



Towards creative inclusion in adult education

European policy framework
and promising practice examples



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INTRODUCTION

One in six people in the European Union (EU) has a disability that ranges from mild to severe making around **80 million** who are often prevented from taking part fully in society and the economy because of environmental and attitudinal barriers – and these numbers are set to rise as the EU's population ages. Despite the social and economic situation of persons with disabilities has improved in the European countries over the last years, there is still a long way to run to ensure their **social inclusion**.

Culture is a tool for integration and inclusiveness for people who have special needs; ensuring and encouraging **access to the arts for people with disabilities** is beneficial to our societies as this allows us to tap into the creativity of all people, including that of artists and citizens with special needs themselves. According to the UN Convention on the Rights of Persons with Disabilities (UN CRPD) adults with disabilities have the **right to utilise their creative, artistic and intellectual potential as everybody else**. As signatories of the Convention, the EU and its Member States, as well as civil society, still have a lot to do to ensure inclusion of adults with disabilities in arts education. The political will still needs to get materialised in **adequately resourced education & training opportunities and a truly inclusive labour market**.

Ensuring **art education** for persons with intellectual and/or psychosocial disabilities **all along the lifelong learning process** is the challenge that moved CIAE project partners to come together to promote promising practices in the sector across Europe, support the development of educators' competences and foster high quality learning opportunities tailored to the needs of the individual.

This report gathers relevant information on European policy frameworks as well as identifies organisations and examples that showcase excellence in the area of arts education for adult learners with disabilities. It is addressed to **policy makers, social service providers, cultural centres, art schools, arts educators and of course persons with disabilities and their families** to work together in building a fairer more equal and less discriminative approach to adult arts education.

EUROPEAN POLICY FRAMEWORKS FOR THE INCLUSION OF ADULTS WITH DISABILITIES IN ARTS EDUCATION

1. The European Union as a signatory of the UNCRPD

The commitment of the European Union to respect the rights of persons with disabilities was set out in 2000 in the EU charter of fundamental rights¹. In its Article 21st of Non-Discrimination, which states that “any discrimination based on [...] disability [...] shall be prohibited” and especially in its Article 26th of Integration of Persons with Disabilities, which states that the EU “recognises and respects the right of persons with disabilities to benefit from measures designed to ensure their independence, social and occupational integration and participation in the life of the community”.

The EU charter of fundamental rights also upholds their right to education, since it states that “everyone has the right to education and to have access to vocational and continuing training” in its Article 14th, and specifically the rights of the elderly to “lead a life of dignity and independence and to participate in social and cultural life” in its article 25th.

The EU commitment with the rights of persons with disabilities was confirmed, detailed and brought one step forward as it signed the UN Convention on the Rights of Persons with Disabilities, the first human rights convention to which the EU has become a party. Especially concerning to the rights of persons with disabilities to access an inclusive education and fully participate in the cultural life.

The Convention on the Rights of Persons with Disabilities is the first international not legally binding instrument setting minimum standards of rights specifically for persons with disabilities. This Convention intends to protect the rights and dignity of persons with disabilities. It supports the shift from a biopsychosocial model, to a human rights-based one. The Convention views people with disabilities as ‘subjects’ with rights and active members of society.

¹ CHARTER OF FUNDAMENTAL RIGHTS OF THE EUROPEAN UNION (2000/C 364/01)



European policy frameworks for the inclusion of adults with disabilities in arts education

The UN CRPD recognises the right of adults with disabilities to formal and non-formal arts education in its Article 24, where “States Parties recognize the right of persons with disabilities to education”. In order to realising this right without discrimination and on the basis of equal opportunity, States Parties also commit to “ensure an inclusive education system at all levels and life-long learning directed to the full development of human potential and sense of dignity and self-worth, and the strengthening of respect for human rights, fundamental freedoms and human diversity; the development by persons with disabilities of their personality, talents and creativity, as well as their mental and physical abilities, to their fullest potential; and enabling persons with disabilities to participate effectively in a free society”. Finally, in this article, States Parties also commit to ensure that “persons with disabilities are able to access general tertiary education, vocational training, adult education and lifelong learning without discrimination and on an equal basis with others”.

The access to arts education is directly linked also with Article 30 of the UNCRPD on the “participation in cultural life, recreation, leisure and sport”, where States Parties recognize “the right of persons with disabilities to take part on an equal basis with others in cultural life” and commit to take all appropriate measures to “enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society”. They also recognise the right of persons with disabilities to be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture and commit to provide “appropriate instruction, training and resources”.

The Council adopted the Decision for the conclusion of the Convention on 26 November 2009. For the EU the Convention entered into force on 22 January 2011. All the EU countries have signed and ratified the Convention and 22 EU countries have also signed and ratified its Optional Protocol. By signing the UNCRPD, the EU and its Member States are committed to upholding and protecting the rights of persons with disabilities according to the Convention.

To implement the UNCRPD in Europe, the European Union has approved its European Disability Strategy 2010 – 2020, which sets a governance framework in line with Article 33 of the UNCRPD based in two action levels: “vis-à-vis the Member States in a wide range of EU policies and within the EU institutions”².

² European Disability Strategy 2010 – 2020.



2. Education and arts in the European policy frameworks on the rights of adults with disabilities

2.1. European Disability Strategy 2010-2020

The UN Convention on the Rights of People with Disabilities (UN CRPD), ratified by the EU in 2010, obliges its parties to produce an Implementation Strategy. It is based on this obligation that the European Union adopted the “European Disability Strategy 2010-2020: A Renewed Commitment to a Barrier-Free Europe” (EDS)³ in 2010, to complement national efforts with a European-wide framework. It also complements the Europe 2020 Strategy for Smart, Sustainable and Inclusive Growth⁴ and the EU Charter of Fundamental Rights⁵ of the Lisbon Treaty.

The EDS’ main aim is to allow persons with disabilities to enjoy their full rights, as well as removing everyday barriers so that they can participate fully and equally in the society and economy. The strategy reflects the same values as mentioned in the Convention, as it identifies eight areas for action: accessibility, participation, equality, employment, education and training, social protection, health and external action.

Therefore, “promoting inclusive education and lifelong learning for students and pupils with disabilities” is one of the main areas for action for the European Union and it’s described in the Strategy as follows: “With full respect for the responsibility of the Member States for the content of teaching and the organisation of education systems, the Commission will support the goal of inclusive, quality education and training under the Youth on the Move initiative. It will increase knowledge on levels of education and opportunities for people with disabilities and increase their mobility by facilitating participation in the Lifelong Learning Programme. EU action will support national efforts through ET 2020, the strategic framework for European cooperation in education and training, to remove legal and organisational barriers for people with disabilities to general education and lifelong learning systems; provide timely support for inclusive education and personalised learning, and early identification of special needs; provide adequate training and support for professionals working at all levels of education and report on participation rates and outcomes”.

³ European Disability Strategy 2010-2020: A Renewed Commitment to a Barrier-Free Europe {SEC(2010) 1323} {SEC(2010) 1324}

⁴ EUROPE 2020 A strategy for smart, sustainable and inclusive growth /* COM/2010/2020 final */

⁵ CHARTER OF FUNDAMENTAL RIGHTS OF THE EUROPEAN UNION (2000/C 364/01)



Besides highlighting the right of persons with disabilities to access mainstream education, the already mentioned "European Strategy 2010-2020 for people with disabilities: a renewed commitment to a barrier-free Europe", also includes "participation" as one of its main areas for action. This area specifies the right of persons with disabilities to "have full access to cultural and recreational activities" as it provides complementary actions at European and national levels.

The main targets of the European Commission set out in the strategy in regards to participation of persons with disabilities in the artistic life are focused first of all in promoting the basic conditions for their participation in society, such as fostering deinstitutionalisation and the transition to community-based care; overcoming the obstacles that hinder their rights as individuals, consumers, students and political actors; and easing their physical mobility. It also sets out more specific targets such as improving the accessibility of sports, leisure, cultural and recreational organisation, activities, events, venues, goods and services including audio-visual ones; exploring ways of facilitating the use of sign language and Braille in dealing with the EU institutions; and fostering the cross-border transfer of copyright works in accessible format.

However, the Strategy doesn't go further from the accessibility approach and lacks measures for the effective participation and inclusion of persons with disabilities in the artistic life.

A Progress Report on the implementation of the Strategy up to 2016 was published in 2017. It found both, important successes in the EU's work to implement the UNCRPD and the need for a European Strategy that will continue to deliver on its objectives.

2.2. European Pillar of Social Rights

In November 2017, the European Parliament, the Council of the European Union and the European Commission proclaimed the "European Pillar of Social Rights". The proclamation sets out 20 key principles aiming at delivering new and more effective rights for the European citizens.

The very first of its key principles is "Education, Training and Life-Long Learning", stating that "everyone has the right to quality and inclusive education, training and life-long learning in order to maintain and acquire skills that enable them to participate fully in society and manage successfully transitions in the labour market".



The rights of persons with disabilities, and specifically their right to education, is also reflected in the third key principle on “Equal Opportunities”, which states that “regardless of gender, racial or ethnic origin, religion or belief, disability, age or sexual orientation, everyone has the right to equal treatment and opportunities regarding employment, social protection, education, and access to goods and services available to the public. Equal opportunities of under-represented groups shall be fostered”.

The 17th key principle is focused directly on the “Inclusion of people with disabilities”, stating that “people with disabilities have the right to income support that ensures living in dignity, services that enable them to participate in the labour market and in society, and a work environment adapted to their needs.

2.3. The contribution of the European Parliament

As an EU institution, the European Parliament and its Disability Intergroup have supported and provided numerous documents, conferences and seminars promoting the inclusion of persons with disabilities in society.

Among all the contributions of the European Parliament, its Petitions Committee highlighted the relevance of two documents in a 2017 study report on “Inclusive Education for learners with Disabilities”⁶:

- The first of these documents is a 2015 written declaration on promoting inclusive education⁷. The declaration was addressed to EU countries to pursue efforts for implementing inclusive education systems characterised by: ‘early detection’; ‘qualified personalised support; accessibility of universal curricula, ICT, learning materials and support services’; participation of learners with SEN in their education; and ‘mechanisms for the transition from special to mainstream’ settings. It said that: “Access and permanence in the education system enhance equal opportunities for all, social inclusion and employment opportunities”.
- The other document is a resolution adopted in plenary session in July 2016⁸. It highlights the CRPD’s comments regarding the existing barriers impeding effective

⁶ [http://www.europarl.europa.eu/RegData/etudes/STUD/2017/596807/IPOL_STU\(2017\)596807_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2017/596807/IPOL_STU(2017)596807_EN.pdf)

⁷ European Parliament, Written declaration submitted under Rule 136 of the Rules of Procedure on promoting inclusive education systems, 0029/2015

⁸ European Parliament, European Parliament Resolution of 7 July 2016 on the implementation of the UN Convention on the Rights of Persons with Disabilities, with special regard to the Concluding Observations of the UN CRPD Committee, (2015/2258(INI))



access to education and training for learners with disabilities. It encourages the Commission and the EU Member States to provide the necessary support measures to respond adequately to learners' diverse needs. It supports learners to fully enjoy a high-quality inclusive education and highlights the need to combat, at all levels, rejection and discrimination towards learners with disabilities.

2.4. Council of Europe: Strategy on the Rights of Persons with Disabilities

Beyond the European Union, the Council of Europe, as an international organisation aiming at upholding human rights, democracy and the rule of law in the European continent, adopted in 2016 a "Strategy on the Rights of Persons with Disabilities" for the period 2017 - 2023⁹. This strategy builds on the Council of Europe's Disability Action Plan for the period 2006-2015¹⁰ and outlines the organisation's priorities up to 2023.

The overall goal of the Strategy, as it is written, is "to achieve equality, dignity and equal opportunities for persons with disabilities in specific areas where the Council of Europe can make an input. This requires ensuring independence, freedom of choice, full and active participation in all areas of life and society".

The previous action plan already upheld the right of persons with disabilities to "fully participate in the cultural life of that society" and to boost their opportunities through their access and involvement in the arts and social life. Through the action plan, COE Member States committed to taking the rights of people with disabilities into account when formulating and implementing their cultural and educative policies.

The new Strategy, on the other hand, proposes to work and carry out activities around five priority areas: equality and non-discrimination, awareness raising, accessibility, equal recognition before the law and freedom from exploitation, violence and abuse. Regarding the priority area of "Equality and non-discrimination", the strategy establishes that "Council of Europe bodies, member States and other relevant stakeholders should seek to [...] promote equality and non-discrimination of all persons with disabilities, in particular through an inclusive education system and the development of training, communication and employment initiatives. These need to target a broad range of professionals, including civil

⁹ Council of Europe: "Strategy on the Rights of Persons with Disabilities: Human Rights, a Reality for All". <https://rm.coe.int/2017-2023-disability-strategy-en/16806fe7d4>

¹⁰

<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=0900001680595206>



servants and service providers and must be developed with active involvement of persons with disabilities, their families and their representative organisations”.

Likewise, it also proposes to target five cross-cutting themes to be considered in all the COE’s work and activities: participation, cooperation and co-ordination, universal design and reasonable accommodation, gender equality perspective, multiple discrimination and education and training.

Regarding the cross-cutting theme of “Education and training”, the COE has different proposals to be considered in all its work and activities, which refer to both the education and training of persons with disabilities and the education in general as a tool for awareness raising. These proposals can be summarised as follows:

1. Quality education is a prerequisite for persons with disabilities to enjoy human rights on an equal basis to others.
2. This means improved access for and inclusion of persons with disabilities to COE’s information, education and training programmes, events and projects.
3. Education and training programmes, campaigns and materials aimed at professionals need to include a disability dimension to ensure that professionals have the requisite skills and knowledge, to fulfil their duties in an equal and inclusive way.
4. Quality education includes education for everyone on disability and human rights, capabilities of persons with disabilities and barriers they encounter.
5. Education and training, including human rights education of persons with disabilities and training about rights of persons with disabilities, should be taken into consideration in all work within the Council of Europe and at national and local levels.

The cross-cutting theme of “Participation” has got a specific proposal, which aims to the “full and effective participation of persons with disabilities in all areas of life and society as a whole is crucial for the enjoyment of all human rights. In the context of the Council of Europe this means increased and improved participation of persons with disabilities throughout the work and activities of the Council of Europe, including in co-operation projects funded, supported, managed or implemented by the Council of Europe”.

Finally, the strategy also includes a risk analysis. In order to overcome the risk of education systems failing to engage and include persons with disabilities, the COE proposes awareness raising, information campaigns addressed to educational and professional training authorities on the importance of inclusion and on the various needs for assistance in education”.



2.5. Summary

The right of adults with disabilities to arts education is reflected in the UN CRPD, since it recognises the right of persons with disabilities to lifelong learning in its Article 24 and their right to fully participate in the cultural life in its Article 30. The European Union and all its Member States have signed and ratified the Convention, as well as by the Council of Europe as international organisation.

Thus, the right to education and training is well reflected in EU initiatives, directives and frameworks on the rights of persons with disabilities, like the European Disability Strategy 2020 – 2020, which sets education as a key area for action. The European Pillar of Social Rights considers the inclusion of persons with disabilities in education and the contributions of the European Parliament and the Council of Europe’s Strategy on the Rights of Persons with Disabilities are also relevant to this regard. Besides, the European Commission has also launched several educational initiatives for persons with disabilities in the last years, such as the European Agency for Special Needs and Inclusive Education and the specific study group on disability and lifelong learning.

The literature at European level regarding the right of persons with disabilities to fully participate in the cultural and artistic life is far more limited than regarding their right to inclusive education. Nevertheless, it is reflected in the European Disability Strategy 2010 – 2020 and in the Council of Europe’s Strategy on the Rights of Persons with Disabilities.



3. Arts and adults with disabilities in the European policy frameworks on education

3.1. Education as a competency of EU Member States

Nowadays, it is possible to identify different education methods used in European countries in relation to learners with special education needs (European Agency for Special Needs and Inclusive Education, 2014). Inclusive education is a policy vision for all European countries, but they are implementing this vision in different ways. This reality reflects the lack of a common education policy in the European Union, since EU countries have the main competence in the field of education.

Nevertheless, the role and impact of inclusive education is part of the EU agenda. According to Art. 165 of the Treaty on the Functioning of the European Union, the EU “shall contribute to the development of quality education by encouraging cooperation between Member States, through actions such as promoting the mobility of citizens, designing joint study programmes, establishing networks, exchanging information or teaching languages of the European Union”. The Treaty also contains a commitment to promote life-long learning for all EU citizens.

Despite not being always binding, significant number of official documents have been approved at European level since the 1990s reflecting the situation of education for persons with disabilities at international level, aiming to provide a legal reference framework and encouraging and supporting changes at national level¹¹.

3.2. The inclusive education approach in European policy frameworks

Official documents at European and national level over the last 30 years reflect an evolution from the objective of integration of persons with disabilities in education to the objective of inclusion. For instance, the Council of the European Union issued a Resolution on the integration of children and young people with disabilities into ordinary systems of education

¹¹ “Inclusive Education for learners with disabilities”, Study for the Peti Committee by the Directorate General for Internal Policies, Policy Department, Citizens’ Rights and Constitutional Affairs. 2017.



in 1990¹². The EU charter of fundamental rights (2000), recognises the right to education in its Article 14 and the right to integration of persons with disabilities in its Article 26. Besides, a resolution of the Council of the European Union from 2003¹³ encourages countries to “recognise the key role that teacher training plays in supporting integration”, as well as “providing equal opportunities for learners with disabilities in education and training”.

While integration focuses on the adaptation of persons with disabilities in order to fit in mainstream education systems and models, the concept of inclusion refers to an adaptation of the education systems and models to the diverse needs of all learners, including persons with disabilities. Since 2009, this different education approach starts being reflected in official documents, especially in the field of employment.

It's with the 2015 Paris “Declaration on Promoting Citizenship and the common values of freedom, tolerance and non-discrimination through education” that this shift in approach culminates. Terms such as ‘social inclusion’, ‘equity’, ‘social cohesion’, ‘active citizenship’ and ‘non-discrimination’ start being used at European level. Likewise, the main official documents at national level also reflect a move from the integration approach to the inclusion one, from a charity or medical model to a rights-based one and from homogeneous models of education to personalised ones¹⁴.

The inclusion of adult learners with disabilities in education is reflected in European directives, regulations and recommendations on their rights as a minority with specific needs and challenges, but also in the general European policy framework on Education.

3.4. European policy frameworks on education

The EU's work on adult learning has its starting point in the Treaty of Rome (1957), through which the European Community promoted basic and advanced vocational training. However, the European Union didn't start working on adult learning policy until the year 2000, which results were reflected in the “Resolution on Lifelong Learning” of the Council of the EU and followed by the EU Commission's communication “It is never too late to learn” in 2006.

¹² Council of the European Union, ‘Resolution of the Council and the Ministers for Education meeting within the Council of 31 May 1990 concerning integration of children and young people with disabilities into ordinary systems of education’, 90/C 162/02.

¹³ Council of the European Union, ‘Council resolution of 5 May 2003 on equal opportunities for pupils and students

¹⁴ “Inclusive Education for learners with disabilities”, Study for the Petitions Committee by the Directorate General for Internal Policies, Policy Department, Citizens' Rights and Constitutional Affairs. 2017.



As EU documents and recommendations on Education were issued, the specific educative needs of persons with disabilities have also been more and more taken into account. Despite we can find some mentions to the fostering of creativity and the cultural aspect of education, arts and arts education is not an issue directly addressed by the EU policies on education.

Strategic Framework on Education & Training 2010 – 2020

In 2009, the Council of the European Union issued the Strategic Framework for European Cooperation in Education and Training up to 2020¹⁵, aiming at supporting Member States in further developing their education and training systems.

The framework covers education and training from a lifelong learning perspective and includes non-formal and formal learning by setting four strategic objectives up to 2020:

1. Making lifelong learning and mobility a reality.
2. Improving the quality and efficiency of education and training.
3. Promoting equity, social cohesion and active citizenship.
4. Enhancing creativity and innovation.

The Council of the European Union, in its conclusions “The social dimension of education and training”¹⁶ of 2010, further developed the third strategic objective (Promoting equity, social cohesion and active citizenship). This official document stated: “Social inclusion through education and training should ensure equal opportunities for access to quality education, as well as equity in treatment, including by adapting provision to individuals’ needs”.

In 2015, the Joint Report from the Commission and Member States¹⁷ was adopted as it proposed six new priorities for the period 2016-2020. One of these new priorities is “Inclusive education, equality, equity, non-discrimination and the promotion of civic competences”, reflecting for the first time the inclusion approach stated by the Paris Declaration.

¹⁵ Council of the European Union, ‘Council conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training (‘ET 2020’), 2009/C 119/02.

¹⁶ Council of the European Union, The social dimension of education and training – Adoption of Council conclusions, 8260/10 EDUC 62 SOC 244, 29 April 2010, Brussels.

¹⁷ 2015 Joint Report of the Council and the Commission on the implementation of the strategic framework for European cooperation in education and training (ET 2020) — New priorities for European cooperation in education and training



This objective is further developed in the conclusions of the Council of the European Union and Member States after their meeting in 2017 on “Inclusion in Diversity to achieve a High-Quality Education for All”, which states “ensuring inclusive high-quality education should be seen in a life-long perspective covering all aspects of education. It should be available and accessible to all learners of all ages, including those facing challenges, such as those with special needs or who have a disability” and that “inclusive education addresses and responds to different needs of all learners in formal, non-formal and informal settings with the objective of encouraging participation of all in high quality education”.

European Agenda for Adult Learning 2020

The European Agenda for Adult Learning¹⁸ (EEAL) is a 2011 Resolution of the Council of the European Union developed to promote the cooperation between EU countries in the field of adult learning and contribute to more coherent adult learning policies across Europe.

The objectives in the Resolution are set out for 2020, since it's embedded in the Strategic Framework on Education and Training 2020 (ET2020) and its first objective of making lifelong learning a reality. The resolution is also in line with the Europe 2020 Strategy for smart, sustainable and inclusive growth¹⁹ of the European Commission, which acknowledges lifelong learning and skills development as key elements in response to the current economic crisis, to demographic ageing and to the broader economic and social strategy of the European Union. In order to achieve an adult-learning sector capable of supporting this Europe 2020 Strategy, the Council states in its Resolution that “much more remains to be done [...] in relation to targeted learning [...] for people with disabilities and older adults”.

One of the 5 main objectives of the European Agenda on Adult Learning is “promoting equity, social cohesion and active citizenship through adult learning” and another one is “Enhancing the creativity and innovation of adults and their learning environments”:

- Promoting equity, social cohesion and active citizenship through adult learning. In order to develop the capacity of the adult-learning sector to promote social cohesion and to provide people who need it with a second-chance route to learning and life opportunities, as well as to contribute to reducing the share of early leavers from education and training to below 10 %, Member States are invited to focus on:

¹⁸ Council Resolution on a renewed European agenda for adult learning” 2011/C 372/01.

¹⁹ EUROPE 2020 A strategy for smart, sustainable and inclusive growth (COM/2010/2020 final)



- Increasing the supply of and encouraging individuals' engagement in adult learning as a means of strengthening social inclusion and active participation in the community and society, and improving access to adult learning for migrants, Roma and disadvantaged groups, as well as learning provision for refugees and people seeking asylum, including host country-language learning, where appropriate.
 - Enhancing learning opportunities for older adults in the context of active ageing, including volunteering and the promotion of innovative forms of intergenerational learning and initiatives to exploit the knowledge, skills and competences of older people for the benefit of society as a whole.
 - Addressing the learning needs of people with disabilities and people in specific situations of exclusion from learning, such as those in hospitals, care homes and prisons, and providing them with adequate guidance support.
- Enhancing the creativity and innovation of adults and their learning environments. In order to develop new pedagogies and creative learning environments in adult learning, as well as to promote adult learning as a means of enhancing the creativity and innovative capacity of citizens, Member States are invited to focus on:
 - Promoting the acquisition of transversal key competences, such as learning to learn, a sense of initiative and entrepreneurship, and cultural awareness and expression, in particular by applying the European Key Competence Framework within the adult-learning sector.
 - Enhancing the role of cultural organisations (such as museums, libraries, etc.), civil society, sporting organisations and other bodies as creative and innovative settings for non-formal and informal adult learning.
 - Making better use of ICT in the context of adult learning, as a means of widening access and improving the quality of provision, e.g. by exploiting new opportunities for distance learning and the creation of e-learning tools and platforms in order to reach new target groups, in particular those with special needs or who live in remote areas.

In its Resolution, the Council of the EU welcomes the fact that non-formal and informal learning, which represent much of adult learning, are increasingly being recognised and validated but recognises that taking-up of validation opportunities is often still too low.

Modernisation of Vocational Education and Training



European policy frameworks for the inclusion of adults with disabilities in arts education

Aiming at the modernisation of the vocational education and training (VET), the European Commission issued a Communication²⁰ in 2010 to the other European institutions under the name of “A new impetus for European cooperation in Vocational Education and Training to support the Europe 2020 strategy”.

In its communication, the Commission recognises the “major role” that Education and Training plays in promoting equity, social inclusion and active citizenship” and therefore that that “VET adapted to the individual needs of learners is important for increasing inclusiveness. Integration of some groups, such as disabled people or people from migrant backgrounds, might require additional support, for instance validation of non-formal and informal learning”.

The New Skills Agenda for Europe

In June 2016, the European Commission launched the New Skills Agenda for Europe²¹ as one of its yearly priorities. It aims at promoting the employability of the individual, social cohesion and the global competitiveness of Europe through the development of human capital.

In its Communication, the Commission states that “most of the European workforce of the next two decades are already adults today. They need ongoing training to update their skills and exploit new career opportunities” as well as that “acquiring skills is a lifelong process, both formal and informal”. Likewise, the EC also states that “Inclusive labour markets should draw on the skills and talents of all, including the low-skilled and other vulnerable groups”.

For it, the New Skills Agenda for Europe sets three key work areas:

1. Improving the quality and relevance of skills formation
2. Making skills and qualifications more visible and comparable
3. Improving skills intelligence and information for better career choices

However, the NSAE doesn't mention specific measures to ensure the inclusiveness of adults with disabilities in the European formal and non-formal education.

²⁰ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions - A new impetus for European cooperation in Vocational Education and Training to support the Europe 2020 strategy (COM/2010/0296 final).

²¹ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: A New Skills Agenda for Europe (SWD (2016) 195 final).



Towards a European Education Area

In the past years, the European institutions have showed their willingness to strengthen cooperation across Europe on the field of education with some successful initiatives, policies and programmes. However, as showed, the European Union still lacks a common education framework for its Member States to effectively coordinate national and regional education policies, which could contribute to a more cohesive and inclusive European society.

For this reason, the European Commission is working on the creation of a European Education Area by 2025, which vision for Europe is as follows²²:

- Spending time abroad to study and learn should be the standard.
- School and higher education diplomas should be recognised across the EU.
- Knowing two languages in addition to one's mother tongue should become the norm.
- Everyone should be able to access high quality education, irrespective of their socio-economic background.
- People should have a strong sense of their identity as Europeans, of Europe's cultural heritage and its diversity.

The Commission presented in 2017 a first package of measures²³, which focus on promoting:

- Key competences for lifelong learning²⁴.
- A digital education action plan²⁵.
- Common values, inclusive education and the European dimension of teaching.

The last of these measures is the adopted Council Recommendation on Common Values, Inclusive Education²⁶, which particularly encourages national and regional education authorities to "provide the necessary support to pupils and students according to their needs" as well as to "enable teachers, school leaders and academic staff". This call includes a particular focus on the importance of taking into account families' needs and choices. The proposal also stresses the need to support staff training to deliver high quality services and invites authorities to increase investment in the sector.

²² https://ec.europa.eu/education/initiatives/european-education-area_en

²³ http://europa.eu/rapid/press-release_IP-18-102_en.htm

²⁴ https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1527150680700&uri=CONSIL:ST_9009_2018_INIT

²⁵ <https://ec.europa.eu/education/sites/education/files/swd-digital-education-action-plan.pdf>

²⁶ [https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1528379535771&uri=CELEX:32018H0607\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1528379535771&uri=CELEX:32018H0607(01))



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In May 2018, the Commission presented a second package of measures in its communication “Building a stronger Europe: the role of youth, education and culture policies”²⁷. The new measures focus on:

- Strengthening the Erasmus+ programme.
- Developing an ambitious framework for European policy cooperation in Education and Training.
- Supporting Member State reforms through the European Semester
- Better targeting European funds.

3.5. European funding programmes supporting inclusive education

Besides the method of open coordination, through which the EU supports reforms at national level, funding is the main tool of the Union to promote inclusive education.

Funding mechanisms impact upon the implementation of inclusive education, given that these mechanisms and their implications for expenditure can either foster or hinder inclusive education. Since education is a national and regional levels responsibility, financing of inclusive education concerns also to national and regional authorities and it often entails cross-ministerial action, multi-level financial responsibilities and inter-institutional funding (European Agency, 2016).

Nevertheless, there are several education programmes at European level, which contribute to cover the lack of a common European education policy. They also contribute to financing education projects and activities across Europe in line with EU policy frameworks already mentioned, such as the Strategic Framework on Education & Training 2016 – 2020 or the European Disability Strategy 2010 – 2020.

2.5.1. Erasmus+ programme of the European Union

The Erasmus+ is the EU's programme to support education, training, youth and sport in Europe until 2020 with a budget of 14.7 billion euros. The European Commission proposes to double the budget for the Erasmus+ programme in the next Multi-Annual Financial Framework.

²⁷ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018DC0268>



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The programme is mostly known for providing opportunities for young people to study, train, gain experience and volunteer abroad, but the aim of the programme is wider and therefore it targets a wider variety of individuals and organisations across the EU.

Erasmus+ programme is managed at European level by the European Commission and runs across all EU Member States, European Free Trade Area/European Economic Area countries and some candidate countries. Other countries, known as Partner Countries, can also participate in the programme in a more limited extent.

The programme includes three key actions²⁸:

- 1) Key Action 1: Mobility of Individuals. This action aims at providing opportunities to individuals to improve their skills, enhance their employability and gain cultural awareness.
- 2) Key Action 2: Cooperation for Innovation and Exchange of Good Practices. This action aims at enabling organisations to work together in order to improve their provision for learners and share innovative practices.
- 3) Key Action 3: Support for Policy Reform. This action aims at supporting and facilitating the modernisation of education and training systems.

The Erasmus+ programme is the result of the integration of several European programmes implemented by the Commission during the period 2007-2013, such as the Lifelong Learning Programme, the Youth in Action Programme, the Erasmus Mundus Programme, Tempus, Alfa and Edulink. Erasmus+ aims at going beyond these programmes, by promoting synergies and cross-fertilisation throughout the different fields of education, training and youth²⁹.

In relation to the activities exclusively related to the field of adult education, the Programme includes the former activities of the Grundtvig sub-programme (included in the Lifelong Learning Programme), which focused on the teaching and study needs of adult learners, by³⁰:

- increasing the number of people in adult education
- improving mobility conditions in adult learning
- improving the quality and cooperation between adult education organisations
- developing innovative educational and management practices
- ensuring social inclusion through adult education

²⁸ <https://www.erasmusplus.org.uk/what-are-the-key-actions>

²⁹ REGULATION (EU) No 1288/2013 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 11 December 2013 establishing 'Erasmus+': the Union programme for education, training, youth and sport (<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0050:0073:EN:PDF>)

³⁰ http://ec.europa.eu/education/lifelong-learning-programme_en



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- supporting innovative ICT-based educational content, services, and practices

Regarding the activities exclusively related to the field of vocational training, the Programme includes the former activities of the Leonardo da Vinci sub-programme programme (also included in the Lifelong Learning Programme).

2.4.4. The European Social Fund (ESF)

The European Social Fund (ESF) is the EU's main financial instrument for supporting employment. The ESF is helping build a culture of training and lifelong learning to enable workers and employers to keep their skills and competences up to date. It is also supporting activities that help adult learners move into tertiary education³¹.

Despite ESF's main objective in the short term being to mitigate the consequences of the still recent economic crisis, its main objective in a long-run is to contribute to building an inclusive society. Thus, it has become a key tool in the implementation of the Europe 2020 strategy for smart, sustainable and inclusive growth, with around 80 billion euros forecasted since 2014 up to 2020.

The priorities of the ESF are set by the European Commission in partnership with the EU Member States. One of its main priorities focus on improving access to employment through training less-skilled job-seekers, including vocational training and lifelong learning opportunities, especially for people with disadvantaged backgrounds.

3.6. Summary

Despite education being a competency of Member States and even the regions in many cases, the principles of the Convention are reflected in the EU policy frameworks. These European frameworks mostly aim to promote the translational cooperation in the field of Education and have been developed from an inclusive approach since the Paris Declaration in 2015.

Within the last years, specific educative needs of persons with disabilities have been more and more taken into account. The main EU framework on Education for the years to come is expected to be the European Education Area. Other EU regulations already developed are also key and show the changes that will come to take into account the specific needs of adults with disabilities. Especially, the new objectives of the Strategic Framework on Education &

³¹ <https://ec.europa.eu/epale/en/policy-in-the-eu/how-does-the-eu-support-people-and-projects-in-adult-learning>



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Training 2010 – 2020, the European Agenda for Adult Learning 2020, the New Skills Agenda for Europe and the EC communication aiming to boost cooperation in Vocational Education and Training. The EC is currently working towards a European Education Area, with a great potential for the promotion of an inclusive lifelong education in Europe.

Despite we can find some mentions to the fostering of creativity and the cultural aspect of education, arts and arts education is not an issue directly addressed by the EU policies on education.

Funding is key to supporting the actual development of these frameworks. Thus, EU funding considers the funding of projects and programmes in the field of inclusive education that include or may include arts education for adults with disabilities, being especially relevant the Erasmus+ programme of the EU and the European Social Fund.



4. Education and adults with disabilities in the European policy framework on arts

4.1. Maastricht Treaty and UNESCO Convention on the protection and the Promotion of the Diversity of Cultural Expressions as starting points

There is no European policy framework on arts as such. But arts are something we can find embedded in the European policy framework on culture and creative industries.

We find the base of these frameworks in the Maastricht treaty (1992)³², as it constituted the starting point for the cooperation at EU level in the cultural field, inter alia, and the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions (2005)³³, of which the European Union is a party.

The Maastricht Treaty called for action in the areas of “artistic and literacy creation” and “improvement of the knowledge and dissemination of the culture and history of the European peoples”

The UNESCO Convention, on the other hand, went further and deeper and emphasized “the vital role of cultural interaction and creativity, which nurture and renew cultural expressions and enhance the role played by those involved in the development of culture for the progress of society at large”. Therefore, it proposes several measures to promote cultural expressions in its Article 7, including the creation of environments “which encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities” and the recognition of the “important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions”.

Signatories of the Convention also reaffirmed “the fundamental role that education plays in the protection and promotion of cultural expressions” and set out consequent proposals in its Article 10 on “Education and Public Awareness”, such as signatories commitment to

³² Maastricht Treaty, 1992.

³³ UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions (2005).



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“endeavour to encourage creativity and strengthen production capacities by setting up educational, training and exchange programmes in the field of cultural industries”

However, none of them were considering enough the diversity of challenges some groups in society face to fully participate in cultural life on equal bases to others. This reality and in particular the specific challenges of persons with disabilities to access and contribute to culture started to be considered at EU level some years later in specific cultural policies.

4.2. New European Agenda for Culture

The first EU strategy for culture was endorsed by a Council resolution in 2007 and materialised in the Commissions’ communication “European Agenda for Culture in a globalising world”³⁴. The Agenda builds on the UNESCO Convention on the protection and the Promotion of the Diversity of Cultural Expressions ratification and recognises the central role of culture in the process of European integration and for the relations of the EU with third countries.

One of the main objectives set out in the agenda was “promoting creativity in education and incorporating this dimension into the lifelong learning measures” and it also aimed at “developing effective partnerships between the cultural sector and other sectors (ICTs, research, tourism, social partners, etc.) to reinforce the impact of investments in culture”.

The Commission has now proposed a New European Agenda for Culture³⁵, providing the framework for the next phase of cooperation at EU level starting in 2019. The New Agenda takes account of the evolution of the cultural sector, focuses on the positive contribution that culture makes to Europe’s societies, economies and international relations, and sets out enhanced working methods with the Member States, civil society and international partners.

The New Agenda has three main objectives:

1. Harnessing the power of culture and cultural diversity for social cohesion and wellbeing, by promoting cultural participation, mobility of artists and protection of heritage

³⁴ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions of 10 May 2007 on a European agenda for culture in a globalizing world [COM(2007) 242 final – Not published in the Official Journal]: <https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=LEGISSUM:l29019&from=EN>

³⁵ COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN PARLIAMENT, THE EUROPEAN COUNCIL, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL COMMITTEE AND THE COMMITTEE OF THE REGIONS. A New European Agenda for Culture {SWD(2018) 167 final}



2. Supporting jobs and growth in the cultural and creative sectors, by promoting arts and culture in education, boosting relevant skills, and encouraging innovation in culture
3. Strengthening international cultural relations, by making the most of the potential of culture to foster sustainable development and peace

Regarding the first objective on the harnessing of social cohesion through culture, the Commission proposes, among other measures, “developing specific actions for social inclusion through culture”, which may directly concern persons with disabilities. However, the inclusion of persons with disabilities in and through arts and/or culture is not further developed in the Agenda.

The strategy goes far beyond regarding the field of arts education, proposing the following subobjectives for the second objective on the promotion of arts and culture in education:

- Promote the arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning.
- Foster favourable ecosystems for cultural and creative industries, promoting access to finance, innovation capacity, fair remuneration of authors and creators and cross-sectoral cooperation.
- Promote the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills.

Combining knowledge and skills specific to cultural and creative sectors with those of other sectors helps generate innovative solutions, including [...] services and the public sector”. To tap into this transformative power, the Commission proposes to focus on three specific ecosystems, one of which is education and training. The main concrete measures in this regard are very relevant:

- Cross-sectoral action on Cultural Awareness and Expression - one of the eight key competences recognised at European level - will be explored in the context of the revised Key Competence Framework for Lifelong Learning.
- Support the validation phase of the project "Teaching, assessing and learning creative and critical thinking skills in education" of the Organisation for Economic Co-operation and Development (OECD), with a view to including a creativity module in the Programme for International Student Assessment 2021; and explore possibilities for similar work in higher education and training (2018).
- Promote music and the arts in education and training, including as a priority theme in Erasmus+ (2019), and promote the development of creativity oriented interdisciplinary modules in higher education institutions, combining arts, information and communication technology, entrepreneurial and business skills (2018).



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- Support partnerships between creative professionals and industries and European incubation networks for creativity-driven innovation integrating creativity, art and design with cutting-edge technology and science.
- Carry out a pilot project fostering stronger partnerships between cultural and creative sectors, local authorities, social partners and education and training providers (2018).
- Explore a European Institute of Innovation and Technology Knowledge and Innovation Community on cultural heritage and creative industries (2019).
- Organise a regular dialogue with cultural and creative sectors in the context of the renewed Industrial Policy Strategy, to identify policy needs and underpin a comprehensive policy framework at EU level.
- Organise a regular dialogue with the music sector and carry out the Preparatory Action "Music Moves Europe".
- Strengthen dialogue with the European audio-visual industry, including through European Film Forum events (2018).
- Support Member States in ensuring fair remuneration for artists and creators through general and sector-specific dialogues, in line with the Digital Single.

With the New Agenda, the Commission also invites Member States to commit to improving the socio-economic conditions of artists and creators and promoting arts education and training under the next Work Plan.

The current Work Plan for Culture 2015-18³⁶, adopted by EU Culture Ministers in December 2014, sets out four main priorities for European cooperation in cultural policy-making:

- Accessible and inclusive culture
- Cultural heritage
- Cultural and creative sectors: creative economy and innovation
- Promotion of cultural diversity, culture in EU external relations, and mobility

A new Work Plan for Culture is due to be adopted by EU Culture Ministers to start in 2019.

4.3. Creative Europe programme of the European Union

The European Commission runs the EU's Culture Programme, typically in 7-year intervals. The first cultural programme was called "Culture 2000" (2000 – 2006) and the last one "Culture

³⁶ Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on a Work Plan for Culture (2015 - 2018) [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG1223\(02\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG1223(02)&from=EN)



Programme” (2007-2013), which counted with an investment of 400 million euros. The current program is called "Creative Europe" (2014-2020), is conceived in coherence to the Europe 2020 Strategy for Sustainable and Inclusive Growth and will invest around 1,4 billion euros within the next seven years.

The general objectives of the Programme are “to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage” and “to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audio-visual sector, with a view to promoting smart, sustainable and inclusive growth”. It also details several specific objectives, with a mention to persons with disabilities access to cultural and creative works:

- a) to support the capacity of the European cultural and creative sectors to operate transnationally and internationally;
- b) to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists, as well as to reach new and enlarged audiences and improve access to cultural and creative works in the Union and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups;
- c) to strengthen the financial capacity of SMEs and micro, small and medium-sized organisations in the cultural and creative sectors in a sustainable way, while endeavouring to ensure a balanced geographical coverage and sector representation;
- d) to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation.

Likewise, the programme is divided in 3 sub-programmes: the MEDIA, Culture and Cross-sectoral Strand one. The priorities of the Culture Sub-programme include “supporting actions providing cultural and creative players with skills, competences and know-how”, “providing support to strengthen European cultural and creative organisations and international networking”, “supporting the circulation of European literature with a view to ensuring its widest possible accessibility” and “supporting audience development as a means of stimulating interest in, and improving access to, European cultural and creative works and tangible and intangible cultural heritage”.

4.4. Other EU funding streams supporting arts

Other EU-funded programmes that also provide support to the cultural and creative sector are the Erasmus+ programme, by supporting skills development through education and



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training through sector skills alliances; the COSME programme for the Competitiveness of Enterprises and Small and Medium-sized enterprises, by supporting entrepreneurship and access to finance and markets; and the Horizon 2020 programme, by supporting research and innovation, also in the field of culture and cultural heritage.

The EU also promotes arts and culture in Europe through the policy of awards, prizes and labels. Some examples are the Aristeion Prize, Civis media prize, Europe Book Prize, European Border Breakers Award, European Inventor of the Year, European IST Grand Prize, European Union Prize for Contemporary Architecture, European Union Prize for Literature, Lux Prize, European union prize for cultural heritage, EU prix media, European border breakers awards, European Union prize for literature and the European heritage label.

4.5. Summary

There is no European policy framework on arts as such. But arts are something we can find embedded in the European policy framework on culture and creative industries. The Maastricht treaty (1992) and the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions (2005)³⁷ are the base of the European policy framework on culture.

This European policy framework on culture got materialised in the first EU Agenda for Culture in 2007 and further developed in the New Agenda for Culture, which are to start in 2019. One of the main objectives of the New Agenda is to promote the arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning.

The current EU program for culture is called "Creative Europe" (2014-2020) and is conceived to invest around 1,4 billion euros within the next seven years in coherence to the Europe 2020 Strategy for Sustainable and Inclusive Growth.

The EU supports arts and culture through a policy of awards and other funding streams and programmes, such as the Erasmus+ programme, the COSME programme and the Horizon2020 programme.

³⁷ UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions (2005).



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Ireland

Inclusive Education

Inclusive Adult Arts Education is a topic that is gaining traction in Ireland. Cornerstones & underpinnings relating to access and development in this important subject area come from many different areas. At the time of writing this report Ireland had just ratified the UNCRPD (2018) which brought a new energy and awareness to rights for people living with a disability. When reviewing some of the literature we discovered a “National Council for Special Education” (NCSE) report from 2013. When referring to Adult Education in this report the authors state; “A particular issue is the dearth of literature relating to adults with disabilities availing of adult education. An additional and significant overarching issue is the lack of transfer of good practice or learning across educational sectors or between the arenas of education and vocational training”. (NCSE 2013 Full Report). (NCSE.ie, 2018).

The ETBs ([Education and Training Boards](#)) take an important role in Ireland on developing and delivering Adult Education. The ETBs offer both formal and informal learning opportunities for adult learners. Inclusivity is high on the agenda and one example of this is the vision statement by the Cork ETB which states “Cork Education and Training Board is a driving force of education and training in Cork, providing high quality services which are innovative, responsive and inclusive. Through Cork ETB there is a pathway for every learner.” (Cork Education & Training Board, 2018).

The [Higher Education Authority](#) (HEA) “leads the strategic development of the Irish higher education and research system with the objective of creating a coherent system of diverse institutions with distinct missions, which is responsive to the social, cultural and economic development of Ireland and its people and supports the achievement of national objectives. In the HEA / IRCHSS publication “PLAYING TO OUR STRENGTHS: THE ROLE OF THE ARTS, HUMANITIES AND SOCIAL SCIENCES AND IMPLICATIONS FOR PUBLIC POLICY” the authors state “Given the renewed emphasis on continuing professional development, the profile of ‘second chance’ education needs to be strengthened. The Higher Education Authority should work with HEIs to ensure a broader range of entry routes, more flexible models of programme delivery and review the role and organisation of part-time courses to ensure that both access and content are suited to those who want to participate.



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[AONTAS](#) is the “National Adult Learning Organisation advocating for the right of all adults in Ireland to quality learning throughout their lives..... As a national organisation AONTAS is committed to representing the issues of our members on key fora at National, European and International level including the [European Association for the Education of Adults](#) (EAEA), the [European Basic Skills Network \(EBSN\)](#) and the [International Council for Adult Education \(ICAE\)](#)”. (Aontas.com, 2018)

Recent developments

There have been a number of changes to the Irish landscape of adult education in recent years. These include the creation of a national Further Education and Training authority (SOLAS) in charge of implementing the 2014-2019 Further Education and Training (FET) Strategy. This strategy focuses on skills development and employability, but some stakeholders within the adult education sector highlight the risk that the implementation of this strategy causes other benefits of adult education to be overlooked at the national level: learning also has benefits for health, personal development, social engagement and community development. Adults who are not involved in the labour market because of personal circumstances or age would also benefit from these aspects of learning, and should not be excluded from national adult education provision. In addition, AONTAS notes that focusing exclusively on education for the purpose of employment will not be sufficient to reach the EU benchmark of 15% participation in lifelong learning.

Challenges and recommendations

The Irish national 2014-2019 FET Strategy focuses on skills development and employability, but some stakeholders within the adult education sector highlight the risk that the implementation of this strategy causes other benefits of adult education to be overlooked at the national level: learning also has benefits for health, personal development, social engagement and community development. Adults who are not involved in the labour market because of personal circumstances or age would also benefit from these aspects of learning and should not be excluded from national adult education provision. In addition, AONTAS notes that focusing exclusively on education for the purpose of employment will not be sufficient to reach the EU benchmark of 15% participation in lifelong learning

Reduction of the funding streams for community

Education continues to be a challenge for adult education providers, as it has been in recent years. Irish community education organisations are funded through a variety of sources. These funding streams have been reduced in recent times. Securing funding for learning



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opportunities for disadvantaged adults is especially important for improving their access to learning.

Arts

Ireland is a culturally rich and vibrant society. Government funding for the arts is generally channelled through the Arts Council of Ireland. The Arts Council of Ireland is the Irish government agency for developing the arts. They work in partnership with artists, arts organisations, public policy makers and others to build a central place for the arts in Irish life. The Council's mission is to lead the development of the arts in Ireland. They state they do this in four ways:

1. We advocate the importance and value of the arts and promote their practice and development.
2. We advise government and others on the arts as required by the Arts Act.
3. We invest public monies allocated to us by government in supporting artists and arts organisations to make work of excellence and in other actions consistent with our remit.
4. We work in partnership with the Department of the Arts and with other government departments as well as with local government and with agencies and organisations within and beyond the cultural sector". (ArtsCouncil.ie, 2018)

The Arts Council allocate funding to different sub organisations, local authorities, artists and agencies that typically make applications for funding.

In Ireland there is a dedicated Arts and Disability organisation funded by the Arts Council called Arts and Disability Ireland (ADI). Their mission is to promote engagement with the arts at all levels – as professional artists, audience members and arts workers – for people of all ages with disabilities of all kinds. ADI's Vision is of an "Ireland where people with disabilities can fully experience and contribute to Irish artistic and cultural life on a basis of equality with everyone else. Its mission is to use its leadership role in arts and disability work to bring about full inclusion, access and opportunities for artists and audiences with disabilities in Ireland. They go on to state that their three strategic areas in this plan are the artist, audience and the arts and cultural environment" (Arts & Disability Ireland, 2018)

It is also important to note the existence of Create – "the national development agency for collaborative arts in social and community contexts" from a social inclusion perspective. Their mission is "to provide advice and support services to artists and arts organisations working collaboratively with communities in social and community contexts.... Create seeks to foster



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current and future potential for collaboration between artists and communities, encouraging art projects that reflect the exciting ways in which collaborative arts represent a complex range of ideas and approaches.” Projects supported by Create often offer informal learning experiences in the arts and through artistic output by including adult learners with a disability in a community context. “Create supports artists across all art forms who work collaboratively with communities in different social and community contexts, be they communities of place or those brought together by interest.” (Create-ireland.ie, 2018).

Conclusion

Informal Community Adult Educational programmes in different art forms appear quite common in Adult Education programming in Ireland, e.g. art classes, photography classes, dance and drama classes, music classes etc. These tend to be provided by the ETBs and community programmes. At the time of this report I have not found any statistics that give the percentage of persons that identify as disabled who are accessing these programmes. Established Arts schools appear to have a varying degree of success with small numbers of people accessing Inclusive Adult Arts Education. Arts Schools (many of whom prioritise artistic excellence) may rely on an individual teacher with interest or expertise to develop and implement programmes.

Day services for people living with disability also offer a range of Adult Arts Education Programmes, but again this often relies on staff knowledge, expertise and organisational priorities. The NCSE has published three information pamphlets on the main post-school education and training options for people with disabilities. These pamphlets give students and their families an overview of the extensive range of post-school options and supports available and how to get the relevant details and guidance to inform individual choice. In my view the Arts tend to be broadly used and enjoyed in Adult Day services but tend to be at the lower end of budget priority and budget receipt.

I would suggest that the situation in Ireland has improved since 2013 and policy and legislation relating to disability, education and the arts are all contributing to a more inclusive creative society. The big challenge for Ireland now, is sustainable implementation, advocate/learner led formal and informal arts curriculum and opportunities that are responsive and inclusive of the diverse range of learning styles that exist in society. European Union Erasmus+ projects like this supported by Léargas will help to coordinate information, and leverage change in Ireland.



Italy

Italy is a country composed by regions, provinces and communes. The National Government is responsible of the national legislation. However, laws must be adopted by the regions. This does not mean that the national laws are not accepted by the regions, but there is a kind of “double check” by both governments. There are regional competences, but Education, i.e., and the corresponding systems depend from the national Government: The Ministry of Education, University and Research. The starting point and the fundamentals of our system come from the Constitution. The Italian Constitution is based on its first article “Italy is a democratic Republic founded on work”. Article 3 of the same Act: “Citizens have equal social dignity and are equal under the Law, with no distinction of sex, race, language, religion, political opinion, social and personal conditions”. And more (from the same article) “It is a task of the Republic to remove the economic and social obstacles that limit freedom and equality of the citizens and prevent the entire development of the human being” (1946). In art. 4 the Constitution declares that “The Italian Republic recognizes to all the citizens the right to work and promotes the conditions that make effective this right” and art. 35 declares that “The Italian Republic protects work in any sense whatsoever and takes care of the training and upward of the workers”. In Art.34 education is a right for all. The Italian Constitution includes disability as a prohibited ground of discrimination in its Equal Treatment in Article 38 Title III “Any citizen disabled to work and without means to live have the right to be supported (support/maintenance) and to social welfare... omission...

The people with disabilities have the right to education and to work. To the mentioned tasks provide bodies and institutes arranged beforehand or supplemented by the Government”. Moreover, Italy ratified the UNCRPWD of December 2006 on March 3rd, 2009. Art education is structured in several levels. After the secondary school of art, there are the so-called “academy of fine arts” that are compared to the high school and lasts five years. At the end of the whole course a degree as professional artist is given. Then it is possible to enter the universities. There are not courses for art mediators and/or art educators for persons with disabilities. Besides, it is quite difficult to find pupils with intellectual disabilities in those academies.

Numerous legislative documents, which have a national character, prove the concern for persons with intellectual and/or psychosocial disabilities, with the aim of enabling the equality of chances to provide equal access in art education, as well as increasing the level of access to art and culture of persons with intellectual disabilities.



France

Introduction

In France, 12 million people are considered to be disabled in 2017. 61% of the disabled people consider that access to culture is difficult and for example only 30% of them have attended a festival.

Access for people with disabilities to culture is an essential factor for the inclusion of people with disabilities in society and for the exercise of a full citizenship. The guarantee of full access to culture is therefore a major issue for people with disabilities. Art and culture are a vector of emancipation and autonomy for people. Moreover, culture allows a social privilege and enriches the singularity of each citizen. France has recognized the right to access culture very early. However, it has taken a long time to implement this right effectively and to arrive at the current policy which places it as a national priority.

An early legal framework to affirm the right to access to culture and art

It's the constitutional law that first allowed the introduction of this right by including in the preamble of the Constitution of the Fourth Republic of 1946 the principle of "equal access to culture for all". France has thus been a forerunner and has influenced international law which in 1948 recognized this in the Article 22 of the 1948 Universal Declaration of Human Rights and in the Article 15 of the International Convention on Economic, Social and Cultural Rights. In France, the Ministry of Culture has the mission of promoting access to culture for all the people. The question of access for people with disabilities to culture (in large sense including artistic and cultural practice) is therefore at the heart of the cultural democratization issue in France. But it's only in 2001 that has been created a National Commission for Culture and Disability to better take into account the needs of people with disabilities. The role of this commission is to facilitate the dialogue and consultation with the main associations of disabled people and the artistic and cultural community. At this time, it was the only ministry to have such a tool. The commission's mission is to propose measures, in all relevant fields, including access to equipment, artistic practice, training and cultural professions. It holds a meeting every two years. This commission is also an opportunity, for each of the sites, to report to associations of persons with disabilities the progress made and difficulties encountered.

To take account of the deconcentrated organization with regard to the implementation of policies, a disability referent has also been designated within each of the regional directorates of cultural affairs.



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In 2002, the inclusion of disabled people has been defined as one of the "three major projects" of the five-year period. It's in 2005 that the first major law on "Equal Rights and Opportunities, Participation and Citizenship of Persons with Disabilities" concretizes in particular the principle of widespread accessibility for all areas of social life (education, employment, built environment, transport) and the principle of "compensation". The introduction of the right to "compensation" of the handicap contributes to the access to the culture by allowing the disabled person to overcome his functional deficiencies thanks to the granting of technical; human and financial aids. This is allowed by the definition of a plan of "Compensation" which takes into account the person's life project and can be used to finance access to leisure, culture, sport, holidays, etc. This law has also enacted the principle of accessibility of public places which include the places dedicated to the culture.

Additionally, in 2007 a National Observatory on training, research and innovation on disability was installed by the Minister of Health and Solidarity to advise the public authorities and submit proposals for prevention, research and training of professionals involved in the field of disability.

France is committed to the application of those rights at the international level by signing in March 2007 (ratified in February 2010) the Convention on the Rights of Persons with Disabilities, adopted by the UN General Assembly on the 13th of December 2006 whose the article 30 deals with "participation in cultural and recreational life, recreation and sports".

In continuity, in 2009 have been created, under the chairmanship of the Prime Minister the "Interministerial Committee of Disability" (CIH) for defining, coordinating and evaluating policies led by the State towards persons with disabilities." The innovation has been to bring together all the members of the Government concerned as a transversal this policy.

While the 2005 law was deemed silent on the right to access to culture, the "cultural rights" has been explicitly enshrined in law in the last two years, first in the law of 7th of August 2015 on the new territorial organization of the Republic (NOTRe) , then in the law of 7th of July 2016 on the freedom of creation, architecture and heritage, called the "creation" law . In particular, its article 3 sets the goal for public policies to "promote the accessibility of works [...] and to promote professional, associative and independent initiatives that facilitate access to culture and the arts for people with disabilities as well as their contribution to artistic and cultural creation". This is the first time that the issue of the participation of people with disabilities in cultural life has been explicitly addressed in French law. The main interest of this provision is that it projects not only the disabled person as a spectator of the culture, through the accessibility of the works, but also as an actor of the culture by approaching the question of his participation.

But an equal access to the culture still incomplete



Country reports

One of the major areas of intervention remains the accessibility. A legal framework relating to accessibility, particularly public places, makes it easier to access places of Art and Culture (museums, heritage sites, etc.). There is progress in institutional efforts and a certain number of technological innovations, particularly those related to digital technology, make it possible to propose solutions. However, the number of people with disabilities who have access to the culture is increasing but not enough so much remains to be done concerning:

- accessibility of content, such as films or books;
- support for the accessibility of cultural establishments, in particular cinemas, but also theatres and museums;
- the development and adaptation of the services offered by libraries and cultural institutions;
- accessibility of television programs . More specifically, with regard to museums, two actions of the Ministry of Culture aim to encourage the inclusion of disabled publics in the approaches of cultural institutions . Similarly, the ministry has networked its own public institutions. As far as its own public institutions are concerned, the Ministry of Culture set up, from 2003, a network .

There are many quality initiatives throughout the country that need to be strengthened. Thus, it seems that the lack of structures cannot be fully invoked to explain the difficulties of access for people with disabilities to artistic and cultural creation and practice. In recent years, there has been a real growth in the number of plays, films, concerts, festivals and radio programs that make the creation of people with disabilities gradually visible and audible. In the same way, the contribution of Research should contribute to this development.

The sector remains very fragile. Most actions are done by individuals or isolated associations. In addition, support for these initiatives is not sustainable enough. The fragility of the initiatives is also due to a lack of visibility. Although work by the Ministry of Culture has led to significant progress in access to the culture of people with disabilities in the last 20 years, the road ahead is far from over. The more recent attention paid to the question of the participation of disabled young people in artistic and cultural education policy, as well as their insertion in training courses in the cultural professions, probably explains the delays taken by France in access to artistic and cultural practice and creation. The difficulties encountered in accessing conservatories are an example.

Beyond the lack of resources, the difficulty of an effective “across ministerial” work is undoubtedly one of the sources of deficiency in the implementation of an effective policy for inclusion by art and culture. In the absence of a sufficient and permanent inter-ministerial dimension, the question of access to culture probably did not always appear as a priority in the face of health or even education issues, and did not obtain either the political and media visibility that would have increased its effectiveness.



Country reports

Since the last presidential elections of 2017, the current governmental priorities led by the State Secretariat in charge of persons in situation in relation with other ministries are as follows :

- Improve the access to the live performance broadcasting institutions. Of the 300 live performance broadcasting institutions, less than 30% of national public institutions and less than 10% of drama centers and national stages offer adapted programming.
- Contribute to the success and competitiveness of the France destination by developing the "Tourism and disability" and "Destinations for all" brands,
- Develop accessibility to the cultural offer in all its dimensions (live shows, audiovisual, cinema, book and heritage),
- Develop access to the artistic practices of people with disabilities both within cultural operators and in institutions hosting the medico-social sector,
- Contribute to the change of perspective on disability through the label "Culture and Handicap" as well as actions involving the media.

Belgium



Country reports

Note in advance: Belgium is a federal state. The power to make decisions is not the exclusive preserve of the federal government and the federal parliament. The redistribution of power occurs along two lines: communities and regions. Legislation on education, adult education and the inclusion of disabled people in the arts is a 'community' matter. The concept of 'community' refers to persons that make up a community and the bond that unifies them, namely their language and culture. Belgium sits across the fault line that separates German and Latin cultures. This explains why the country has three official languages: Dutch, French and German. As a result, Belgium today, has three communities: the Flemish Community, the French Community and the German-speaking Community. As the expertise of the Belgian projectpartner is mainly situated within the Flemish Community, we will be discussing Flemish Community Legislation with a small reference to the legislation in the French Community.

Education for people with disabilities

Compulsory education for all

Under the Belgian Constitution, every child has a right to education. In order to guarantee this right, compulsory education was introduced. Compulsory education starts on 1 September of the year in which a child reaches the age of 6, and lasts 12 full school years. A pupil has to comply with compulsory education until the age of fifteen or sixteen. Afterwards only part-time compulsory education is applicable (= a combination of part-time learning and working). However, most young people continue to attend full-time secondary education. Compulsory education ends at the eighteenth birthday or on June 30 of the calendar year in which the youngster reaches the age of 18. Compulsory education also applies to disabled children and youngsters. They can attend schools for special education up to the age of 21 or sometimes even longer.

In Belgium, compulsory education does not mean compulsory school attendance. It means that children do not necessarily have to go to school to learn. Parents may opt for home education.

Children with special educational needs who are unable to go to school, can also be home-educated.

Mainstream and special education

For the education of disabled children and youngsters Flanders has a long history of using a segregated system of special schools, with an entirely autonomous branch of special schools



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in use since 1970. There are eight types of special nursery and special primary education, tailored to the educational and developmental needs of a particular group of children:

- type 1: children with a mild mental disability
- type 2: children with a moderate or severe mental disability
- type 3: children with serious emotional and/or behavioural problems
- type 4: children with a physical disability
- type 5: children admitted to hospital or in quarantine for medical reasons
- type 6: visually impaired children
- type 7: children with a hearing impairment
- type 8: children with serious learning difficulties

In special secondary education, types of education are organised in accordance with the type of disability and the possibilities of the pupil:

- Education type 1 provides social education aimed at the integration of the pupil in a sheltered environment.
- Education type 2 provides general and social education, and training for work aimed at the pupils' integration in a sheltered living and working environment.
- Education type 3 provides general social and vocational training aimed at the pupils' integration in an ordinary living and working environment.
- Education type 4 prepares for studies in higher education and aims at the pupils' integration in active life.

Triggered by the impetus of the integration movement, integrated education ([Geïntegreerd onderwijs] or GON) was established in Flemish legislation in 1980 as a form of cooperation between regular and special schools, teachers and other professionals working in special schools now provide additional support to pupils with special needs who attend mainstream schools (Sebrechts, 2014).

M decree

From September 2015 the so-called M decree makes it possible for every child, including those with special needs, to enrol in a mainstream school, provided this is possible with reasonable adaptations. The M-decree has four key aspects:

1. First regular education, then special education



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A child with an impairment, disorder or disability remains in the first place in regular education. Every regular school must develop a far-reaching care policy and search for reasonable adaptations. And if that doesn't help? Then the child can go to special education.

2. Right to reasonable adaptations

The regular school is obliged to look into which reasonable adaptations are possible. Reasonable adaptations are things such as longer testing times, verbal feedback instead of numbers or resting times during the day. They also include technical means such as a laptop with reading software or an adapted chair. The school can also make dispensations, i.e. substitute parts of the curriculum by something equivalent. Or make remedies, which means offering extra individual teaching help.

3. Right to registration in a mainstream school

Every child has the right to register in a regular school. Therefore, the school may not refuse any pupil because he or she needs adapted measures or cannot cope with the regular curriculum.

4. New admission conditions for special education

A child can only go to special education with a report from the "Centrum voor Leerlingenbegeleiding" (CLB; Pupil Guidance Centre). The CLB first looks to see whether all possible measures have been taken in the regular school before referring the pupil on to special education. Referral to a special school solely upon the basis of a child's social background (underprivileged, different language) is not allowed.

Part-time arts education

Part-time arts education supplements school education and is aimed at children, young people and adults. Participants enrol voluntarily and pay an enrolment fee. Part-time arts education focuses on the artistic education of children and adults. In this way, it contributes to their personal development. Pupils become familiar with art in all its forms. They learn to critically approach and experience all art forms and can practise them themselves. They do so individually or in group. Part-time arts education thoroughly prepares young people for a professional artistic career in higher education in the arts. Moreover, it improves the quality of social and cultural life in Flanders. In part-time arts education there are four different courses of study: visual arts, music, wordcraft and dance.

Part-time arts education is also subject to the M decree. Disabled people who want to enroll in the part-time arts education have a the right to an individually adapted curriculum and reasonable adaptations.

Higher education



Country reports

In Flanders, students with disabilities are entitled to support services and academic accommodations to help them overcome the barriers. Frequently recommended or granted accommodations are for example the use of compensating software, the possibility to leave a class earlier, or extended testing time to complete a written exam.

Each situation is considered to be unique and can require different solutions. Individual accommodations are therefore always customized to the needs of each individual student and granted in mutual agreement with the specific institution for higher education.

Every institution for higher education has a specific contact person for students with a disability. Within their institution they are responsible for the guidance and assistance of (both local and international) students with a disability.

Education for adult learners

Adult education and training is unrelated to the initial school career. It allows course participants to obtain a recognized qualification or certificate. Adults of 18 years and older and youngsters who have completed fulltime compulsory education may enrol in adult education. In Flanders a distinction is made between adult education and adult training .

Adult education comprises all programmes of adult basic education, secondary adult education and (adult) higher vocational education. In addition, the specific teacher training programme is organized in adult education. In Flanders the Adult Education Centres and the Adult Basic Education Centres provide adult education programmes.

The M decree does not apply to the adult education. Very little is known about the participation of disabled people in formal adult education or the specific measures taken to improve this participation.

Adult training is a broader concept than adult education and provides, next to the programmes of formal learning, all forms of non-formal and informal learning by adults. It comprises the programmes offered by the sector of adult education as well as those organized by the Flemish Employment Services and Vocational Training Agency, the Flemish Agency for Entrepreneurial Training, the employment sectors, socio-cultural organisations, private institutions, etc. 'Continuing education' and 'lifelong learning' are other descriptions often used for adult training.



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The Flemish Government supports a number of specialised socio-cultural adult organisations who offer tailor-made courses to disabled adults. They offer non-formal education with a focus on informal and non-formal learning. The offer comprises both the simulation of intentional as well as non-intentional learning.

The French community supports about 150 Creative Centres (Centres d'Expression et de Créativité – CEC) in Brussels and Wallonia . On principal these centres also welcome disabled artists, although in practice some are more inclusive than others. Some CEC's focus mainly on the work of disabled artists.

Inclusion of disabled people in the arts

Up until 2013 the Flemish government acknowledged and funded community arts projects and organisations. Several of these projects and organisations offered disabled artists the opportunity to participate in the arts on a professional level. Since the reform of the Arts Act by the Flemish Parliament, specific funding for community arts was stopped. Arts organisations and projects now need to apply within the function of 'participation'. Some community arts organisations including disabled artists successfully managed to keep their funding within this new regulation. Others lost their recognition and were forced to return to charity and smaller or more temporary project funds.

Individual artists can apply for individual grants to develop (new) ideas, explore (different) ways, initiate a (new) evolution, reflect on one's own practices and to deepen them. Some have successfully used these grants to develop inclusive arts practice.

Connecting the dots

During the compulsory education, many disabled children and youngsters get the opportunity to explore the arts and to express themselves creatively. Within the part-time arts education and the non-formal adult education of (specialised) socio-cultural organisations, people with disabilities can find opportunities to engage in arts projects and courses. But when pushing to a higher level, engaging in the arts in a professional way and pursuing a degree and a career, very little opportunities are provided and high barriers rise. Lack of funding and consistent legislation to often puts a stop to the artistic development of disabled people.





PROMISING PRACTICES





Introduction

“Knowledge is of no value unless you put it into practice”.

Anton Chekhov

There is nothing better than being inspired by others, especially when you want to move from theory to practice! That is why the CIAE partnership started its journey gathering examples that could illustrate how support service providers & cultural actors can work together to improve arts education for adult learners with disabilities.

Why promising practices?

According to wikipedia.org a “best practice” is a method or technique that has consistently shown results superior to those achieved with other means, and that is used as a benchmark. But we know that in many occasions a best practice may not be able to solve a problem at all and it can be difficult to transfer it to another context. That is why some organisations, as the Fundamental Rights Agency of the European Union (FRA) use the term “promising practice” to refer to practices in place that are innovative yet still on an experimental level so there is still room for some development (e.g. to be aligned closer with UN CRPD) and upscaling (showing how it may be proven to be effective in the long term and mainstreamed).

Eligibility criteria

The basic criteria were that the promising practice must be a **running practice** (so it has been implemented and/or currently taking place) falling under the area of **arts education** for **adult** (18+) learners **with disabilities** and implemented in **Europe** (Council of Europe geographical coverage).

But the most relevant criterion was that the practice must be demonstrably aligned with the UN CRPD and with a focus on Article 4, Article 8, Article 24 and article 30, especially:

- I. The full development of human potential and sense of dignity and self-worth, and the strengthening of respect for human rights, fundamental freedoms and human diversity;
- II. The development by persons with disabilities of their personality, talents and creativity, as well as their mental and physical abilities, to their fullest potential;
- III. Enable persons with disabilities to participate effectively in a free society;
- IV. Enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society;
- V. To promote awareness of the capabilities and contributions of persons with disabilities.

We also asked candidates to comment on the success and sustainability of the practice and the potential to be transferred to another country. And last but not least, we looked into the partnership and cooperation activities around the practice.



Promising practices

Selection process

A call for practices was launched in March 2018 and disseminated amongst all CIAE partners external communications channels. We received 23 applications that were evaluated and shortlisted by an expert jury composed by one representative per CIAE project partner organisations. Out of the 23, 7 were declared non-eligible and finally 12 practices were selected to be included in this report.

The CIAE partnership thanks all those 23 organisations who submitted their application. There was always something good in every one of them and they all have been fundamental to develop practical guidelines for service providers, arts organisations and arts educators on supporting the inclusion of adult learners with disabilities (you can find these guidelines in the CIAE project website: <http://www.easpd.eu/en/content/ciae-creative-inclusion-adult-education>).





COULEURS ET CRÉATION

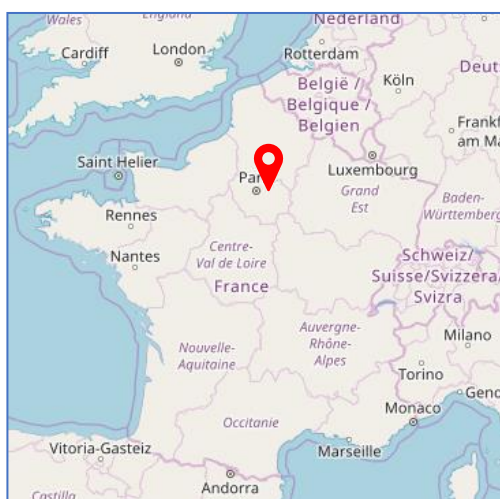
"Individuals can find fulfilment through artistic creation. Digital art is an innovative tool to engage creativity. Disability becomes an opportunity to create!"

Couleurs et Création is a day-unit for ageing people with intellectual disabilities, a transition between professional life and retirement where they engage in creative activities to maintain their skills and develop their creative universe. *Couleurs et Création* offers an alternative to work where people can have the possibility to be recognised as active.

The mission of this unit is:

- To maintain equality of their rights and citizenship
- To foster their fulfillment
- To prevent disorders caused ageing by maintaining physical, psychic, intellectual and relational abilities

Claye-Souilly, France



Disability targeted:
intellectual

Type of art: visual arts

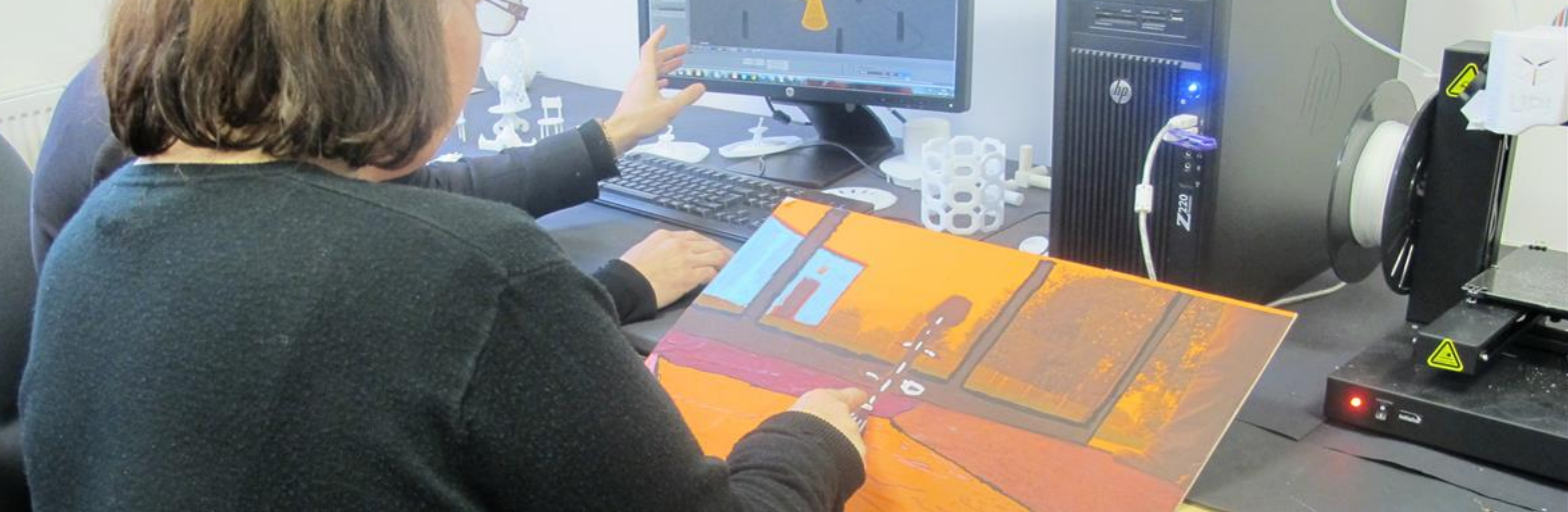
Learners per edition: 20

Professionals involved: 6

Since: 2011



With the support of the Erasmus+ programme of the European Union.



Main problem targeted: Transition between professional life and retirement for people with intellectual disabilities showing signs of premature aging.

Methodology: Participants undertake a long-term process in artistic creation, initiated and carried out by artists and professionals, in partnership with recognised cultural institutions.

At *Couleurs et Création* the creative process is developed thanks to 5 workshops which experiment in several creative fields:

- Digital and visual arts workshop, managed by a professional artist
- Choreographic and corporal expression workshop
- Writing and new media workshop
- Physical activities
- Memory

Each workshop specifically contributes to foster creativity. The aim is to gather together human, material, physical, psychic and intellectual resources in order to give participants the opportunity to create.

To share the creations with the public and to get recognition for participants, *Couleurs et Création* regularly showcases the output of creative projects via exhibitions or shows, open to the public, which can take place both in the centre and in cultural institutions.

More information about this practice: www.facebook.com/Ateliers-Couleurs-et-Cr%C3%A9ation-560976430647192/

Centre de la Gabrielle MF Pass



www.centredelagabrielle.fr

Since 1972 the *Centre de la Gabrielle and les Ateliers du Parc de Claye*, located 30 km from Paris, is a service provider for children, teenagers and adults with intellectual disabilities. It currently welcomes 450 people and 300 employees.



With the support of the Erasmus+ programme of the European Union.



ACCOMPANIED IMPROVISATIONS

“Accompanied improvisations is an invitation to make a theatre a toy, an agora, a place of possibilities at the heart of society where you can witness different ways of existing in the world”

ZIGZAG-Adapted Artistic Practices offers accompanied improvisation in the style of theatrical clowning, an educational technique targeted at persons with disabilities and especially those with high support needs. The goal is to encourage improvisation from the participant and help to express, develop and share their languages and themes of play. With every improvisation, on stage and with music, the person with a disability is invited to act according to their wishes or feelings, always supported in their desires for play, expression and exchange by an accompanist.

Disability targeted: all types

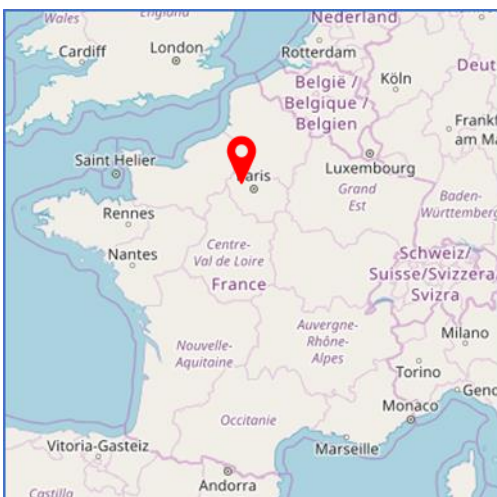
Type of art: theatre

Participants since start: +200

Professionals involved: 5

Since: 2010

Cergy-Pontoise, France





Main problem targeted: Access to practice of improvisation and expression without selection or prerequisites.

Methodology: At the time of an improvisation, a person with a disability comes on stage and is invited to play and express themselves according to their desires or feelings. An accompanist is there to support them in this exploration, always listening to them and at the service of the relationship that is created, the playful dialogue that takes place. A soundtrack or an improvisational musician supports the duo of actors and their exchanges. The musician also interacts by giving the improvisations a narrative and temporal framework. Accompanied improvisation explores in play form the language of each person with a disability and invites us to discover the forms of expression specific to each of them, outside of our representations and our presuppositions. It is a journey in an unusual and original expression, organic and sensory, without reference point. The clown accompanist reacts acts as an intercessor, a mediator between a normed, coded and conceptual world, and a world that is primordial, instinctive, palpable. This action of reciprocity is "a moment of equality", a momentary place at the heart of society.

More information about an upcoming performance: www.zigzag-theatre.com/galerie/balbutio/

ZIGZAG – Pratiques Artistiques

ZIGZAG

www.zigzag-theatre.com

ZIGZAG-Adapted Artistic Practices questions the raw expression of each actor, without pre-requisites nor selection, aspiring to the living arts open to new experiences, outside the norms. ZIGZAG works to ensure that persons with disabilities, whoever they are, become actors in culture and society.



With the support of the Erasmus+ programme of the European Union.



“Inclusion is the dynamic of our centre’s development. An inclusive environment asks, how can we change in order to offer full membership to this person?”

KCAT is an inclusive organisation for the Arts. They believe that everyone, regardless of background, age, gender or ability should have access to a creative world – as students, participants, artists or audiences. The stability and assured continuity of KCAT means that they can maintain a constant presence in people’s lives. New students attending the courses can realistically aspire to be a professional artist; in turn the professional artists that they facilitate can develop ever more ambitious projects, collaborations and partnerships.

Disability targeted: all types

Type of art: visual arts

Participants: 165

Professionals involved: 12

Organisations involved: 3

Since: 1999

Callan, Kilkenny, Ireland





Main problem targeted: Perceptions and misconceptions around arts, disability and participation.

Methodology: KCAT Art centre's inclusive ethos is the core and building frame for their learner centred approach. This focus blurs the boundaries between ability and disability with the focus being on individual creative potential. Learners are supported by experienced community facilitators who are also professional artists. The relationship between the facilitator and learner is key to supporting the particular needs of each learner. The learning space is also about creating an inclusive space in which nobody feels disadvantaged and about finding working methods that suit the individual and their own process of working and learning. When it is necessary for a learner to have physical, behavioural or emotional needs supported, a co-worker attends and works alongside the learner. The co-worker is encouraged to pursue their own creative potential and is actively discouraged from leading or interfering in the student's work.

More information about this practice: www.kcat.ie/

KCAT Arts Centre



www.kcat.ie

KCAT is a multi-disciplinary Arts Centre dedicated to inclusive fostering and nurturing of creative ambition and professional development in the arts. On a personal level KCAT creates the possibility for all people to strive to be the best they can be in creative pursuits. The outcomes are increased self-esteem, confidence, and self-belief.



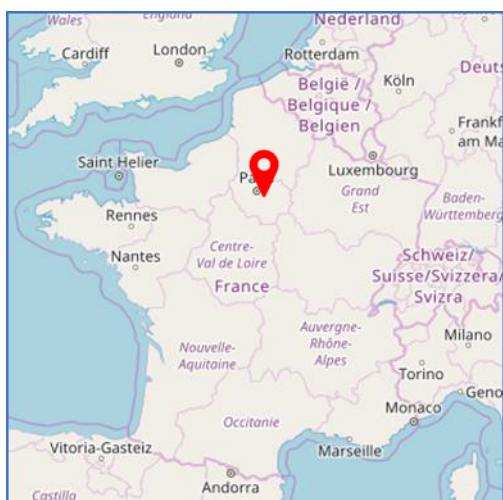
With the support of the Erasmus+ programme of the European Union.

FESTIVAL HORS CHAMPS

“The stage accessible to all, art accessible to all”

Festival Hors Champs by the association *Art Express Compagnie Tatroo* promotes inclusive dance and gives the opportunity to young companies, amateurs and artists with or without disabilities (painters, sculptors, author-performers etc.) to present their work in a varied choreographic universe. Participants are given the opportunity to discover the work of professional companies, to raise awareness among the general public and to promote inclusive activities where people with and without disabilities participate.

Lognes, France



Disability targeted: physical

Type of art: dance

Participants since start: 900-100 (300 persons with a disability)

Professionals involved: 4

Since: 2011



With the support of the Erasmus+ programme of the European Union.



Main problem targeted: Artistic practice for everyone

Methodology: The *Hors Champs* festival, through its activities, promotes a more positive perception of persons with disabilities, and promotes the access to cultural practice for all, thus creating a unique social mix. This is accomplished through shows by professional and amateur companies, stages with different choreographic creations, exhibitions of artists, and conferences around the inclusive cultural practice. The open workshops are for everyone, and the performances for audiences with or without a disability. The success of the project is seen through the high attendance at workshops and shows, the positive responses from amateur and professional companies during programming and the spontaneous feedback from the public and participants. The *Hors Champs* festival provokes social diversity that is sought after in inclusive dance and creates unique human relationships.

More information about this practice: www.compagnietattoo.wix.com/danse#!festival

**Art Express
Compagnie Tattoo**

www.compagnietattoo.wix.co

Art Express Compagnie Tattoo works to promote inclusive dance. Their aim is to give an opportunity to young dance companies with artists with or without a disability to present their work within a varied choreographic universe, to discover the work of professional companies and to raise awareness among the general public and promote the inclusion of persons with disabilities



With the support of the Erasmus+ programme of the European Union.

INSIDE ART LIFE



“The works of art that are created represent an opportunity to engage with the surrounding area (district and even city) through the preparation of exhibitions and the creation of markets.”

Inside Art Life is an individualised artistic training activity aimed at persons with severe motor disabilities that reside in medical institutions. They work to promote the artistic and cultural knowledge of persons admitted to residential medical institutions. The participants involved need to increase their self-confidence, their ability to do, to manipulate, to organise, to shape, to re-think the world and themselves in a new way. The activities are aimed to help them to achieve this.

Milan, Italy



Disability targeted: physical and psychosocial

Type of art: visual arts

Participants per edition: 5

Professionals involved: 5

Since: 2013





Main problem targeted: Lack of artistic training for hospitalised people

Methodology: *Inside Art Life* seeks to promote the artistic and cultural qualification of the people admitted to high health care departments through a gradual training path from simple to complex techniques. The activity is provided in the patients' rooms and in dedicated spaces. The overall goal is to achieve multi-level benefits to increase patients' self-confidence in their ability to do, to handle things, to organise, to shape, to re-think the world and themselves in a new way. Through the art work the patients discover a new way of viewing things around them and become more aware of the beauty of their surroundings. This link with reality that takes place through the material and the materials used is inherently transforming: the actual works of art they produce are a process of transformation whilst the participants also go through a process of transformation as they receive stimuli, feelings, and a new point of view through the artistic process.

More information about this practice: www.edossrl.it

Edos



www.edossrl.it

Edos is active in providing social and health services for residential care to elderly people, even self-sufficient, or disabled adults; this activity is developed and integrated into the network of services present in the territory, through special agreements and agreements with the competent administrations in compliance with current regulations



With the support of the Erasmus+ programme of the European Union.



PROJECT JAMMING

"People are not so much disabled by their condition as by the obstacles society puts in their way. Where there is cooperation and mutual understanding, everybody can thrive"

Jamming is an experimental art project in which artists with learning and other disabilities cooperate with one another and learn from each other. The main concept behind the project is to apply the idea of group improvisation – jamming, a common phenomenon in music – to painting. It is an attempt at breaking down barriers on various fronts: the project aims to show that multiple painters can work together on one canvas and that people with learning disabilities and those without do not have to live in separate worlds.

Prague, Czech Republic



Disability targeted: learning and autism

Type of art: visual arts

Sessions so far: 20+

Professionals involved: 3

Since: 2014





Main problem targeted: Lack of contact between artists with learning disabilities and other artists. Lack of contact between people with disabilities and those without in general.

Methodology: The main motivation for developing the *Jamming* project is that many people with learning disabilities have creative talents, but in many cases, they are not sufficiently supported to fully develop their potential. Through the inclusion of people with learning disabilities as equal partners in a quality art project *Jamming* tries to support their sense of dignity and self-worth. This happens both during jam sessions, where their contributions are taken as seriously as any other, and at their exhibitions, where they are part of the “stars” of the show. *Jamming’s* innovative approach to painting stresses cooperation and creates opportunities for people with learning disabilities and those without to meet, get to know each other and work together. The cooperation of artists with learning disabilities and those without creates learning opportunities for both parties and is an enriching experience for everyone. The spontaneity and authenticity of artists with learning disabilities is often a source of inspiration for artists without disabilities. On the other hand, working side by side with professional artists stimulates artists with learning disabilities not only in their artistic development, but also in the development of social and practical skills. Besides these jam sessions they organise inclusive workshops where people with and without disabilities can meet and work together.

More information about this practice: www.jamming.cz

Barvolam



www.jamming.cz

The aim of the Barvolam organisation is to support cooperation between artists with learning disabilities or autism and artists that are handicapped by an art school education. We also try to create opportunities for people with and without disabilities to meet and to work together by organising inclusive art workshops for the general public



With the support of the Erasmus+ programme of the European Union.



WE ARE ALL ARTISTS

"We will ALL learn from one another"

We are ALL artists by Jesús Placencia are inclusive drawing workshops where training is provided to enhance graphic expression and maximise individual talent and potential in terms of creativity and artistic abilities, oriented for adult persons with and without disabilities. The main aim of the workshops is to develop the individual ability of expression and communication in persons with disabilities. It does not require specific technical level but rather departs from each person's capacities and uses them for personal development and group interaction. The workshop provides a balance between group teaching and personalised attention and individual needs, so that each participant advances in their own abilities and skills while a feeling of group belonging is developed. Through the practice of visual thinking and graphic ability, participants learn to recognise the value in diversity, break stereotypes, raise awareness about their own talents and share results for which they feel proud and valued.

Disability targeted: all types

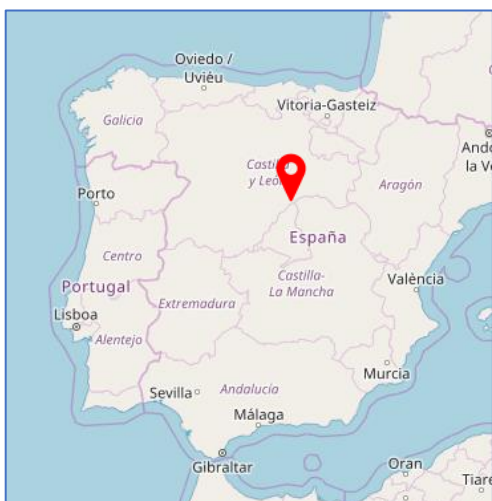
Type of art: visual arts

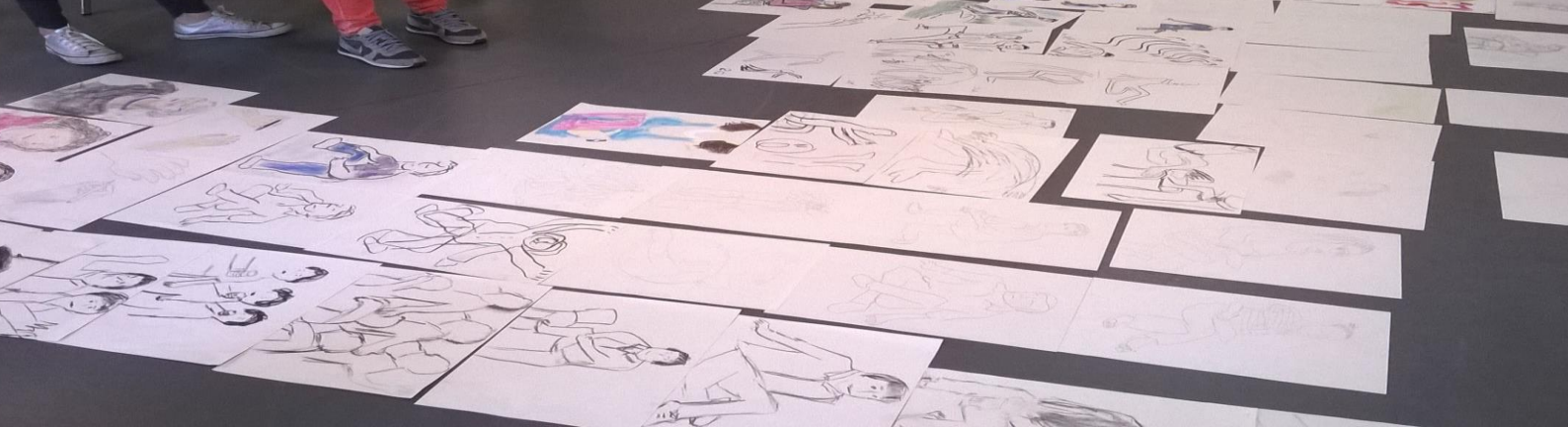
Participants per workshop:
max. 15

Professionals involved: 3

Since: 2012

Madrid, Spain





Main problem targeted: The lack of self-confidence, communication and creative/graphic abilities in some persons with a disability.

Methodology: Visual thinking and graphic expression are channels of communication among people that go beyond any kind of barriers: cultural, linguistic, economic and, of course, barriers in relation to “ability” or “disability”. Jesús Placencia as an artist and teacher who is hard of hearing does not believe in these barriers and assures that all participants with and without disabilities learn from diversity, contributing to improve inclusive and equal participation in a free society. Participants learn, play and communicate in a broad sense, through drawing, seeing other participants’ works and interacting with others. The teaching enhances technical abilities, adapting to individual profiles, respecting preferences and choices while pushing ahead the limits of their capacities. Pupils recognise themselves in their work and see the personal development. Many of the participants in the workshops without a disability are surprised by what they learn from people with some kind of “disability”, who, many times, express themselves with more freedom and less prejudices than themselves. As Jesus says in his workshops, we can ALL learn from one another’s works, abilities and preferences. As the workshops are often provided in mainstream cultural environments, the general public is made aware of inclusive learning experiences and also about the capabilities of disabled persons, for example when the art works are exhibited in public settings.

More information about this practice: www.jesusplacencia.com/index.php?otros/taller-de-dibujo/

Jesús Placencia

Jesús Placencia

www.jesusplacencia.com

The main aim of my labour is to develop the capacities of persons with disabilities in inclusive settings; to acquire new abilities and skills through artistic creation, in order to reach better social inclusion, active communication and self-confidence in everyday life. A second goal is to develop inclusive artistic learning experiences.



With the support of the Erasmus+ programme of the European Union.



SAVON NOIR

“Let’s change the image society has towards persons with disabilities and strengthen their sense of belonging using theatre as a tool”

Savon Noir are participatory theatre workshops that lead to theatrical performances. They are based on research, collection of testimonials and material on the emotional life of people with disabilities. Through the theatrical project "Love and Disability", initiated in 2015, the *Savon Noir Company* and all the partners wanted to change the perception of persons with disabilities to demonstrate their creative potential on a subject that is still taboo: their emotional and sex life. This work of theatrical creation gives the participants the opportunity to fully discover their potential and be part of a demanding art project in writing and staging performances, both physically and meaningfully.

Grenoble, France



Disability targeted: all types

Type of art: theatre

Participants per edition: 20

Professionals involved: 6

Since: 2015



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Main problem targeted: The perception of persons with disabilities and their perceived creative potential. The lack of opportunities for them to discover themselves as individuals and put this into practice.

Methodology: *Savon Noir* are participatory theatre workshops led by professionals from the *Savon Noir Company* (an actress/director and three actors) and a troupe of amateur actors with disabilities. Amateur actors with disabilities have been involved in the project since 2015. In 2018, *Savon Noir* set up an educational committee made up of people with and without disabilities to define the project approach: how to approach the different themes, the support, the contents, how to facilitate the debates following the theatrical performances. The actors decide together the distribution of roles, give their feedback on the text and are a proactive force throughout the project. Work on the theme of “disability and sexuality” by psychologists and sociologists are often shared with participants and later discussed. Each participant speaks of their situation, brings their own expertise and enriches their knowledge through the discovery of the knowledge of other participants. Each participant is welcome to provide input into the orientation of each artistic creation. The project raises public awareness on the theme of the emotional and sexual life of persons with disabilities, by the word of people with disabilities.

More information about this practice: www.ciedusavonnoir.fr/ateliers/amour-sexualite-handicap/

Association La Compagnie du Savon

La Compagnie du
SAVON NOIR

www.ciedusavonnoir.fr

Since 2012, the social and civic work that *The Savon Noir Company* develops and diffuses supports the voice of people that are not sufficiently heard in the public space, and raise awareness on social issues.



With the support of the Erasmus+ programme of the European Union.



ART TO INSPIRE

“Art to Inspire fosters visibility and voice for people with intellectual disabilities and it deserves recognition and commendation”

Art to Inspire enables a group of third level students with intellectual disabilities to learn about visual art practices and develop techniques for their own creativity. They showcase their creativity to family, friends and the wider university community. This 5 week module for students is part of the Certificate in Contemporary Living (CCL) at University College Cork, a two-year education programme for people with intellectual disabilities. The sessions focus on art appreciation, art interaction and art making and are designed around three key points.

Cork, Ireland



Disability targeted: intellectual

Type of art: visual arts

Participants per edition: +30

Professionals involved: 5

Organisations involved: 2

Since: 2015



With the support of the Erasmus+ programme of the European Union.



Main problem targeted: Access to quality art education programmes.

Methodology: The Glucksman module *Art to Inspire* encourages students to learn about and discover creative approaches that promote confidence and self-esteem. By exploring different creative methods, all students are enabled to find their own creative voice. Students learn new skills as well as developing existing ones. They are provided with the encouragement and support to develop their own capabilities. The sessions are designed to ensure all students have opportunities to share their thoughts on artworks, artists and their own practice. For the students to feel heard has a huge impact on confidence and in turn personalities begin to appear. The lecture series looks at artists who have overcome obstacles to pursue a life of creativity. Understanding the difficulties that celebrated artists overcome encourages students to realise that they too can develop a creative practice that has value. The module concludes with an exhibition of the student's artworks in the civic space of the Glucksman. This enables the students to develop and express their artistic potential in the public domain and brings a sense of achievement to their participation in the module. The exhibition gives visibility to the enriching creative contribution of people with disabilities to society.

More information about this practice: www.glucksman.org

The Glucksman

GLUCKSMAN

www.glucksman.org

The Glucksman is a cultural and educational institution that promotes the research, creation and exploration of the visual arts. The learning programmes at *The Glucksman* link the educational mission of the University to the cultural life of the region.



With the support of the Erasmus+ programme of the European Union.



“People from the public (medical social professionals, other artists and spectators) came spontaneously to congratulate us and were motivated to build similar projects”

Musica by CAAJ (an outreach and day activities centre) is a workshop where persons with a disability are introduced to music and culture. At the end of their time in the workshop, the attendees were able to put what they learned to good use and participated in the *Festival Européen de Bandas*, a band festival open to all but with no previous link to persons with disabilities. The music group’s participation in the festival served as a medium of expression, valorisation and inclusion. *Musica* is an inclusive cultural practice that is the culmination of many years of work to further include people with disabilities in society.

Disability targeted: physical and psychosocial

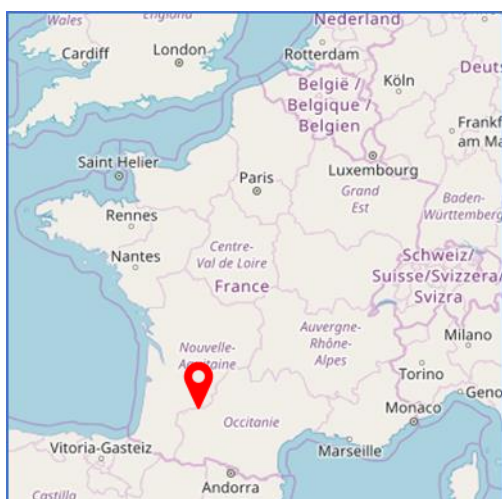
Type of art: music

Participants: 7

Professionals involved: 9

Since: 2013

Condom, France





Main problem targeted: Expression, openness, musical practice and self-confidence of persons with disabilities. The perception of disability.

Methodology: *Musica* is a pedagogical practice that relies on the musical medium to make participants discover and experiment with music. It is based on listening, exchanges, experimentation, learning in the studio, but also, on outings to concerts at the *Philharmonie de Paris* to experience professionals perform in a socially and culturally privileged setting. The long-term vision towards the development of the participants leads to a process over 4 years:

2013-2014 learning different musical instruments.

2014-2015 learning of musical genres.

2015-2016 learning of different musical groups (including Bandas)

2016-2017 learning the signs used for writing music.

Their musical education is put into practice with the concert outings where the members of the *Musica* group are first spectators and then later become musicians on stage in front of spectators. This device aims to help them to free themselves from the fear of the gaze of others and to be able to express themselves more freely.

More information about this practice: www.ladapt.net

LADAPT



www.ladapt.net

CAAJ by LADAPT is a medical social organisation which supports persons with disabilities to be equal citizens.



With the support of the Erasmus+ programme of the European Union.

THÉÂTRE DU CRYSTAL

"Let's build long lasting relations between cultural and medico-social institutions for the inclusion of adults with disabilities in the artistic life"

Théâtre du crystal aims to bring medical institutions and cultural establishments together to work on inclusive measures, with an especial focus on the inclusion in arts and culture. Their project works to build a network in the Paris region and then between medical institutions and cultural establishments to facilitate the access of persons with disabilities to arts and arts education through the signing of tripartite agreements (medical institutions, cultural establishments and research centres). These conventions allow the organisation of cultural activities, for example different types of visits, outings to shows, artistic awareness activities with the artistic team, inclusive arts education workshops and shows in medical institutions that are accessible to the general public.

Disability targeted: intellectual and psychosocial

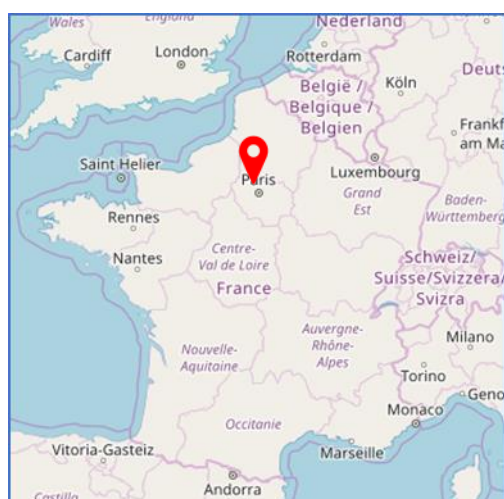
Type of art: theatre

Since: 2016

Number of participants: 700

Number of professionals: 100

Eragny-sur-Oise, France



With the support of the Erasmus+ programme of the European Union.



Main problem targeted: The lack of learning opportunities for adults with disabilities on arts, especially theatre, and their difficulty to access artistic practices.

Methodology: The *Théâtre du cristal*, as a company composed by 15 artists with disabilities, promotes the inclusion of persons with disabilities in society and the appreciation of their artistic practices and creations, always in an ordinary and inclusive environment. This recognition enhances self-esteem and confidence. The cultural projects carried out within the framework of the conventions have led to the emergence of several theatrical practice workshops in several medical-social institutions. Moreover, the subject and location of visits is always decided by users of these institutions and they always make the final decision

More information about this practice: www.theatreducristal.com

Théâtre du Cristal



www.theatreducristal.com

Theatre du cristal is a company composed by 15 actors with disabilities. It produces and spreads theatre plays. Its main purpose is to facilitate the access of persons with disabilities to art and culture.



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SUISHA INCLUSIVE ARTS

*"We don't just accept what is, we explore what could be.
We are inspired by challenges – we find new ways of doing things.
We are constantly learning and striving to do things better"*

Suisha Inclusive Arts (Cope Foundation) is a community-based arts initiative focused on the delivery of article 8, 24 and 30 of the United Nations Convention of Rights for People with a Disability. The organisation promotes inclusion of people with disabilities through arts. They build, nurture, support and co-create sustainable creative partnerships to help realise an inclusive creative society for all. They are involved in many Adult Arts Education Programmes such as Togher Music School, Production and Technical training at the Everyman Palace, Choirs, Music Appreciation, WEST Cork Inclusive Dance, Chance to Dance, Suisha Inclusive Arts Theatre Group, Art for All and the M.E.L.O.S Project.

Cork, Ireland



Disability targeted: primarily Intellectual Disability and Autism

Type of art: theatre, dance, music, visual art

Current number participants: 100+ (80% with a disability)

Participants since beginning: 1000+ (80% with a disability)

Professionals involved: 15+

Since: 2008





Main problem targeted: Professionalisation, Teacher Training & Support, Access & Awareness on the inclusion of persons with disabilities in arts.

Methodology: *Suisha Arts* is focused on learning by doing & experiential learning. It does direct work with persons with disabilities to provide training for them and mainstream organisations to realise inclusive arts education, inclusive creative outputs, increased accessibility and opportunity in the arts. Their approach is learner centred and adaptable to the learning style of each learner. Learners alongside professional and amateur arts practitioners work collaboratively and creatively on artistic and educational outcomes. Throughout the discovery process of "doing", all participants are considered learners and each with a unique role and offering to the process. Learning can be individual or collective. *Suisha Inclusive Arts*

More information about this practice: www.suisha.eu

Suisha Inclusive Arts (Cope Foundation)



www.cope-foundation.ie

Cope Foundation is a non-profit organisation supporting over 2,300 children and adults with intellectual disabilities and autism in Cork, Ireland. "Suisha Arts" it's community based arts initiative focus's on arts education, staged productions, exhibitions and influencing and creating policy and opportunity across all art forms.



With the support of the Erasmus+ programme of the European Union.

CONCLUSIONS

It is the ambition of the CIAE Erasmus+ project to address the gaps and barriers that exist in Adult Arts Education and to raise awareness of the challenges faced by Adult learners with a disability in accessing, informing and benefiting from adult arts education. According to the experience of the experts from the CIAE partnership, those coming from an education perspective primarily will emphasise the educational outcomes of a programme, and those addressing matters from an arts perspective will often emphasise the artistic or creative output. Applications for funding often prioritise their contextual priorities e.g. artistic outcome, personal development outcome, educational outcome. When trying to find learner centred solutions the learner is at the centre.

Existing legal and policy frameworks across Europe – embracing the UN CRPD approaches - provide the potential for further developing and advocating for Inclusive Adult Arts Education. Policy and legislation relating to disability, education and the arts are all contributing to a more inclusive creative society. But how can we make sure that rights on paper become a reality for the everyday life of persons with disabilities and their families? The CIAE partnership thinks that person centred planning, curricula adaptation, development of creative industries and inclusive labour markets are part of the answer. Add to that some touches of changing mindsets and a big portion of the right funding ... we may not have the complete recipe for success but we hope that the CIAE project will offer some inspirational flavours to those ones willing to embark in achieving full inclusion for Adult Learners with Disabilities in Art Education .

BIBLIOGRAPHY AND REFERENCES

(To Be Completed)





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