any extra incomes.

What is the greatest barrier you have encountered as a professional?

I have always participated in expositions in the different centers I have studied and in those organized by Artistas Diversos

What kind of support did you need to increase participation?

Empecé a exhibir pero resulta muy difícil vender

What kind of support do you need more of?

If the people ask me for a painting, I do it. I like doing that. People do not buy from artists that are not known. The City Council of Sant Andreu de Llavaneres gives me an honor price every year for a story I write writing the Literary contest it organizes every year

In terms of development as an artist, what kind of support is most important to you?

X Networking

- Equipment
- Help with filling in forms
- Space
- Financial support

X Other – Mentor

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes, Artistas Diversos

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes

If yes, what and how often?

I go to the movies, and to theater whenever there is a play in Llanerres

If no, why?

Do you think improvements can be made in accessibility in organizations?

Yes

Is yes, give examples.

Not all buildings have ramps for wheel chairs. The trains should have an adapted access to the wagons. As well as to the train stations.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

X Lack of experience working with disabled people

Not knowing enough about disability issues

Concern about the quality of work

X Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To keep on trying because if you put your effort everything can be accomplished. Then it is important to have a mentor

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Give very good training and education to the artists. And give visibility to the artists and their work. To all artists, no always the same.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

PEDRO VICTOR RODELGO VARGAS

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

20 years

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

How did you start?

I started in the center where I attend, as a hobby

Tell something about your work and interest in culture.

I like to act. I feel happy with my companies and fellow members of the Center. I like the applauds of the audience. I really have a good time.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

What is the greatest barrier you have encountered as a professional?

What kind of support did you need to increase participation?

What kind of support do you need more of?

In terms of development as an artist, what kind of support is most important to you?

X Networking

Equipment

Help with filling in forms

Space

X Financial support

Other

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

No

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

I go to the movies often

If no, why?

Do you think improvements can be made in accessibility in organizations?

Yes, every think can be improved

Is yes, give examples.

In the first place it would be necessary to educate the society in the subject of disability

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

X Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

Concern about the quality of work

X Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To have illusion for what they do and enjoy it

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Would advise them to get together. To get listened to. To work in groups. That do not give up and pursue their objectives and dreams. Persons with disabilities need each other. Alone we cannot do anything. Look for support from the administrations

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Mercedes Losada

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

For 13 years in dancing and 8 years in literature.

Do you come from a cultural family?

The family is not cultural oriented. But my brother sings in the chorus of Sant Feliu del Llobregat

How long have you been engaged in the field of culture? Before becoming a professional.

I was a nurse by profession. When I lost my sight, I had to stop working and went to Fundacion ONCE for support. Joined the theater group. 8 years ago, I set up a dance and poetry group called Donnas I Deu. We perform in Mollet, San Feliu and we even went to Madrid last month. We have performed in the women's jail. It has been a very fabulous experience. The title of the show was SOLA (ALONE) which connected very well with the feeling of the audience.

How did you start?

Tell something about your work and interest in culture.

Fundacion ONCE supported me and guided me in the arts. ONCE is the foundation that gives support to the blind community in Spain.

What sort of barrier have you encountered on the way to become a professional? (External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)

Main barriers are economic, I receive a pension – for permanent incapacity, and I cannot have any extra incomes from works and any activity I may do, or I lose my pension, which is something I cannot afford losing. Not only for the money but also for the rest of the support I have access to. So, in art I have to be amateur. But now I would like to be a producer of theater, dance and literature events. But do not have financial backing

What is the greatest barrier you have encountered as a professional?

In my case my blindness is a barrier. I look for persons to read to me. And when acting, I need time to get familiar with the scenario before we start, which is not always easy to organize

People accept my art.

Again, my pension is a barrier as I cannot afford losing it.

What kind of support did you need to increase participation?

Financial in my case. Also, the human factor is very important. Having people accept me and my quality in the arts

What kind of support do you need more of?

Financial

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms

X Space

X Financial support

- Other

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Fundación ONCE Has 20 art groups. I could also present projects to be financed by them if approved

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes

If yes, what and how often?

I go to the theater, to jazz and blues concerts. Twice a month or whenever there is a good concert to attend. Always is I have the money and it is not too expensive

If no, why?

Do you think improvements can be made in accessibility in organizations?

There is always room for improvement. The owners of theaters, and buildings in general have to think what the accessibility is for.

Is yes, give examples.

I dance and the other members of the group are also disabled in one way or another. If we go together to the theater I have to sit in the front row. But generally, the space for wheelchairs are in the back row. So, we cannot sit together, for example

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities

- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To be educated in the art. Do not mind his/her disability and focus on the talent and the dream. Otherwise we create our own barriers. For example, we went to a flamenco “tablao” and the teacher received us and taught us. We learned and the rest of the class also learned. It was wonderful

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

The organizations have to create visibility in “normality”. It is not a question of creating gueros but on the contrary of including artists with disability in the overall society. Do not only consider us during the Week of Disability but consider us during all the year.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Rodolfo Tato Moran (y familia).

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

20 years

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

18 years

How did you start?

In the special education center which I attend

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Only external. There is a lack of transport, of places where to rehearse, support and facilities for the social workers to allow them to keep on doing the fantastic job they carry out to train disabled persons in art and cultural activities

What is the greatest barrier you have encountered as a professional?

What kind of support did you need to increase participation?

Transport. Professional that dedicate themselves to take the disabled artists from the center to rehearsals, to theater, and other places where to act. As well as journeys, traveling and leisure activities.

What kind of support do you need more of?

Human as well as material. Transports, places where to rehearse, social workers, well paid monitors, etc.

In terms of development as an artist, what kind of support is most important to you?

Networking

Equipment

Help with filling in forms

Space

Financial support

Other

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

No, we do not know about them

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

Yes, whenever the center creates the occasion

If no, why?

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Because we need transport and living facilities when traveling, so we have a financial problem

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

If we refer to private organizations they will always look for profit in what they do, or to gain public image. They always look for benefits. The question is whether art has to be profitable, and what is the role of private organizations.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Ask the families to give support because there is always the need of financial and material resource

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

If they are private organizations I do not have any advice to give. If they are public organizations I would ask them to comply with their duty and give support to all members of the populations and help develop their possibilities “Each one with his/her capacities and each one with their needs”.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

MARTA PÁRAMO LARRONDO

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

10 years

Do you come from a cultural family?

How long have you been engaged in the field of culture? Before becoming a professional.

Yes

How did you start?

8 years ago

Tell something about your work and interest in culture.

I like to paint and as my sisters painted I started to take painting classes. The first year I presented myself to a painting contest and won the first price and the 3 works which I presented were selected by the professional jury to be finalists

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

My difficulty to communicate verbally with my professors to express what I want to say and understand them when they teach me how to use a new technique

What is the greatest barrier you have encountered as a professional?

Difficulty to be accepted only for my talent, without considering my disability

What kind of support did you need to increase participation?

Support to access to contexts and promote my work professionally

What kind of support do you need more of?

Make myself known as a professional artist and exhibit my work

In terms of development as an artist, what kind of support is most important to you?

Networking

Equipment

Help with filling in forms

Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know them and if there are they are not very visible.

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

10-15 times a year

If no, why?

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Art Foundations, promotion of contests and expositions, purchase and or give commission for the sales of the paintings, etc.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

X Lack of accessible backstage facilities

Lack of experience working with disabled people

Not knowing enough about disability issues

Concern about the quality of work

X Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Preserve their passion for art and practice every day. Ask for help to the family and friends in order to develop and promote their talent and their work

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

That they may keep on helping. We need them and will receive a great deal of value and love in exchange, besides giving value to society

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Estrella Cachero

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (**musculoskeletal**, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment (Depth)

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Began when I was 25 years old. I have always liked reading, and I read a lot. Also, always had great interest cultural event although I cannot go as often as I would like to because of lack of financial resources

Do you come from a cultural family?

No, my family have no interest for the arts. We were 4, 2 brothers and 2 sisters. My sister died. She has the same disability as I have, muscular dystrophic. She also liked art and culture the same as I. I miss her a lot.

How long have you been engaged in the field of culture? Before becoming a professional.

25 years ago, I started first to write because I liked Reading. And later painting.

How did you start?

I started publishing my book because the local Cuenca Diputacion (administration) financed them which is a great contribution of the side of this public institution. Later I started to paint. But painting does not have any support from the administration here or from any other organization.

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

For me the most important barrier is mobility, because of its cost. Cost of transport for me and for the paintings in the case of graphic arts. Then transport for disabled is not always available. The lack and cost of mobility limits my professional development

What is the greatest barrier you have encountered as a professional?

What kind of support did you need to increase participation?

Financial help and support. More sponsors that back up and promote the art of disabled artists

What kind of support do you need more of?

Economic support without any doubt to finance expositions in the case of paintings. And editorial promotion for literature. Disseminate awareness of art expressions created by artists with disability at the same level and other artists.

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms
- Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

There are no platforms that finances disabled artists. Artistas Diversos, for example give visibility. but we need more professional oriented promotion of exhibits and sales.

Do you visit exhibitions, theaters and take part of other cultural activities?

I would like to visit museums like El Prado and Thyssen, but they are in Madrid and I live in Cuenca. Cannot pay the cost of the trips. What I like best is to write because it is easy to public with the backing of the Diputacion de Cuenca, and do not have mobility costs or costs of materials as in the case of paintings

If yes, what and how often?

If no, why?

Do you think improvements can be made in accessibility in organizations?

I am not optimistic. Now with the economic and political crisis there is no space for people to enjoy y buy art. Little less art of disabled artists who are not known or recognized

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- X Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal

X Other (please clarify): There is a very low interest for art in general and even more of disabled persons there is no awareness that there are disabled artists that can create artistic expressions.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Would advise them to dedicate themselves to the type of art they like best. And to keep on advancing to overcome the obstacles that may emerge.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Create interest for culture and allocate more funds to promote centers for education and training in the arts. Stimulate culture in general and make visible the artistic expressions of artists with disabilities at the same level as art of other artists. Promote the taste and joy of culture. Stimulate more training in culture and pleasure in valuing culture.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Domingo Pisón Capellán

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment (Depth)

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Since I was small I have felt curiosity and passion for culture, literature and art. They have been my sole tools of leaning and human evolution thanks to the rehabilitation program of

my auditive problem. Since I was 10 years old, I narrowed my professional artistic area to theatre, magic and cinema.

Do you come from a cultural family?

Yes, thanks to them they have taught me the values of Spanish life and culture through art as an educational and leisure resource, which I will then transform into my form of expression.

How long have you been engaged in the field of culture? Before becoming a professional.

Yes. And thanks to them who taught me the values of life and Spanish culture through art as education and leisure resource, that later I transformed in my way of life and expression

How did you start?

In my adolescence it was the best moment to experience changes and be able to express them, mainly in illusionism and domestic recordings.

Tell something about your work and interest in culture.

My main artistic activities are in the field of magic as scenic art and the creation of stories in cinema carrying out scripts and direction as a profession. Although I also have other artistic talents which are complementary such as interpretation

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)**

There are external barriers such as the lack of financial resources; lack of trust to manage and participate with quality in a Project; and /or lack of trust from the members of the team, mainly due to my incapacity which immediately implies uncertainty when carrying out the coordination of a professional team of actors.

What is the greatest barrier you have encountered as a professional?

Lack of trust in the ability required to perform a job with quality

What kind of support did you need to increase participation?

There is really no consciousness regarding the behavior and the way of solving the prejudices people have towards disabilities, therefore people do not call me to give me jobs in teams for the fear that I get lost easily and complicate the team job. I still have not found solutions or adequate supporters to people with hearing problems in order to really induce access and compenetrating with all departments; although the information technology is available to facilitate solutions, but these alternative never seem sufficient compared to the old way of working simultaneous, cooperative and direct

What kind of support do you need more of?

The trust of the people that can give me the jobs.

In terms of development as an artist, what kind of support is most important to you?

- Networking
- Equipment
- Help with filling in forms

X Space

- Financial support

Accessible spaces for all persons with disability, in my case magnetic loop, which give me the best results and as alternative a translator in sign language, but this is generally more difficult

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I know that they are insufficient. And platforms I do not know. And if they are they are generally dedicated to painting and the major art for disabled artists, leaving the rest of artistic expressing in need of promotion and models of expression

Do you visit exhibitions, theaters and take part of other cultural activities?

If yes, what and how often?

If no, why?

Depending the artistic event. Generally, to frequently once a month

Go to exposition without problem thanks to written texts, the only lack of accessibility are the subtitles and the interpreter in sign language in videos that explain the expositions.

The theater, although there are some accessible shows, they are insufficient compared to the number of accessible ones. The accessibility is generally an issue of the place, but regarding the content of the show, a magnetic pool can be used, subtitle and interpreter, although in my case I prefer the magnetic pool and subtitle

In the movies there is no accessibility, we continue going to the movies with original version which the rest of the cinemas in Spain are useless for us. Although in Madrid there is one movie accessible for depth and blind persons, there is no accessibility as they are conditioned to the poor application offered during the show of the film. The audio description (the only which is really useful) the subtitle and the interpretation is sign language which are generally of very poor quality and challenge the capacity to look at the

same time to the film and to the interpreter or the mobile or tablet. The glasses with subtitles are still a very scarce element for the majority of deaf persons in the cinema.

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

Of course, in the first place and improvement on the quality of applications and technologies already available, and think other complementary to improve the accessibility with an original quality. For example, in audio translations of texts such as in a meeting or conference

As far as organizations is concerned, accessibility must be adapted to the physical spaces and contents for persons with sensorial disabilities. Besides a sensibility is the way to treat the persons with disability, whether they are executors, or creator. This last one forgotten by society as he/she lacks legal and institutional support; lacks agents, finances and opportunities for the creation, development and dissemination of artistic products

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

Agree with all of them. And there are other causes such as:

Lack of opportunity, accessibility in all artistic sectors and industrial processes. Lack of subsidies and private economic support, Lack of institution that recognize the value, the prestige of artistic works, of the lack of representatives / agents, and lack of training and promotion, such and professional mentors that promote the opportunities to artists with disabilities.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

To have a great deal of passion, perseverance and patience because success does not depend on luck, but on constant work

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

That really value the titanic effort that a person with disability has to do to express and achieve their artistic work. That consider not only the final product, but also sense and understand its creative process, its need to make a real project that can be develop. Or in the case of being already a professional, achieve reward for the work, dissemination and effort that has made possible the level of success.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Didac

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments (dyslexia)

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Since young

Do you come from a cultural family?

Some

How long have you been engaged in the field of culture? Before becoming a professional.

Since young

How did you start?

Participating in expositions

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

Lack of places and of persons interested in my work

What is the greatest barrier you have encountered as a professional?

Lack of places and of persons interested

What kind of support did you need to increase participation?

Lack of places and of persons interested in my work

What kind of support do you need more of?

Places to give visibility to my work

In terms of development as an artist, what kind of support is most important to you?

X Networking

- Equipment
- Help with filling in forms
- Space
- Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Some try to act as platforms

Do you visit exhibitions, theaters and take part of other cultural activities?

I do not go often. Because of the price

If yes, what and how often?

Yes

If no, why?

Do you think improvements can be made in accessibility in organizations?

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

I would not know how to advise

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Organizations should get together and collaborate jointly to get things done

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

CHRISTOPHE CARO ALCALDE. www.christophecaro.com; mail: christcarbe@gmail.com;

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater – Author

Dance

Art – Painter

Literature – Poetry, Novel, Stories, Theatre

How long have you been active within this area?

35 years

Do you come from a cultural family?

Yes

How long have you been engaged in the field of culture? Before becoming a professional.

How did you start?

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

What is the greatest barrier you have encountered as a professional?

Major lack of interest and high discrimination from social agents as well as from institutions

What kind of support did you need to increase participation?

Merchants and galleries are more interested in getting money from artists than collaborate with them in promote artist's work to start a long and solid career that be good and solid for both sides.

What kind of support do you need more of?

Serious collaboration and commitment from a professional with the objective of disseminating and distributing artists' works of disabled artists. A strong and efficient link between artists and clients of buyers

What is the main support you need?

Already answered above

In terms of development as an artist, what kind of support is most important to you?

X Networking

- Equipment
- Help with filling in forms
- Space
- Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

They are not frequent. I only know Artistas Diversos that does this work for artists with disabilities

Do you visit exhibitions, theaters and take part of other cultural activities?

Of course

If yes, what and how often?

Painting, poetry recitals, concerts, theatre

If no, why?

Do you think improvements can be made in accessibility in organizations?

Some theatres which are of old construction has limitations for accessibility for physically disabled persons: stairs, little space between seats, halls which are too narrow...

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

X Lack of experience working with disabled people

Not knowing enough about disability issues

X Concern about the quality of work

Concern about lack of audience appeal

Other (please clarify)

Normally, the cultural delegates of the administrations have no knowledge of have little knowledge regarding the art which is developed outside the normal official circuits. Buy art in large official events, which are closed circuits for external artists. Disabled artists are always outside these contact networks and all function through friendships or similar relationships.

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Look for a country where art is a value and the artist a respected worker. In Spain there is a great deal of talent but no interest on the part of the population towards this professional It is obvious that it is easier to move to another country than to change the inertia of the citizens and institutions

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Invest more money and resources as well as human capital, in order to help promote artists with disabilities because it is a profession with a long run.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Carlos Marcelino Arias

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

48 years

Do you come from a cultural family?

No

How long have you been engaged in the field of culture? Before becoming a professional.

14 years

How did you start?

I learned all by myself

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

External barriers are mainly financial, lack of financial support. And internal barriers the lack of empathy of society.

What is the greatest barrier you have encountered as a professional?

The main barrier is the financial issue I have not been able receive a good education and later I have not been able to finance art training

What kind of support did you need to increase participation?

I have a studio where I also live. But I have not been able to pay for light and water connections

What kind of support do you need more of?

Financial resources to pay for water and light connections because I have been unemployed for 3 years

In terms of development as an artist, what kind of support is most important to you?

Networking

X Equipment

Help with filling in forms

Space

X Financial support

Other

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know of any

Do you visit exhibitions, theaters and take part of other cultural activities?

Art expositions and musical events. Do not go to the theater

If yes, what and how often?

I go to all seminars, exhibits and artistic events as long as they are free of charge. About 4 times a month

If no why?

Art has always been a very important part of my life and way of life. It motivates me and adds value to hear other points of view to confirm my own ideas and way of facing my life I consider myself an interdisciplinary person

Do you think improvements can be made in accessibility in organizations?

Yes, they can always be improved

Is yes, give examples.

All the accesses to streets and buildings can be improved

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

That make their talent in art their way of life; that we have enough limitations in everyday life; I can guarantee that creative work may be hard to develop but it certainly compensates and is very rewarding

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

That people remember that we exist

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Aleix Urbano

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Other: Epilepsies

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

Ever since I was a child. I started with the violin but my physical incapacity did not allow me to continue. My teacher Pepa who was fantastic guided me towards painting. Now I love it.

Do you come from a cultural family?

No

How long have you been engaged in the field of culture? Before becoming a professional.

6 years

How did you start?

My teacher guided me to painting as I could no longer play the violin

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms,
harassment; and internal barriers such as lack of confidence, self-doubt)**

I have difficulty to fill up applications for example. To look for support that may help me sell my paintings. There is a high lack of trust on the part of the institution to give financial support to artists in my conditions. Also lack of professional training and education

There are education centers for special persons to study and develop art. For a person like I with epilepsies with reading limitations and physical limitations.... There is no support from public institutions for us to develop art as a profession. They simply do not know how to promote talent. Nobody believes in us

What is the greatest barrier you have encountered as a professional?

Lack of trust. I upload my paintings in FACEBOOK. Drawings of faces in pallets, at a very good price, and nobody even ask for them. There is a lack of interest for art, and more for art from artists with disabilities

What kind of support did you need to increase participation?

I need a professional artist that may guide my work and open doors to a professional life. Or maybe an organization to promote my art work.

What kind of support do you need more of?

Financial support. And expert support

In terms of development as an artist, what kind of support is most important to you?

X Networking

Equipment

Help with filling in forms

X Space

X Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

No, I do not know of a platform that sells work of artists with disabilities

Artistas Diversos is a wonderful platform that make our work visible, but it is does not sell actively. AD has been a great help giving me the opportunity to exhibit and participate in national contests. I was also invited to a Fair in Denmark where I won the second price through Artistas Diversos

Artistas Diversos es una magnifica plataforma que da a conocer las obras pero no se dedica a vender. Me han ayudado muchísimo a exhibir my obras en exposiciones y participar en concursos nacionales. Fue a Dinamarca y gane el concurso. Eso si, nos ayuda muchísimo.

The City Council where I live give me no backing at all.

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes, I go to all the exhibitions that take place near where I live. Do not go often to theater of movies

If yes, what and how often?

Very often, as long as they take place near where I live because of the cost of mobility

If no, why?

Do you think improvements can be made in accessibility in organizations?

Yes, particularly in public institutions. If you do not have a friend in the City Council, nobody pays any attention to you

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

X Concern about the quality of work

- Concern about lack of audience appeal
- Other (please clarify) Lack of ethics

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Do what you like doing and enjoy it.... And go your own way

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Organizations have to really give support and not only say it. They have to give education and training. Teach and train in how to sell our paintings. They have to be real mentors

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Manuel Galia

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art – painting and sculpture

Literature

How long have you been active within this area?

Since I was a child. My father was an art professor in the Bellas Artes School and he met my mother as she was a pupil at this art center.

My family has a textile business and I worked there, I liked textile design. I had an accident and then dedicated to paint.

Do you come from a cultural family?

All my family; my father, my mother, my brother

How long have you been engaged in the field of culture? Before becoming a professional.

Always

How did you start?

Started with sculpture to stop doing what I already knew how to do, that is painting and my relation with color. Its density and its dimension. And then I launched into a new tool, mud is search of creativity, so my life as a sculpture started. Later I used metals. Now my painting is far more innovative. Symbolism of my work is always surrealistic. A sculpture can also be "torn"

Tell something about your work and interest in culture.

**What sort of barrier have you encountered on the way to become a professional?
(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)**

It has been very difficult to find people to open doors for me to have access to art buyers. It is difficult to be accepted by the companies of the sector, as well as by the general public, because the art gallery workers do not have an artistic criterion to identify good art. For them it is a business. They create painters by promoting them, regardless the quality of their art.

What is the greatest barrier you have encountered as a professional?

Intermediaries, unfortunately art is a business It is a business that launders large amounts of money.

What kind of support did you need to increase participation?

Merchant or agent

What kind of support do you need more of?

People that open doors for me and my art outside of Spain. In Spain there are good artists, but very few people that buy with artistic criteria.

I sell my work mainly to foreigners here. The ideal, is to have a merchant. One who is competent to judge the quality of the good art.

In terms of development as an artist, what kind of support is most important to you?

X Networking

- Equipment
- Help with filling in forms
- Space
- Financial support
- Other. A merchant or agent

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I do not know. I see that there are many Project but they are not focused to help the artists, but rather to make money for themselves. The companies and organizations have to learn that it is the artists who have to earn the money for their art production

Do you visit exhibitions, theaters and take part of other cultural activities?

To exhibits, less to theaters

If yes, what and how often?

Whenever they take place. Generally, twice a month. Formerly I used to go more often when I had time

If no, why?

I am interested in all type of art event. But now I have less time. Now I dedicate my time to visit galleries, companies that sell paintings and art in general. Now I am using bronze. Maybe I should lower my prices. I do not know, I am in search of a strategy to gain more acceptance to my art on the part of the market

Do you think improvements can be made in accessibility in organizations?

There is always space for improvement, in building, in transports... What is really needed in more information of how to use the accessibility that the place may have.

Is yes, give examples.

I have to ask where I can find the way –because it is not clearly marked,

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

- Lack of information about what companies, performers and artists exist
- Lack of accessible backstage facilities
- Lack of experience working with disabled people
- Not knowing enough about disability issues
- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify) People do not capacity to judge at and they do have prejudice against persons with disability

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Would advise not do it, because they do not know the effort it requires to try to make a profession out of your art. Spain is very backward in the acceptance of art and particularly when the artist has a disability, because the people do not trust the artist or the art. They do not know how to judge, there is great lack of education in the arts.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Organizations have to operate in a direct, authentic, clear way. They must learn to promote artists and attract the art buyers (consumers).

In that way they will live up to their social and artistic commitment. Rather than only focusing on their business, because art for these organizations is a business.

Art is a very good business but it has to be wisely managed. There is a lot of money involved, therefore they have to be very knowledgeable and have a very good criteria when judging the quality of an artistic expression. I do not understand that disability conditions the quality of artistic expression. On the contrary, frequently it is an added value as artists with disability have a high level of communication.



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CREATIVE LAB: Access to Profession for Persons with Handicaps



Annex 4. Transcripts of artist interviews Portugal

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

António Manuel Tavares

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

18 years.

Do you come from a cultural family?

No.

How long have you been engaged in the field of culture? Before becoming a professional.

None. I just start for making an audition and it was the first contact with art world.

How did you start?

I was taken by the institution where I was at the time for a dance audition with this company for them to record an advertisement. So, I always liked dance, but I was not expecting to become an actual dancer. So, I made the audition and went back home without any hope of being called. In the next day I received a call from the company saying that I was one of the chosen one to integrate this work. And I'm still here...

Tell something about your work and interest in culture.

Dance is my life. I love to dance and to become part of a group that allows me to express my feelings. And that is art.

What sort of barrier have you encountered on the way to become a professional?

The income. It's difficult to be payed for your work in the artistic field. Not because I am a disable person, but because in Portugal is difficult to be an artist.

(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)

What is the greatest barrier you have encountered as a professional?

The society.

What kind of support did you need to increase participation?

N/A.

What kind of support do you need more of?

Believe.

In terms of development as an artist, what kind of support is most important to you?

Networking

Equipment

Help with filling in forms

Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

Yes.

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes.

If yes, what and how often?

Painting exhibitions; fashion exhibitions; Dance performances.

If no, why?

N/A.

Do you think improvements can be made in accessibility in organizations?

Yes.

Is yes, give examples.

Special positions/ places for people with disabilities; Adaptation of physical and social structures in the companies.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

Lack of accessible backstage facilities

X Lack of experience working with disabled people

X Not knowing enough about disability issues

Concern about the quality of work

Concern about lack of audience appeal

Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

Never give up.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

Being receptive and open minded.

Interview with professional artists with disabilities.

Please answer the questions below by marking relevant check box or by filling in the answer:

Name and surname:

Ana Santos

Age range

20-30

30-40

40-50

50-60

60-70

Disability

Physical impairment (musculoskeletal, neurological)

Sensory impairment (visual or hearing)

Speech and language impairment

Learning difficulties

Cognitive impairments

Competence level

In what cultural area are you active?

Music

Theater

Dance

Art

Literature

How long have you been active within this area?

5 years.

Do you come from a cultural family?

No.

How long have you been engaged in the field of culture? Before becoming a professional.

None. I'm not a professional. I just love to dance and here I found a place where I can do it and express myself. I'm not seen as a different person, I'm only one more dancer.

How did you start?

Just by accident. I was looking for a place where I could dance and not feel that I was treated differently due to my hearing disability, and here I found that.

Tell something about your work and interest in culture.

I love dance and see other dancing.

What sort of barrier have you encountered on the way to become a professional?

Not applicable.

(External barriers such as financial issues, difficulties filling in applications forms, harassment; and internal barriers such as lack of confidence, self-doubt)

What is the greatest barrier you have encountered as a professional?

I'm not a professional but I feel that my disability is something that others see in me much more than I feel it. I live very well with my disability.

What kind of support did you need to increase participation?

More opportunities to express myself in a way I can help others to do the same.

What kind of support do you need more of?

Cultural mindset.

In terms of development as an artist, what kind of support is most important to you?

Networking

Equipment

Help with filling in forms

Space

Financial support

Do you think there are platforms in which people with disabilities can share creative ideas and perform?

I know this dance company only.

Do you visit exhibitions, theaters and take part of other cultural activities?

Yes. A lot.

If yes, what and how often?

Dancing shows and theater.

If no, why?

N/A.

Do you think improvements can be made in accessibility in organizations?

No answer.

Is yes, give examples.

In your opinion, what do you think prevents organizations from producing more work by and with artists with disabilities?

X Lack of information about what companies, performers and artists exist

- Lack of accessible backstage facilities
- Lack of experience working with disabled people

X Not knowing enough about disability issues

- Concern about the quality of work
- Concern about lack of audience appeal
- Other (please clarify)

What advice would you give to people with disabilities who are aiming to become professionals in the field of culture?

I'm not really a professional, so I think it depends.

What advice would you give to organizations who are developing activities for people with disabilities who are professionals?

N/A