ARTWIN GUIDEBOOK OF GOOD PRACTICES ALONG EU

ARTWIN

ART WELCOMES INCLUSION
THROUGH INNOVATIVE
TECHNOLOGIES

ARTWIN

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Acknowledgement

Disclaimer

SUMMARY

The world is changing at a staggering speed, new technologies are evolving rapidly so that in the near future, almost all jobs will require digital skills. Today, advanced technological tools offer extraordinary opportunities as well as they open new doors to inclusiveness by responding to the inequalities in the social, and cultural, participation of people with disabilities which are often linked to contextual factors and the presence of barriers.

In this context, the present guidebook provides a comprehensive analysis of the current situation regarding disability and culture, paying special attention to the role of technology in terms of inclusiveness. The study is part of the Erasmus+ project "ARTWIN - Art Welcomes Inclusion Through Innovative Technologies", implemented by a consortium of six partners from Latvia, Finland, Cyprus, Italy and Greece. ARTWIN project stems from the partnership's desire to train personnel, in the digital-technology field, able to make the use of cultural heritage more accessible.

The present document is to provide not only a general insight into the matter of cultural life of people with disabilities, but also present as a source of inspiration some case studies that have been applied in Europe to foster inclusiveness of cultural heritage through the use of new technologies. The Guidebook is divided into three chapters comprised as it follows:

Chapter 1 presents an overview on the topic of disability within an European framework. This section defines disability and provides an insight into the legal framework of disability in Europe by outlining their rights in the main documents that constrain the European framework regarding disability.

Chapter 2 focuses on disability and culture, highlighting the current challenges for the full and active participation of people with disabilities in the culture. It gathers national reports from partner countries which set forth a range of country-specific aspects, with references to political frameworks, statistics and good practices aimed at fostering cultural participation of people with disabilities.

Chapter 3 constitutes a collection of case studies around Europe in which technological innovation has been used to render cultural heritage more accessible for people with disabilities. Partners have conducted desk and field research in their countries in order to identify relevant cases which might provide a general overview as a source of inspiration for the target group of the project.

This guide is a recapitulation of the current panorama that provides the ARTWIN project team, as well as the users of the target group, with a general framework on the relationship between people with disabilities and culture. Furthermore, this guide will serve as a basis on which to create in a later phase of the ARTWIN project a training material aimed at improving the digital competences of educators and staff working in vocational training in relation to culture and/or disability, always with the aim of moving forward as a society towards inclusion in culture.

INTRODUCTION

BACKGROUND OF THE STUDY

Digital is not a new sector, but a new way of doing things that contaminates all sectors and all professions. Only a few years ago, combining words such as cultural heritage and digital innovation seemed like a gamble, a leap into a fascinating but still too distant future. Instead, that future is already now, and indeed it also quickly becomes past.

According to a recent EU analysis that gives life to the Digital Education Action Plan 2021-2027, in the near future, almost all jobs will require digital skills, and it is for this reason that it will be increasingly important to work to train, nurture and constantly update digital skills. According to the latest data from the Digital Skills Observatory, already in the third quarter of 2020, there was a decisive recovery in the demand for qualified professionals in the ICT field, and not only in the strictly technological sector, confirming the transversality that these roles now cover in the entire production system.

Technology has also gained ground in the world of culture, positioning as a tool for the modernisation and accessibility of cultural heritage. Today, advanced technological tools offer extraordinary opportunities both in terms of the production and distribution of innovative content, and in terms of the protection and enhancement of cultural heritage, also in relation to disability inclusion.

OBJECTIVES OF THE STUDY

This study investigates the current panorama regarding the cultural involvement and participation of people with disabilities together with the measures and initiatives taken towards inclusivity in Europe as well as in partner countries.

The objectives of the study are:

- To provide a general understanding of disability and to outline the legal framework and documents regarding disability in Europe
- To highlight the potential barriers for the inclusion of people with disabilities into cultural life.

- To identify and gather good practices in partner countries to promote inclusiveness in culture.
- To collect case studies in which technological innovation has been used to render cultural heritage more accessible for vulnerable collectives and people with disabilities.

METHODOLOGY

The ASSURE model is being employed as an overarching approach to the development of the "ARTWIN Guidebook of good practices along EU" survey. ASSURE is a very successful tool to plan effective educational content as it is an instructional design model that has the goal of producing fruitful teaching and learning. For the purpose of the current study, the model has been adapted and used as a guide. ASSURE is an acronym that stands for the various steps in the model.

These are the steps that constitute the model: Analyse target group (learners) needs; State the objectives of the research; Select the research methods for desk research and interviews; Utilize media and materials for elaborating the report; Require target group (learners) participation; Evaluate (peer review with partners) and revise the final version before transferring to target groups.

The research deals with the above-mentioned activities, focusing on the collection of primary and secondary data, and analyzing these for the elaboration of the document. In order to provide data of sufficient quantity and quality to enable course designers to create meaningful course materials later during the ARTWIN project, the following three-steps research approach has been applied:

1. Data collection from international and national aggregated sources.
   The collection of data envisages carrying out a preliminary literature review to address the political framework regarding disability and culture, provisions for people with disabilities in culture and initiatives and good practices to support inclusiveness, as available from national and international reports, research studies, Eurostat data, as well as national and international laws and regulations.
2. Data collection from national sources
   Primary and secondary methods have been used in a second phase to collect case studies on the use of technology for rendering culture accessible to disability. Partners have combined desk research with interviews to local institutions and cultural promotors in order to gather the case studies.
3. Compiling a complete and consistent study

INTRODUCTION

Based on the data collected, the analysis has been completed by highlighting the key points, categorizing the results to meet the objectives of the study and by structuring those results to formulate conclusions.

CHAPTER I

DISABILITY IN EUROPE

I. DEFINING DISABILITY

The UN Convention on the Rights of Persons with Disabilities defines: "Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others"[1].

According to the Report on Disability by the World Health Organization (WHO), about 15% of the world's population has a disability, which corresponds to about one billion people, 190 million of whom experience major difficulties[2]. It is stated that in the years ahead, disability will be even a greater concern because its prevalence is growing.

Responses to disability have changed since the 1970s, driven in large part by the self-organisation of disabled people and the growing tendency to see disability as a human rights issue. Historically, persons with disabilities have been largely served by segregating solutions such as residential institutions and special schools. Policy has now shifted towards community and educational inclusion, and medical-centred solutions have given way to more interactive approaches that recognise that people are disabled both in the community and in education. that people are disabled as much by environmental factors as by their bodies[2].

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[1] World Health Organization, International Classification of Functioning, Disability and Health (ICF)external icon. Geneva: 2001, WHO. http://apps.who.int/iris/bitstream/handle/10665/42407/9241545429.pdf;jsessionid=D9F447D14F655C7DF62CE430A9F 103E7?sequence=1

[2] World Health Organization and The World Bank (2011). *World Report on Disability*. Geneva: World Health Organization. Retrieved from: https://www.who.int/teams/noncommunicable-diseases/sensory-functions-disability-and-rehabilitation/world-report-o n-disability

The International Classification of Functioning, Disability and Health[3], also known as ICF, is a classification of the health components of functioning and disability. The World Health Assembly on May 22nd, 2001, approved the International Classification of Functioning, Disability and Health and its abbreviation of "ICF." This classification was first created in 1980 and then called the International Classification of Impairments, Disabilities, and Handicaps, or ICIDH by WHO to provide a unifying framework for classifying the health components of functioning and disability. The World Health Organization (WHO) published the International Classification of Functioning, Disability and Health (ICF) in 2001 that covers: Activity, Participation, Body Structures, Body Functions, Personal Factors, Health Conditions, Activity Limitations, Functional Limitations, Environmental Factors and Participation Restrictions.

The International Classification of Functioning, Disability and Health (ICF) is a framework for defining and measurement of functioning and disability. Disability is conceived as an umbrella term for impairments, activity limitations and participation restrictions. It denotes the negative aspects of the interaction between a person's health condition(s) and that individual's contextual factors (environmental and personal factors)[4].

Although "people with disabilities" sometimes refers to a single population, this is actually a diverse group of people with a wide range of needs. Two people with the same type of disability can be affected in very different ways. Some disabilities may be hidden or not easy to see. According to the World Health Organization, disability has three dimensions[3]:

- **Impairment** in a person's body structure or function, or mental functioning; examples of impairments include loss of a limb or memory loss.
- **Activity limitation (disability)**, the particular difficulty of carrying out a particular task such as difficulty seeing, hearing, walking, or problem solving.
- **Participation restrictions (handicap)** in normal daily activities, i.e., the consequences of that difficulty on the social interaction and involvement of the individual such as working, engaging in social and recreational activities, and obtaining health care and preventive services.

The impairment is the dimension at the micro-level and refers to body organs such as having a detached retina. At the body level, or individual level, we speak about disability, for example not seeing or blindness. Lastly, when referring to the handicap, we refer to the social level and the effect of the disability in societal participation of the individual. Hence, the impairment of having a

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[3] European Commission. "Union of Equality: European Commission presents Strategy for the Rights of Persons with Disabilities 2021-2030". Press Release: March 2021.

[4] World Health Organization, International Classification of Functioning, Disability and Health (ICF)external icon. Geneva: 2001, WHO.
http://apps.who.int/iris/bitstream/handle/10665/42407/9241545429.pdf;jsessionid=D9F447D14F655C7DF62CE430A9F103E7?sequence=1
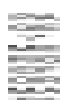
detached retina, turns out into blindness which creates the handicap of having difficulty to orient and walk around.

Categories of disability types include various physical and mental impairments that can hamper or reduce a person's ability to carry out their day-to-day activities. These impairments can be termed as disability of the person to do his/her day-to-day activities. Disability can be broken down into a number of broad sub-categories, which include the following 8 main types of disability:

- Mobility/Physical
- Spinal Cord (SCI)
- Head Injuries (TBI)
- Vision
- Hearing
- Cognitive/Learning
- Psychological
- Invisible

II. LEGAL FRAMEWORK ON DISABILITY EU

A. RIGHTS OF PERSONS WITH DISABILITIES

"Persons with disabilities have the right to take part in all areas of life, just like everyone else. Even though the past decades brought progress in access to healthcare, education, employment, recreation activities and participation in political life, many obstacles remain. It is time to scale up European action."

The Universal Declaration of Human Rights in 1948 proclaimed in Article 27.1 the right which reads: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"[5]. Also, in 1993 the General Assembly of the United Nations adopted the "United Nations Standard Rules on the Equalisation of Opportunities for Persons with Disabilities".

The United Nations Convention on the Rights of Persons with Disabilities (CRPD) is the first binding international human rights instrument to specifically address disability. The UN General Assembly unanimously adopted the CRPD on 13 December 2006 and it entered into force on 3 May 2008. Its aim is to "promote, protect and ensure the full and equal enjoyment of all human rights and fundamental freedoms by all persons with disabilities, and to promote respect for their inherent

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[5] United Nations (1948). Universal Declaration of Human Rights. Paris: 10 December 1948.
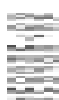
dignity"[6]. Under the convention, the EU is commited to ensuring and promoting the full realization of all human rights for all people with disabilities through the adoption of new legislation, policies and programmes and the review of existing measures[7].

In particular, Article 30 establishes the right of people with disabilities to participate in cultural life. This includes access to cultural materials in accessible formats, television programmes, films, theater and other cultural activities in accessible formats; cultural performances or services, such as theaters, museums, cinemas, libraries and tourism services, and, as far as possible, monuments and sites of national cultural importance. Likewise, it also establishes the right of people with disabilities to develop and utilize their creative, artistic and intellectual potential, as both amateur and professional artists, and to have their linguistic and cultural identities recognised and supported – sign language for instance.

The Council of Europe has been the main actor for human rights in the field of disability. Its **European Social Charter** (1961) contains explicit provisions on the rights of people with disabilities to independence, social integration and participation in community life.[8]

The Marrakesh Treaty

The Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled, or "Marrakesh Treaty," was adopted in 2013 by the World Intellectual Property Organization (WIPO) to address the widespread problem known as a "book famine," the situation where few books are published in formats that are accessible to those who are blind or visually impaired[9].

The Marrakesh Treaty provides for the exchange of accessible-format books across international borders by organizations that serve people who are blind, visually impaired, and print disabled. The Directive and Regulation for the implementation of the Marrakesh Treaty in EU law were published in 2017 and its application started in 2018.

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[6] FRA European Union Agency for Fundamental RIghts. "EU Framework for the UN Convention on the Rights of Persons with Disabilities".
[7] European Parliament. "Access to cultural life for people with disabilities". Briefing 2019.
[8] Consiglio Europeo. "Disabilità e disabilismo". Retrieved from:
https://www.coe.int/it/web/compass/disability-and-disablism
[9] European Commision. Shaping Europe's Digital Future. "Implementation of the Marrakesh Treaty in EU law". Available at: https://digital-strategy.ec.europa.eu/it/node/9565

B. COUNCIL OF EUROPE: DOCUMENTS AND RECCOMENDATIONS

Strategy for the Rights of Persons with Disabilities 2021-2030

In March 2021, the Council of Europe released the "Strategy for the Rights of Persons with Disabilities 2021-2030" which followed the previous "European Disability Strategy 2010-2020".

The European Council emphasized the need to address the urgency of protecting the rights of persons with disabilities which must be a priority. Special mention is done regarding the coronavirus pandemic that, according to the Vice-President for Values and Transparency Vera Jourová, has hit people with disabilities hardest.

Consequently, the new ten-year strategy sets out key initiatives around three main themes[10]:

- EU rights: Persons with disabilities have the same right as other EU citizens to move to another country or to participate in political life. The Commission will also work closely with Member States to ensure the participation of persons with disabilities in the electoral process in 2023.
- Independent living and autonomy: Persons with disabilities have the right to live independently and choose where and with whom they want to live. To support independent living and inclusion in the community, the Commission will develop guidance and launch an initiative to improve social services for persons with disabilities.
- Non-discrimination and equal opportunities: The strategy aims to protect persons with disabilities from any form of discrimination and violence. It aims to ensure equal opportunities in and access to justice, education, culture, sport and tourism. Equal access must also be guaranteed to all health services and employment.

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[10] European Commission. "Union of Equality: European Commission presents Strategy for the Rights of Persons with Disabilities 2021-2030". Press Release: March 2021.

Delivering on the strategy's ambitions will require a strong commitment from all Member States which are key actors in the implementation of the UN Convention on the Rights of Persons with Disabilities. With this Strategy, the Commission provides the framework supporting EU and Member States' actions to implement the UN CRPD aforementioned.

Disability Platform

The Disability Platform is an initiative of the Strategy for the Rights of Persons with Disabilities to discuss relevant policy developments, exchange experiences and good practices, and reflect the diversity of disability. It also provides a forum to engage and work together in the preparation of policy initiatives or legislative proposals in the field of disability and establish cooperation and coordination between the Commission and the Member States and stakeholders.

European Disability Forum

The European Disability Forum is an umbrella organization of persons with disabilities that defends the interests of over 100 million persons with disabilities in Europe. It is defined as an independent non-governmental organization (NGO) that brings together representative organizations of persons with disabilities from across Europe.

The Disability Intergroup

The Disability Intergroup of the European Parliament is an informal grouping of Members of the European Parliament (MEPs) from all nationalities and most political groups who are interested in promoting the disability policy in their work at the European Parliament as well as at the national level.

It promotes the full and equal enjoyment of all human rights and fundamental freedoms by all persons with disabilities, in line with the United Nations Convention on the Rights of Persons with Disabilities (UN CRPD).

CHAPTER II

DISABILITY AND CULTURE

I.   CULTURAL LIFE OF PEOPLE WITH DISABILITIES

Environments - physical, social and attitudinal - can either disable people with impairments or promote their participation and inclusion. The UN Convention on the Rights of Persons with Disabilities (CRPD) stipulates the importance of interventions to improve access to different areas of the environment, including buildings and roads, transport, information and communication. Here, we focus on accessibility - both physical and social - to cultural life for persons with disabilities.[11]

According to the WHO Report on Disability[11], to be successful, accessibility initiatives must take into account externalities such as affordability, competing priorities, availability of technology and knowledge, and cultural differences. Accessibility is often easier to achieve incrementally, e.g. initial efforts should be directed at creating a "culture of accessibility" and focus on removing basic environmental barriers and then raising standards and achieving a higher level of universal design by eliminating negative attitudes and prejudices. In order to achieve this, education and awareness raising are necessary. This education should be a regular component of vocational training in architecture, construction, design, IT and marketing.

A literature review has revealed that little research has been carried out in the field of cultural life of people with disabilities. In general terms, studies are carried out at national or regional levels which tend to conclude a lower rate of participation in cultural life, both as attendees and as creator, from people with disabilities. Accessibility issues and barriers are also likely to be at the center of those studies.

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[11] World Health Organization and The World Bank (2011). *World Report on Disability*. Geneva: World Health Organization. Retrieved from:
https://www.who.int/teams/noncommunicable-diseases/sensory-functions-disability-and-rehabilitation/world-report-on-disability

The article "Barriers and Facilitators to Cultural Participation by People with Disabilities"[12] by Leahy and Ferri provides a narrative review of the literature and the issue, followed by a synthesis of the findings into a classification that has relevance to all opportunities for cultural participation. In their classification of barriers and facilitators, the authors identified 5 categories which are echoed below:

1. **Lack of effective/adequate legislation, policies, and legal standards**.

The authors argue that existing standards focus only on specific disabilities and that there is a lack of education and training policies for people with disabilities

Facilitators: considering quota systems to ensure artists with disabilities have opportunities to train and practice creative activities and the establishment of specific government bureau focused on disability art, as well as a hub for mainstreaming disability in culture.

2. **Lack of funding and/or of adequate services**

Lack of support (such as provision of personal assistance) to attend cultural events/venues. Also, funding issues that regard to cost of transport, tickets, and attendance and lack of access to finances to enable participation.

Facilitators: more funding, different forms of support (including personal assistance) for engaging in cultural activities and artistic creation; special IT and equipment (to facilitate consumption, training, and creation) and more information sharing as to IT solutions (including cost-effective ones).

3. **Negative attitudes**

The authors claim that there is lack of knowledge and ambition (which can be linked to ideas of disability arts as therapy) and negative attitudes of staff create barriers for audiences/visitors and creators/participants.

Facilitators: development of awareness raising opportunities and supporting networks among all the entities working in the field.

4. **Lack of accessibility**

The results show that barriers on accessibility occur in many different forms including lack of: accessible information on websites, support at venues and seating in exhibition spaces, physical access to buildings, accessible content (lack of IT solutions, of accessible interpretation

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[12] Leahy, A., & Ferri, D. (2022). Barriers and Facilitators to Cultural Participation by People with Disabilities: A Narrative Literature Review. Scandinavian Journal of Disability Research, 24(1), 68–81. DOI: http://doi.org/10.16993/sjdr.863
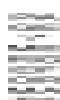
encompassing guided tours, brochures, and interpretation panels for a range of disabilities) and navigation, orientation, and wayfinding information that is accessible for people with a range of disability types.

Facilitators: accessible front- and back-of-house design, use of IT supported by consultation with different groups of disability and promoting awareness of existing IT solutions, accessible design which might include mobile devices, assistive listening systems, and embedding audio-description, information, and way-finding, requesting feedback from visitors with disabilities about what was difficult to navigate and marketing communication to promote an accessible and welcoming environment for audiences and artists.

5. **Lack of consultation with, and involvement of, persons with disabilities in cultural organisations**

The authors claimed the insufficient involvement of people with disabilities in cultural industries in terms of employment as well as on decision-making processes into developing policies and evaluating services.

Facilitators: input by people with disabilities on decision-making processes, inclusive recruitment/employment/management/communications practices, access to advice for employers on reasonable accommodation of employees and on how to support them through welfare claims and staff training focusing on attitudes and on handling accessibility issues.

EUROPEAN ACTION

EU Disability Card

Currently, there is no mutual recognition of disability status between EU Member States, leading to difficulties for people with disabilities, as their national disability cards might not be recognized in other Member States.

EU is developing a voluntary system of mutual recognition of disability status and some associated benefits based on an EU disability card. It ensures equal access to benefits across borders for people with disabilities, mainly in the areas of culture, leisure, sport and transport. The card is mutually recognized between EU countries participating in the system, on a voluntary basis[13].

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[13] European Commission. Employment, Social Affairs and Inclusion: EU Disability Card. Retrieved from: https://ec.europa.eu/social/main.jsp?catId=1139
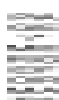
European Institute for Design and Disability (EIDD)

"Good design enables, bad design disables"

The Institute for Design and Disability was established in 1991 following the European Conference on Design for Disability held in Dublin in 1989. The objective of the IDD is to promote the inclusion in society of people with disabilities through the exercise of good design. Soon after its establishment in 1993, the European Institute for Design and Disability (EIDD) developed the mission statement: "Enhancing the quality of life through Design for All"[14].

EIDD-Design for All Europe es ahora una federación de 44 organizaciones miembros de 19 países europeos y 4 no europeos. Con un fuerte enfoque interdisciplinario, la mayoría de sus miembros son profesionales de campos relacionados con el diseño, incluyendo entre sus miembros a arquitectos, diseñadores, profesionales de la rehabilitación y personas con discapacidad.

Design for All is design for human diversity, social inclusion and equality. This holistic and innovative approach is a creative and ethical challenge for all planners, designers, entrepreneurs, managers and political leaders. The goal of Design for All is to enable all people to have equal opportunities to participate in all aspects of society. To achieve this goal, the built environment, everyday objects, services, culture and information - in short, everything that is designed and made by people for use by people - must be accessible, comfortable to use for all members of society and responsive to evolving human diversity.

The main documents published by the EIDD:

- The EIDD Stockholm Declaration 2004. "Good design enables, bad design disables".
- The Berlin Act 2005. "Culture for All".
- The Waterford Convention 2006. "Work for All".
- The Milan Charter 2007. "Tourism for All".

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[14] DfaEurope. The EIDD Stockholm Declaration. Retrieved from:
https://dfaeurope.eu/what-is-dfa/dfa-documents/the-eidd-stockholm-declaration-2004/

CHAPTER III

II. NATIONAL ANALYSES

A. LATVIA

The disabled represent about 10% of the population.

Political Framework

 The European accessibility act is a directive that aims to improve the functioning of the internal market for accessible products and services, by removing barriers created by divergent rules in Member States.

The Framework for Implementation of the United Nations Convention on the Rights of Persons with Disabilities 2014-2020[15], the Implementation plan for 2015-2017[16] and the Implementation plan for 2018-2020[17] include measures to raise the public awareness and support for people with disabilities.

The Ministry of Culture of Latvia is responsible for the development and implementation of integration policy in Latvia. The purpose of integration policy is to create circumstances under which people in Latvia can collaborate in achieving common goals and developing society where everyone feels safe, can expand their talents, work and learn.

A number of different studies on the employment promotion of the disabled persons have been conducted in Latvia (Taube M., Leimane Veldmeijere I., 2007; Zivitere M.et al., 2011a; Zivitere M. et al., 2011b; Zivitere M., Claidze V.,2011; KPMG Baltics, 2016; Baltic Institute of Social Sciences, 2017; Baltijas Konsultacijas, Agile & CO, 2017; Kantar TNS, 2017), various conclusions and legal suggestions have been made, however, the situation has not changed significantly (Oborenko, Rivza, 2018).

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[15] Cabinet Decree No 564 On Framework for Implementation of the United Nations Convention on the Rights of Persons with Disabilities 2014-2020, 2013. Available at:
https://likumi.lv/ta/id/262238-par-apvienoto-naciju-organizacijas-konvencijas-par-personu-ar-invaliditati-tiesibam-isten osanas-pamatnostadnem-2014-2020-gadam.
[16] Cabinet Decree No 802 on Implementation Plan for 2015 – 2017 of the Framework for Implementation of the United Nations Convention on the Rights of Persons with Disabilities 2014-2020, 2015. Available at:
https://likumi.lv/ta/id/278612-par-apvienoto-naciju-organizacijas-konvencijas-par-personu-ar-invaliditati-tiesibam-isten osanas-pamatnostadnu-2014-2020.
[17] Cabinet Decree No 672 on Implementation plan for 2018-2020 of the Framework for Implementation of the United Nations Convention on the Rights of Persons with Disabilities 2014-2020, 2018. Available at:
https://likumi.lv/ta/id/303670-par-apvienoto-naciju-organizacijas-konvencijas-par-personu-ar-invaliditati-tiesibam-isten osanas-pamatnostadnu-2014-2020.

Cultural life and provisions for people with disabilities

Latvia has more than 190 thousand adult persons with disabilities, and only about 27% are employed. Number of unemployed persons with disabilities vary from 8000 – 10000 persons each months, and they constitute 12% - 14% of all the unemployed.

There are different measures taken to promote employment of persons with disabilities, e.g. subsidized working places, financing for employers to adjust working places, etc. Nevertheless, the number of persons with disabilities who become employed, is around 300 per month only. The main fields the persons with disabilities work are drivers, shop-assistants or auxiliary workers.

The 2030 Agenda for Sustainable Development emphasizes the responsibilities of all States, in conformity with the Charter of the United Nations, to respect, protect and promote human rights and fundamental freedoms for all, without distinction of disability or other status.

The Cultural Policy Guidelines 2014-2020 "Creative Latvia" have set the following vision - Latvia – a country with a rich and nourished heritage, a vibrant and diverse cultural life, creative people, creative industries with high export potential, and improving the quality of life for everyone. The cultural policy document stresses that the development of the society and the state, as well as the quality of life depends on diversity and richness of culture, its accessibility and participation of creative individuals.

Good practices

The 'Found Latvia' project[18] has already restored nearly 60 natural and cultural treasures in 40 of its 110 municipalities. They include castles, churches, museums, parks and nature trails. A website set up during the project provides information about each site. On a map, they are grouped into seven 'roads', including 'The Baltic way', 'The path of light' and 'Daugava road'. A game running until 5 September encourages people to explore them by awarding points for each visit.

In accordance with the tendencies of the modern epoch, also in Latvian culture, the historic heritage that has been accumulated through centuries at museums, libraries and archives, as well as all noteworthy developments, events, trends, facts and data, are being concentrated in a new and impressive 21st century project entitled "Latvijas Kultūras mantojuma portāls" (Latvian Cultural Heritage Portal), becoming an entire wealth of information available and accessible to everyone.

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[18] Europe.eu. News. Latvia puts its cultural heritage on a map.
https://ec.europa.eu/regional_policy/en/newsroom/news/2021/06/06-11-2021-latvia-puts-its-cultural-heritage-on-the-map

The goal of the project is to establish a united portal for Latvian libraries, archives and cultural heritage of museums – a search engine that will provide to any of the portal's visitors access to the required information in the culture field.

A significant precondition and factor for a successful implementation of the Cultural Heritage Portal is the Unified National Library Information System, also known as the "Network of Light". The Network of Light is an indispensable part of a 21st century project called "Palace of Light", which covers all Latvian libraries.

Cultural management training programmes are jointly developed and provided for the managers and staff of Latvian Culture centres. Both institutions jointly provide the methodological management and in-service training for culture centres.

B. FINLAND

There are 511 000 disabled people aged 15–64 in Finland, which is around 15 percent of the population. 7 percent of the disabled people in working age get financial support because of their disability. The best statistics of all the disabled people are about the visually impaired. From 1983 on, the state of Finland has kept a register of permanently disabled people with visual impairment. There are about 80 000 visually impaired persons in Finland.

Political Framework

 UN's Convention on the Rights of Persons with Disabilities (CRPD) became valid in Finland 2016.

The Constitution of Finland states that people are equal in front of the law. This law is complemented with the Finnish Charter of Fundamental Rights.

EU Charter of Fundamental Rights, Web Accessibility Directive and the Strategy for the Rights of Persons with Disabilities 2021-2030.

The Finnish Social Welfare Act states that Finnish municipalities are entitled to provide equal services to residents.

The Finnish Act on Cultural Activities in Local Government states that municipalities have the obligation to offer cultural services for residents. Equality is part of this act.

The Finnish Museums Act states that museum services need to be equally accessible.

Accessibility to Cultural Heritage - Nordic Perspectives publication results from the project "Accessibility to cultural heritage"[19] (2007-2009) in which experts from the central heritage authorities in the Nordic countries, supported by the Nordic Council of Ministers, examined together the consequences of the proposition that everybody should have access to cultural heritage.

Cultural life and provisions for people with disabilities

As a member state of the UN, the European Union and the Council of Europe, Finland is committed to promoting a non-discriminating society which is open for all. The Constitution Act of Finland guarantees persons with disability equal treatment and prohibits discrimination on the grounds of disability. The Ministry of Education and Culture aims to provide linguistic and cultural minorities, persons with disabilities and other special groups with opportunities to participate in culture and express their creativity on an equal basis with the rest of the population.

The working group set up by the Ministry of Education and Culture proposes policies and measures to enable Finland's arts and culture policy to take better account of cultural diversity based on immigration and to make arts and cultural life more equitable and equal in the future. The working group submitted its final report on January 2021[20].

The Access to Art and Culture committee set as a goal in its final report (2014) that the cultural rights of especially the linguistic and cultural minorities and persons with disabilities shall be reinforced.

University of Juväskylä studied barriers of arts accessibility with the disabled.[21]

The Life of Disabled people in Finland -data[22] consist of texts written by disabled people about what their life was and had been like as a disabled person in Finland. Collection of data was conducted as part of a research project (2012-2015) funded by the Finnish Cultural Foundation charting the lives of disabled people in Finland. The participants wrote about, for instance, what kind of disability they had, how the disability affected their daily life, what their childhood they had been like, and which problems they had faced in life. The participants could write their text in the form and perspective of their choosing. The dataset is only available in Finnish.

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[19] Accessibility to Cultural Heritage (2007-2009). Online access on:
http://www.kulttuuriakaikille.fi/doc/research_and_reports/accessibility_to_cultural_heritage_publication.pdf
[20] Art, Culture and Diverse Finland: Final Report of the Working Group for Cultural Policy, Immigrants and Promotion of Cultural Diversity. Retrieved from: https://julkaisut.valtioneuvosto.fi/handle/10024/162665
[21] Cupore. Centre for Cultural Policy Research. *Removing Barriers*. Access:
https://www.cupore.fi/images/tiedostot/2017/cupore_kuultoresearch_final.pdf
[22] Finish Social Science Data Archive. "Life of Disabled Persons in Finland 2013-2014". Available at:
https://services.fsd.tuni.fi/catalogue/FSD3040?study_language=en&lang=en

CHAPTER III

Good practices

The Ministry of Education and Culture in Finland hosts a web service for cultural accessibility.[23]

Celia, the Finnish Library for the Visually Impaired[24], serves print disabled people and functions under the auspices of the Ministry of Education and Culture.

C. ITALY

According to data from the Health Observatory[25], there are about 4,360,000 people with disabilities in Italy, more than a third of whom live alone. The level of education is on average low: in the 45-64 age group, 70% have at most an elementary school leaving certificate. With regard to employment, only 18% of the 45-65 age group are employed, with significant gender differences: 23% of the employed are men compared to 14% of women. 5.3% are deaf and 6.6% are blind. More than 8.5% of the disabled suffer from depression in a severe form. The Osservasalute Report confirms that the main means of support remain cash benefits, while some fundamental rights such as access to employment are still disregarded.

In Italy, 21.7% of people[26] with severe limitations (just under 662,000 individuals) are in a condition of isolation. These people, in fact, state that they do not have no network of social relations, i.e. they do not belong either to a network of friends or to a support network of relatives, friends or neighbors that they can rely on in case of need (5% of the rest of the population).

Political Framework

The National Observatory on the condition of people with disabilities operates within the Office, established by law no. 18, march 3th 2019. The National Observatory has consultative and

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[23] Ministry of Education and Culture in Finland. Cultural accessibility.
https://www.kulttuuriakaikille.fi/accessibility_guides

[24] Finish Library for the Visually Impaired. Online access: https://www.celia.fi/eng/

[25] Osservatorio Nazionale sulla Condizione delle Persone con Disabilità. Report 2021. Retrieved from: https://www.osservatoriodisabilita.gov.it/it/report-2021/

[26] Istat (2019). Conoscere il mondo della disabilità: persone, relazioni e istituzioni. Retrieved from: https://www.istat.it/it/archivio/236301

technical-scientific support functions for the elaboration of national disability policies with the aim of evolving and improving information on disability.[27]

The government action coordination office for people with disabilities and their families. The Office is the support structure of the President of the Council of Ministers for the promotion and coordination of the Government's action in the field of disability.

The Office takes care of the interventions connected to the implementation of the policies aimed at guaranteeing the protection and promotion of the rights of persons with disabilities in order to promote their full and effective participation and social inclusion, as well as their autonomy, in accordance with the United Nations Convention on the Rights of Persons with Disabilities and the Charter of Fundamental Rights of the European Union.[28]

Cultural life and provisions for people with disabilities

A rich cultural life can have significant impacts on people's satisfaction with life as a whole. According to the studies done in the field, the positive effect of cultural participation on people with severe limitations is significant. In fact, among those who, despite severe disabilities, are active in going to the cinema, theatre, concerts or attending heritage sites, one in three people say they are very satisfied with life.

Indicators[29] developed on these aspects show that only 9.3% of people with disabilities frequently go to the cinema, theatre, a concert or visit a museum during the year. The figure for the rest of the population is 30.8%. The negative influence of the environment on cultural fruition is evident, given that only 37.5% of Italian museums, both public and private, are equipped to receive people with severe limitations; just 20.4% of them offer material and information supports (tactile routes, catalogues and explanatory panels in Braille, etc.) that may be indispensable to make the visit a useful and quality experience.

In Italy, despite many good practices, unfortunately fragmented and discontinuous, the accessibility of cultural offerings for people with severe limitations remains well below needs: in 2015, for example, 37.5% of Italian museums, public and private, declared to be equipped with facilities for 37.5% of Italian museums, both public and private, were equipped with facilities for the disabled;

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[27] Ministro per la disabilità. National Observatory on the Condition of Persons with Disabilities. Retrieved from: https://disabilita.governo.it/en/the-observatory/

[28] Ministro per la disabilità. The government action coordination office for people with disabilities and their families. Retrieved from: https://disabilita.governo.it/en/the-office/

[29] Franzini, M. and Solipaca F. (2020). "L'inclusione sociale delle persone con disabilità: un processo ancora lungo". Welforum Italia: https://welforum.it/linclusione-sociale-delle-persone-con-disabilita-un-processo-ancora-lungo/

just 20.4% of them offered material and information supports (tactile routes, catalogues and explanatory panels in Braille, etc.). In addition, only 17.3% guaranteed a free or reduced ticket to the disabled and 14.4% to their companions[30].

In recent years, the issue of physical accessibility has in fact become part of many day-to-day operational decisions, also due to precise legal provisions concerning no public premises, such as cinemas, theatres, museums. The needs of people with cognitive and intellectual with cognitive and intellectual disabilities are still largely ignored, although something is changing, thanks to innovative changing, thanks to innovative initiatives, especially in the museum world, with educational activities educational activities aimed at breaking down cognitive barriers.

In recent years, overcoming architectural, cognitive and sensory barriers has been one of the most far-reaching measures implemented by the Ministry of Cultural Heritage and Activities and Tourism, also through the establishment of a Ministerial Commission that in 2008 published the Guidelines for Overcoming Architectural Barriers in Places of Cultural Interest[31]. In order to supplement the contents of these Guidelines, the Directorate General for Museums set up a Working Group to formulate measures concerning the overcoming of cultural, cognitive and psychosensory barriers in places of culture under the competence of the Ministry for Cultural Heritage and Activities (Executive Decree of 27 June 2017).

Good practices

"Cultura senza ostacoli"

The online public consultation "Culture without obstacles", addressed to heritage users, aimed to fund a place of state culture identified among the Italian excellences, for the realisation of a path of physical and/or sensory accessibility, in order to allow its full enjoyment by all visitors.

The winner of the consultation was the National Archaeological Museum of Cagliari, which presented the project "A Liquid Museum" aimed at the realisation of structural adaptations based on the principles of design for all, as well as multimedia routes.

"Sensi: musei senza barriere"[32]

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[30] Istat (2019). Conoscere il mondo della disabilità: persone, relazioni e istituzioni. Retrieved from: https://www.istat.it/it/archivio/236301

[31] Direzione Generale dei Musei. "Accessibilità al patrimonio culturale statale". Retrieved from: http://musei.beniculturali.it/progetti/ad-arte

[32] https://www.sensimuseisenzabarriere.it/

'Sensi: Museums without Barriers' is a project to make museums smarter and more accessible to the public. Thanks to your smartphone or tablet, you can in fact walk through the rooms of the museum guided by Sensi or visit it through the digital solution, from the comfort of your home. By bringing your smartphone close to the points of interest, you will be able to access many multimedia contents: a new path to discover the wonders housed in the museums of the province of Belluno.

A.D. Arte

Set up to provide reliable and verified information on the real conditions of accessibility of the state heritage, the project envisaged the design, implementation and informative dissemination of a system for analysing and surveying the architectural characteristics and services for visitors with special needs in Italian cultural sites.

The project benefited from the support of a group of Italian experts and a permanent technical table set up at the Ministry, and was also able to count on the contribution of the main associations representing people with disabilities and various European organisations, which recognised it as "an Italian excellence to be exported".

Arternative[33]

ARTernative is an innovative start-up company founded in Italy by four professionals from different fields who share a passion for art and innovation. We have put our skills together to enhance museums and the masterpieces they contain. Our goal is to tell the story of art in a simple way that can intrigue even the least expert viewer and make his visit an engaging experience, as well as an opportunity for cultural enrichment.

e-Archeo[34]

A major national project for the multimedia and technological enhancement of eight archaeological sites in which the Museo Tattile Statale Omero also collaborated as accessibility consultant. Commissioned to ALES spa by the Ministry of Culture, the e-Archeo project has been realised in collaboration with several Italian universities and the CNR (National Research Council) and was created with the intention of offering a way of reading and enjoying some archaeological sites with a considerable narrative potential that has not yet been fully expressed.

Project: "Over te View"[35]

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[33] https://www.arternative.it/arternative/
[34] https://www.museoomero.it/notizie/progetto-e-archeo/
[35] Over the View. http://overtheview.crs4.it/

Over The View - Towards Universal Design for an Accessible Culture - is a CRS4 project funded by Sardegna Ricerche within the Cluster Top Down action. The project aims to deepen the knowledge of accessible museum exhibitions from a universal design perspective (Design for All), with a special focus on access for people with sensory disabilities.

The aim is to bring the companies and associations that are members of the Over the View cluster to acquire new competences (in their respective fields of activity: technological, communicative, methodological, touristic, museum, etc.) in relation to the design and realisation of accessible museum exhibitions. This objective will be achieved through the organisation of in-depth events and technology transfer in favour of the cluster enterprises and through the design, realisation, experimentation and evaluation of demonstrators for the accessible use of culture.

D. CYPRUS

Statistical evidence suggests that Education in Cyprus for those with disabilities is not satisfactory, and that 'digital inclusion and assistive technology' proved to be problematic, especially due to COVID-19.

An employment rate for persons with disabilities in Cyprus of 49.7 % in 2018, compared to 75.2 % for other persons and approximately -1.1 points below the EU27 average - resulting in an estimated disability employment gap of approximately 25 percentage points.

Political Framework

Whilst there is legislation that aims to provide for people with disabilities, such as the Recruitment of Persons with Disabilities in the Wider Public Sector, (Special Provisions) Law 2009 (N.146(I)/2009)[36], has proved to be ineffective for those with disabilities as they must meet all qualifications that they have been excluded from. The private sector is also as problematic.

In the NRP 2020[37] (p. 24) under 3.1.5 Other Reforms to support efficiency improvement in the Public Administration, (Paragraph c) Moving to the Digital era, little real change has actually occurred, and marginalization may have actually increased as the 'The shift to digitalisation of activities was immediate and rapid [by the general Cypriot population], expanding the digital divide

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[36] Republic of Cyprus. Recruitment of Persons with Disabilities in the Wider Public Sector. Online access: https://www.ucy.ac.cy/diversity/documents/Documents/Legislation/English/The_Recruitment_of_Persons_with_Disabilities_in_the_Wider_Public_Sector_Special_Provisions_Law_of_2009.pdf

[37] EUROPE 2020. CYPRUS NATIONAL REFORM PROGRAMME. Available at : https://ec.europa.eu/info/sites/default/files/2020-european-semester-national-reform-programme-cyprus_en.pdf

for people that have been unprepared, and often already digitally excluded, resulting at increased inequalities.

Cultural life and provision of people with disabilities

As of May 2022, the cultural life and provisions for peoples with disabilities within Cyprus is limited; there are organizations which host events and projects that are available, however these are limited in number and infrequent[38].

The EU Commission report states that 'The reform of the education of children with disabilities policy… has not yet been completed and faces a number of challenges, especially because of high criticism and disagreement on the process and the outcome. Reporting on behalf of the Ministry of Education, Culture, Sports and Youth (MoECSY) would be helpful.'

Good practices

The report suggests that the Cypriot Government should 'Establish a coherent assistive technology and accessibility service delivery system', which would allow persons with disabilities access to a greater accessibility and consultancy which would reduce the level of digital exclusion of peoples with disabilities.

The report also suggests that accessibility should be legislated in all levels, including content and information, as well as built and services infrastructure beyond public sector, and provide monitoring of compliance with relevant regulations. Providing greater scrutiny would enable greater clarification for peoples with disabilities and their subsequent avenues to working in the labour force.

E. GREECE

The disabled represent about 10% of the population.

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[38] Visit the following sites: http://www.kysoa.org.cy/kysoa/page.php?pageID=22&mpath=/6 and https://www.edf-feph.org/our-members/cyprus-confederation-of-organisations-of-the-disabled/

Political Framework

In February 2017, an 'able-bodied' requirement that had for years prevented disabled students from studying at tertiary-level drama schools certified by the Greek Ministry of Culture was finally struck from Hellenic Presidential Decree.[39]

In September 2017, the Hellenic Parliament voted to adopt the United Nations Convention on the Rights of Persons with Disabilities (Law: 4074/2012 ΦΕΚ 88 Α'/11.04.2012), with a view to removing all obstacles blocking their full and equal participation in the country's social, economic, and political life. Anyone who is deemed disabled by the Disability Certification Centre (KEPA) is entitled to have access to all cultural and heritage locations, either free or at a discount.

Cultural life and provision of people with disabilities

The lack of stable state financial support to cover the operating costs and promote the work of inclusive cultural groups and organisations casts a long shadow over the current Greek funding environment and . In contrary, the last decade has shown an upsurge of activity in private efforts to financially support inclusive programs.

According to the United Nations Convention on the Rights of Persons with Disabilities, ratified by the Greek Parliament (Law: 4074/2012 ΦΕΚ 88 Α'/11.04.2012) [40]

all cultural and heritage locations, museums, archaeological sites, etc. have to be designed and equipped with all the necessary facilities to accommodate people with disabilities.

Good practices

In order to facilitate the daily life of people with disabilities, a new information system is being piloted that will allow the connection of the Electronic Disability Card with all kinds of benefits to which people with disabilities are entitled, reducing documentation and bureaucracy.
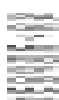
All cultural venues are fully equipped to facilitate access for people with disabilities such as Theatres, museums etc.

Based in Athens, Onassis Stegi is one of Greece's main cultural institutions. Since 2012, about 6,500 disabled people have participated in 65 Onassis Stegi events as audience members, participants, or producers, both at the organization's main facility and beyond[41].

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[39] Greek Ministry of Culture. https://amea.gov.gr/action#0
[40] Disability Arts International. Available at:
https://www.disabilityartsinternational.org/resources/greece-country-profile/
[41] Anaconda. https://www.anaconda.gr/gnwsiaki-basi/nomos-4074-11-04-2012/

Liminal is an arts organisation offering everyone the opportunity to get involved in contemporary art forms, regardless of physical, social, lingual, and other attributes.

The THEAMA inclusive theatre ensemble is Greece's first disabled-majority professional company. All its actors are members of the Hellenic Actors' Union. Together with the inclusive dance company EXIS, it has created a regular-attendance inclusive educational workshop for theatre and dance called ISON.

CHAPTER III

CASE STUDIES

I. TECHNOLOGY AND CULTURE

'Social inclusion is defined as the process of improving conditions for participation in society, particularly for people who are disadvantaged, through the improvement of opportunities, access to resources, voice and respect for rights' – United Nations[42]

Artistic and cultural practice and participation not only influence the quality of people's leisure time but also enrich their knowledge, skills and competencies. Eliminating inequalities in opportunities for cultural and artistic practice and participation due to physical, economic and social reasons, breaking down barriers of access, tangible and intangible, is a prerequisite for full social inclusion.[43]

From an institutional perspective, in 2011 the UN, with the Convention on the Rights of Persons with Disabilities, "promoted the use of new technologies, including information and communication technologies, mobility aids, devices and assistive technologies, suitable for persons with disabilities, giving priority to technologies with the most accessible costs".[44]

The social school of thought or model of disability says that people are disabled by barriers in society, not by their impairment or difference. By removing those barriers you overcome the

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[42] United Nations. "Identifying social inclusion and exclusion". Available at: https://www.un.org/esa/socdev/rwss/2016/chapter1.pdf

[43] Istat (2019). Conoscere il mondo della disabilità: persone, relazioni e istituzioni. Retrieved from: https://www.istat.it/it/archivio/236301

[44] Nearit (2018). "Musei accessibili grazie alla tecnologia". Retrieved from: https://www.nearit.com/it/musei-accessibili-grazie-alla-tecnologia/

disability. So, we can actually make everyday life as accessible as we want to for people with disabilities, and tech and innovation play a huge part in this. Arts and culture is an area that is making great strides in accessibility through developing innovative technology.

The following section gathers together many case studies identified by partners of the Artwin project in the countries of Latvia, Finland, Italy, Cyprus and Greece in which technology has been used to render cultural heritage accessible for people with disabilities.

II.   CASE STUDIES

CASE STUDY 1: CREATIVITY FOR THESSALONIKI - Thessaloniki, Greece
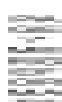
Description of the project:	Creativity for Thessaloniki was conceptualized in 2011, when the municipal government set strategic pillars to enable more cultural development in conjunction with technological advancements. The project ran from Autumn 2012- Spring 2013. The main objectives of the Creativity for Thessaloniki campaign were to accentuate creative elements within Thessaloniki, and promote tourism and 'highlight the relationship between the creative economy and the contemporary urban identity of Thessaloniki.' Technology was utilized through several initiatives, of which some included: - BeCreative Network: development of a digital platform to strengthen the networking and promotion of the local creative community. - Mapping Creative Ecosystems: a pilot visual mapping of the creative economy was realised for the historic commercial centre of Thessaloniki. - Creativity For Thessaloniki Training Seminars is a capacity building (business skills, European project) action for creative and cultural entrepreneurs and especially young creative talents.

Inclusive with:	The target groups that Creativity for Thessaloniki aims to include are primarily younger people, professionals and students, although an explicit demographic is not specified.
Problems faced:	Creativity For Thessaloniki was to foster the participation of local actors of Thessaloniki's creative economy, however there had never been a prior blueprint for such a program. The report cited a lack of recognition and overall visibility, weak local networking, a lack of funding which subsequently found it difficult in brokering partnerships. This could be improved by providing greater structure (another issue was the initiative ran as an open program structure, and no organization was singlehandedly running it), which could perhaps field better responses if it was done by a single organization rather than several (which included DYNAMO and Creativity Platform.
Photos:	
Links and references:	Eurocities. https://nws.eurocities.eu/MediaShell/media/Catalogue_09112016-2.pdfIf (pg 188-191)

CASE STUDY 2: Kontupiste project – Helsinki, Finland

ARTWIN

Description of the project:	Kontupiste started with the funding of European programmes Urban I and II, and has continued working after the financing ended (2000-06). The initiative seeks innovative ways to prevent urban inequality while fighting the digital gap and promoting cultural projects (often at the crossroads of art and technology). Participants can access Internet terminals with a large selection of open source software, free user accounts and guidance in computing in a relaxed and pleasant environment, as well as through art museums that are also organized (with the assistance of the Finnish Museum of Photography) Participants of Kontupiste have been able to have a greater access to digital tools, and have also subsequently strengthened social ties between Kontula and other neighboring regions.
Inclusive with:	The target demographics of Kontupiste are all citizens regardless of education level or social status.
Problems faced:	The key challenges that the report identified were age-related digital exclusion, economic disparities, unequal access to cultural services, and high unemployment. There was also a disparity between Helsinki and other neighbouring suburb centers.
Photos:	

ARTWIN

Links and references:	Eurocities. https://nws.eurocities.eu/MediaShell/media/Catalogue_09112016-2.pdf (pg 253-256).

CASE STUDY 3: The Martime Center Vellano – Kotka, Finland

Description of the project:	As an initiative of the The Culture for All service, Anne Stolt visited Vellamo and wrote a report on its accessibility.
	The report is an example of how museums can evaluate their accessibility. Vellamo's example can inspire other museums.
	The website contains information on, for example, equipment rentals, special services and parking spaces for the disabled. There is also a text version for screen reading software.
	The accessibility check detected some point where the museum needed to make changes, and it also listed the different ways of using a museum accessible; and therefore it serves as an inspiration. It validates that everyone can enjoy the multisensory, easily accessible exhibitions irrespective of their age or possible disability.
Inclusive with:	The accessibility check addresses museum staff, and indirectly, the disabled people with visual impairment, physical disabilities and learning disabilities.
Problems faced:	The project did not involve disabled people as creators. It can still collect and add experiences of disabled audience in the accessibility check vol 2.
Photos:	Vellamo website highlights their aim to give accessible multisensory experiences in the museum center.

Saavutettavuus
Vahvoja kokemuksia kaikille aisteille.

Links and references:	Vellamo website: https://www.merikeskusvellamo.fi/en/ The Maritime Museum of Finland, the Museum of Kymenlaakso and Information Centre Vellamo are all located within the Maritime Centre Vellamo. The Centre, located in Kotka, was opened to the public in summer 2008. Anne Stolt wrote a Visiting Vellamo report on its accessibility. http://www.kulttuuriakaikille.fi/doc/experiences_and_examples/visiting_vellamo.pdf

CASE STUDY 4: Sound Trace – Helsinki, Finland

Description of the project:	The project was created in the **Media Lab of the University of Art and Design Helsinki**, and is used as a case study for analysing visitor experience enhanced through active participation in museum exhibitions. This initiative was born after coordinating a usability test study in the context of the Museum of

Cultures in Helsinki for improving the interface of the Digital Facsimile of the Map of Mexico 1550. An exhibition is a unique opportunity to collect data about museum items, personal stories, questions, jokes, recommendations, etc. Defining this project implied several testing periods. The design approach was user centered and used a number of methodologies.

Soundtrace is a service for visually impaired people and their related community for exchanging advice about exhibitions: to make the exhibition's information accessible in the Museum, and remotely (e.g. from home or workplace). The aim is to produce a tool that is user-centered and an example of both of Assistive technology and Universal design.

The visitor participates in creating knowledge in the exhibition, and in exchanging it with other future visitors. All visitors have something in mind while in the exhibition, and they are inspired or provoked. Äänijälki is a digital tool for sharing these thoughts. Visitors and pieces in the exhibition will open their existing dialogue, by making it audible.

This service has two main elements: a PDA (Personal Digital Assistant) device with texture touchable screen (for using in the Museum) and a WWW portal (for remote use). The visually impaired person will leave audio traces in the exhibition by using a PDA device and/or the website. All the information addresses to visually impaired people in

Museum pages is in the WWW portal, as well as the traces left in the museum connected to the exhibition as a whole.

All exhibition visitors can share something that connects her/his own life with the exhibition in an informal language, with personal opinions. The idea of the project is to open this dialogue with other, possibly anonymous, visitors in order to augment users' experience and support understanding of diverse experiences.

Äänijälki is an instrument for enhancing accessibility and the experience in the context of Finnish museums. At the same time, it is a platform for collaborative sound gathering created mainly by visually impaired people, who are equal contributors of the content.

ARTWIN

Inclusive with:	The platform for collaborative sound gathering was created mainly by visually impaired people. Despite that, the aim is that every visitor can listen to Äänijälkiä (sound-traces).
Problems faced:	Open source sound collection makes it possible for visitors to share hurtful content too. The project never went beyond the development of the concept, which is a true missed opportunity. The lack of resources for developing the project prohibited further exploration. It was a Helsinki-based project, in use only in Helsinki. It could be shared nation-wide in museums, with more resources. The content needs to be moderated in order to keep it interesting for all visitors and avoid sharing hate speech.
Testimonies of participating people:	*"How can a blind person from birth form in his mind the idea of figures? I think that the movement of his body, the successive existence of his hand in different places, the non-interruptive sensation of a body passing through his fingers, give him the notion of direction."*
Photos:	Sound Trace. Testing the prototype in the museum. Ateneum Art Museum. 2005.

Sound Trace: Visually impaired people could touch certain sculptures using gloves. Ateneum Art Museum.

Links and references:	Sound Trace - Opening dialogues for visually impaired inclusion in museums. http://www.kulttuuriakaikille.fi/doc/experiences_and_examples/opening_dialogues_for_visually_impaired_inclusion_in_museums.pdf
	Designing for an Open Museum: https://aaltodoc.aalto.fi/bitstream/handle/123456789/11815/isbn9789515583093.pdf?sequence=1
	https://aaltodoc.aalto.fi/handle/123456789/11815

CASE STUDY 5: The National Museum of Cinema – Turin, Italy

Description of the project:	The National Museum of Cinema has developed a project of excellence known as "Oltre la visione: il museo da toccare, il cinema ascoltare", which it translates as "**Beyond vision: the museum to touch, the cinema to hear**". Realized with the support of the Piedmont Region, the City of Turin and the CRT Foundation, the project aims to create different and innovative opportunities for cultural enrichment through opportunities for interaction and integration for people with visual and hearing disabilities, promoting their accessibility to the exhibition routes and the various museum initiatives.

The uniqueness of this initiative, launched in 2007, lies in its characteristic of being an integrated and accessible project for all, and it has developed along several lines of action through innovative methods and supports: cycles of audio-descriptions for films screened at the Cinema Massimo, the setting up of exhibition areas with tactile routes, the publication of the volume "La Mole, storia ed architettura", guided tours with L. I.S. (Italian Sign Language) interpreters and the study of guided tour routes in response to the needs of different types of motor and sensory disabilities. I.S. (Italian Sign Language) interpreters and the study of guided tours in response to the needs of different types of motor and sensory disabilities.

In an article on 'Redattori Sociali' (2017), Paola Traversi, responsible for educational services of the museum, explained that the work towards accessibility of the museum started in 2006 when the area of Mole Antonelliana at the reception became tactile. Then, the change spread to the exhibits, inaugurating the cinema archaeology room with a visual-tactile route and audio descriptions.

Nowadays, the National Cinema Museum contains the exhibition "**L'ottica e i segretti della visone**" (Optics and the secrets of vision) the new visual-tactile area on optics and its applications, conceived to allow people with visual impairments to enjoy it. The area, which renovates the previous room dedicated to the principles of optics, is part of the Archaeology of Cinema route.

The route inside the new exhibition hall is divided into five successive stages. The aim is to make comprehensible to all visitors (visually impaired and not) the fundamental principles that preside over human vision and that are at the basis of the various scientific discoveries that led to the invention of the Lumière Brothers' cinematograph. It starts with the analysis of light and its propagation, highlights the parallelism between the eye and the camera obscura, plays with the multiple effects of reflection through various types of mirrors, observes the effects of refraction by lenses and the importance of these phenomena in the process leading to the birth of cinema. The tour is supported by tactile models and explanatory panels with drawings and texts in black, screen-printed in Braille with transparent ink, allowing complete enjoyment and understanding for all visitors.

Using technologies is aimed at facilitating knowledge about its exhibits, and allows visitors to choose personalized tours while sharing and enhancing their

experience. The digital strategy of the National Museum of Cinema was internationally recognized as innovative and so far this project has gained the MuseumNext innovation Award 2014 as well as the Smau Torino and Milano 2014 Awards.

More recently, the National Cinema Museum reopens to the public after the pandemic from May 2021 and renews its layout, presenting CineVR, the new area dedicated to virtual reality. Realized in collaboration with Rai Cinema, it follows the aim of strengthening the dissemination of digital culture, innovation and new technologies related to cinema. Nevertheless, several studies highlight the many possibilities that virtual reality offers for the inclusion of people with disabilities. For those unfamiliar with the term, **Virtual Reality (VR)** transports the individual into an imaginary world, allowing for a wealth of new experiences. For example, in the case of motor and physical disabilities, VR gives the possibility to live an experience unhindered by the handicap of the disability.

Inclusive with:	People with visual and hearing disabilities. Motor and physical disabilities.
Problems faced:	In 2014, to address the financial needs of the digitisation project, the Museo Nazionale del Cinema in Turin launched MakingOf.it, the crowdfunding site designed to raise funds for projects that could not be activated without direct donations from filmgoers and experts.
Testimonies of participating people:	Domenico De Gaetano, Director of the Museum: *The film museum is not only an archaeological museum that tells the history of cinema, the past, through the presentation of objects and artefacts that tell its story, but it is also a museum of contemporary art, it must speak of the present and the future.* Guido Bolatto, Secretary General of the Turin Chamber of Commerce: *The increasingly frequent dialogue between culture and technology allows us not only to enhance the museum heritage of the territory, but also to put our ICT companies to the test in the study and proposal of*
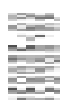
	innovative solutions. This is why the Turin Chamber of Commerce wanted to invest in this ambitious and multi-year project, which thanks to new technologies makes the Cinema Museum more accessible and engaging from all points of view: from free WiFi to augmented virtuality, up to the focus on special audiences (families, foreign tourists, visually impaired users, etc.).
Photos:	
Links and references:	Museo Nazionale del Cinema Torino. https://www.museocinema.it/it MiBAC. "Il Museo Nazionale del Cinema inaugura la nuova area espositiva visivo-tattile "L'ottica e i segreti della visione". https://storico.beniculturali.it/mibac/export/MiBAC/sitoiBAC/Contenuti/Ministero/UfficioStampa/News/visualizza_asset.html_1486364272.html Città di Torino. 2007 - "Oltre la visione: il museo da toccare il cinema da ascoltare", Museo Nazionale del Cinema, Torino.

http://www.comune.torino.it/museiscuola/esperienze/disabili/2007-oltre-la-visione-il-museo-da-toccare-il-cinem.shtml

Redattore Sociale (2017). "A Torino il Museo nazionale del cinema è per tutti". https://www.redattoresociale.it/article/notiziario/a_torino_il_museo_nazionale_del_cinema_e_per_tutti

Ilsole24ore (2021). "La realtà virtuale sbarca al Museo Nazionale del Cinema di Torino". https://stream24.ilsole24ore.com/video/tecnologia/la-realta-virtuale-sbarca-museo-nazionale-cinema-torino/AEkWEGK?refresh_ce=1

CASE STUDY 6: Paphos2017: Open Air Factory – Paphos, Cyprus

Description of the project:	Paphos ECoC started with the European funding for the EU Capital of Culture, and has set the base that continued after the financing ended (2017).

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Paphos ECoC started with the European funding for the EU Capital of Culture, and has set the base that continued after the financing ended (2017).

The concept of the Open Air Factory was not just about the openness of space; it was about tolerance, acceptance, encouragement and inclusion of different cultures, ideas and beliefs. The Open Air Factory encompassed the entire district, both spatially and socially. It had a decentralised structure with various sections, units, and workshops within the centre of Pafos, extending outwards to the district's municipalities and smaller communities. It promoted cultural projects including technology for culture.

LINKING CONTINENTS – BRIDGING CULTURES. The aforementioned motto expressed the need for linking and bridging the differences between Pafos' various groups of citizens: residents, visitors and migrants. Moreover, it stressed the importance of uniting the scattered parts of the city and transforming the entire district of Pafos into a common and a shared space for all its citizens – symbolically and physically.

By developing an innovative programme of artistic excellence, European interest and active engagement of artists and citizens, Pafos2017 created a long-term impact in the cultural sector, as well as in the image and identity of its citizens. The Programme generated the conditions for a sustainable cultural network for the stakeholders and small communities that, following the end of the cultural year, have maximised the outcome, impact and legacy.

	Participants can access physical spots. There are also digital spots with free access that participants can visit online. Pafos2017 focused on the contribution of culture and creativity to smart growth regarding the city's future potential, devising a programme with lasting effects. Its programme aimed to create an impact on the long-term development and re-branding of the city.
Inclusive with:	The target demographics of Paphos2017 are all citizens regardless of education level or social status.
Problems faced:	The key challenge was the need for bridging the differences between the Greek and the Turkish Cypriot communities through various comprehensive and capacity building projects that Pafos2017 has developed along the way.
Photos:	
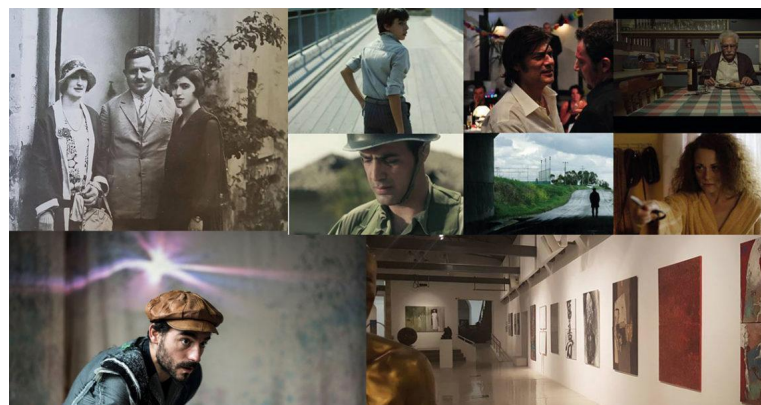
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Links and references:	Paphos 2017 EU. http://www.pafos2017.eu/en/

CASE STUDY 7: National Archaeological Museum of Umbria – Perugia, Italy

Description of the project:	The museum is housed in the former convent of San Domenico, located along Corso Cavour, just outside Perugia's Etruscan walls. A visit to the National Archaeological Museum is a valuable opportunity to get to know one of the richest collections of Etruscan artefacts in Italy, which were mainly formed during 19th-century excavations of necropolises in the Perugia area.
	Recently, the inauguration of a new exhibition hall and permanent sensory path has taken place in cooperation with the Perugia provincial section of the National Institute for the Blind and Visually Impaired and the Perusia Archaeological Group - Archaeological Groups of Italy.
	Behind this project are Giulio Bigliardi, from Emilia, a degree in Cultural Heritage from the University of Siena and a specialisation in Archaeology, and Sofia Menconero, born in Umbria, an architect. The two have combined their professional backgrounds in **3D Archeolab**, a laboratory set up inside Perugia's Archaeological Museum, with the aim of making culture accessible to everyone.
	Using open source software and a **3D printer**, artefacts from the Archaeological Museum of Perugia are reproduced and used to set up tactile routes accessible to the blind and visually impaired. The process of reproducing an artefact takes place through a 3D relief technique. Starting with a series of photographs taking the object from all perspectives and open source software, the artefact is recreated into a three-dimensional prototype. Using a 3D printer, the digital model is then reproduced in plastic, looking absolutely the same but decidedly less valuable, and therefore suitable to be touched and handled again and again, while the original remains safe in the showcase.
	The 3D Archeolab project stems from a new way of conceiving the management and enhancement of Cultural Heritage, through innovative forms of

dissemination and accessibility and by applying open source and low-cost technologies. The 3D models created will be included in a 3D database that will be accessible online through a standard browser. Over time, this database will also be able to host 3D models created by other museums, so as to create a virtual museum capable of bringing together different collections in one place.

Among the most valuable exhibits in the MANU are the Cippo perugino, one of the most important inscriptions in the Etruscan language, and the bronze trousseau from the princely tomb from San Mariano. Not long ago, a new exhibition was inaugurated that will allow access not only to the blind and visually impaired, but also, in the future, to those confined to wheelchairs. The memorial stone has been reproduced life-size by means of a **three-dimensional laser** print. Those who wish will be able to make contact with it and walk along its grooves, which is impossible with the original.

Besides, 27 video guides in Lis (agronomy for Italian Sign Language) were produced for the **deaf**, in order to make the National Archaeological Museum of Umbria fully accessible also to people with this limiting disability and tablets have been placed at the museum's disposal to enable visitors to easily access the guides and information materials distributed by the museum.

|	
Inclusive with:	People with visual and hearing disabilities
Testimonies of participating people:	Maria Angela Turchetti, the executive director of the Museum: *We are updating the digital apparatus to give more information and also allow virtual visits; we need to think about didactics, I want the Manu to be open to the widest possible public including the disabled and to be a scientific reference in synergy with the Superintendency and the university*. (Il Giornale dell'Arte)
Photos:	
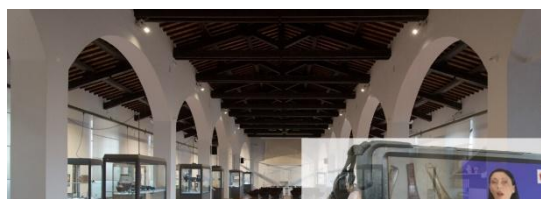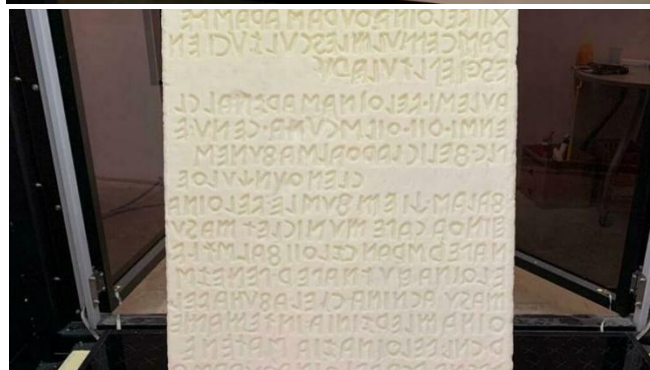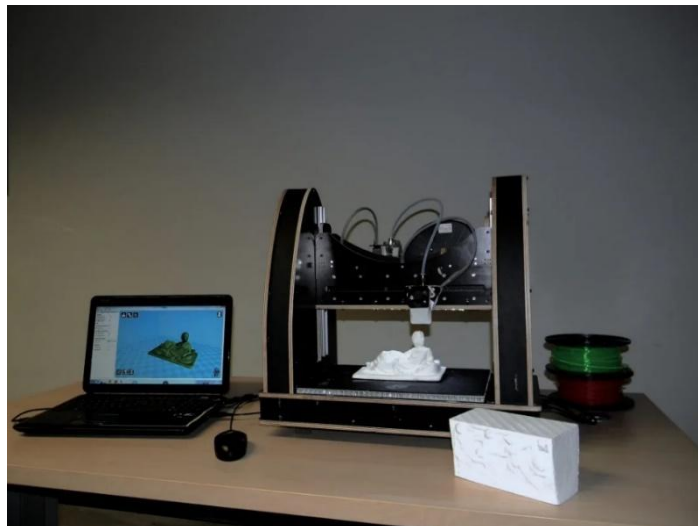
Links and references:	Corriere Innovazione (2015). "Guardare e anche toccare: visita museo esperienza tattile". Online at: https://corriereinnovazione.corriere.it/sistemi/2015/6-febbraio-2015/guardare-anche-toccare-visita-museo-esperienza-tattile--230946728241.shtml
	Il giornale dell'arte (2020). "Tre archeologhe per l'Umbria". Online at: https://www.ilgiornaledellarte.com/articoli/tre-archeologhe-per-l-umbria/134309.html

Archeolab. https://www.3d-archeolab.it/

Ministero della Cultura. Museo Archeologico Nazionale dell'Umbria. https://cultura.gov.it/luogo/museo-archeologico-nazionale-dell-umbria?page=22

CASE STUDY 8: ARTOGETHER – Athens, Greece

Description of the project:	ARTogether is one of the few organizations for the disabled in Greece that focuses exclusively on art and culture. The main objectives are to: - To provide people with disabilities opportunities for creative expression, that enhance their self-esteem. - To organize accessible programs that enable people with disabilities to participate in the cultural life of the country. - To connect individual artists and groups with one another and to organize inclusive artistic events and workshops for disabled and able-bodied people. - To inform and sensitize persons involved in education, culture and arts on matters concerning disability and accessibility. - To sensitize state authorities and the wider public as to the right of people with disability to equal access to art and culture, to promote their work and to enhance social inclusion and the acceptance of diversity. Among their many actions ARTOGETHER run two major cultural access projects: Virtual tours for groups of people with disabilities to museums and audio description of theatre and other performances for visually impaired people. Anyone can take a virtual tour of the Angelos Sikelianos Museum in Lefkada through the Foundation's website. The tour combines a visual and verbal

explanation of the museum with a digital quiz game to put your newly acquired knowledge to the test and help you get a better understanding.
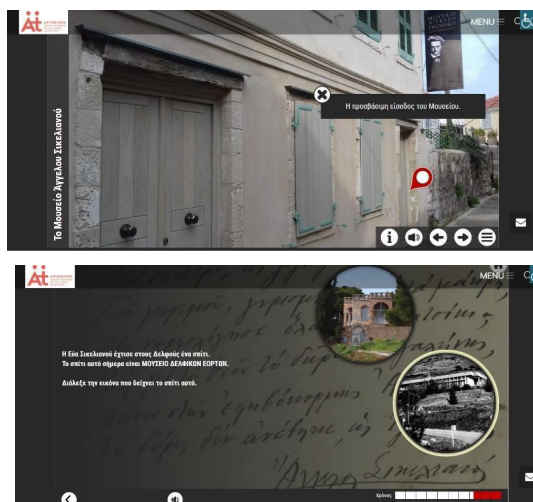
With the use of special equipment that covers the needs of 20-40 people and the sound engineer who ensures its proper operation, a verbal rendering of the images during a theatrical performance is made. The possibility of adjusting the volume of the headphones by the users themselves serves even the hard of hearing spectators.The Foundation implemented this innovative project, as in Greece the description is not provided by the theatres themselves, unlike in many foreign countries.

The positive outcomes of the project: Through these measures, the Foundation may assist everyone in having equitable access to museums, theatres, and other cultural venues and events without discrimination..

Inclusive with:	To people with or without disabilities.
Problems faced:	The organization's principal challenge in its early stages was to establish public trust and begin spreading the message of equitable treatment and acknowledgment of the potential of individuals with disabilities through its actions. Unfortunately, Greece has not been sensitised to the issue of disability, and society required more time to comprehend the scope of the problem and the need for support.
Photos:	The technician who helps with the sound description of theatrical performances.

Links and references:

Artogether. https://artogether.gr/

CASE STUDY 9: Eugenides Foundation – Athens, Greece

Description of the project:

In 1954 Eugene Eugenides founded through his will the Eugenides Foundation, whose sole purpose was to 'contribute to the education of young people of Greek nationality in the scientific and technical fields'.

Following surveys, the institution discovered that students' education in technical colleges was lagging behind due to a lack of adequate and accessible textbooks, insufficient practical training, and a lack of proper infrastructure for practical training.

Therefore, the institution built a Technology Centre in which operate:

- Technical and Scientific Library.
- Halls for physics experiments and technology displays
- Planetarium

- Auditorium

To ensure that all its services are accessible, both the facilities and the services themselves are friendly to people with mobility problems, sensory impairments and disabilities.

For instance, the Eugenides Foundation leaflets are available in Braille and large font and are obtainable at the Information Desk, service to interpret in Greek sign language and/or lipspeaking is available, the New Digital Planetarium has been designed for wheelchair users etc.

In addition, to secure that disabled individuals have equal access to all printed and electronic information in the Library, the Foundation has supplied a variety of accessibility items to equip two workstations situated in the Library.

Moreover, the workstation for visually impaired people consists of a powerful 22-inch touchscreen computer equipped with the requisite SuperNova Access Suite magnification and screen-reading software, which also supports the display of data in Braille.

To make this workstation even more accessible, the Hlektronikos Logografos speech recognition software has been installed, which can convert the user's voice into text or computer commands. Finally, the Library provides Windows visual learning books with embossed images as well as Braille books (in English).

The workstation to support people with mobility impairment consists of a powerful computer with a 22-inch touchscreen and MLS Talk & Write speech recognition software. This software has the ability to transform the user's voice into text or commands on the computer.

This workstation has alternate access technology devices (2 different keyboards and mice) to address the important problem of computer use by individuals with mobility impairments.

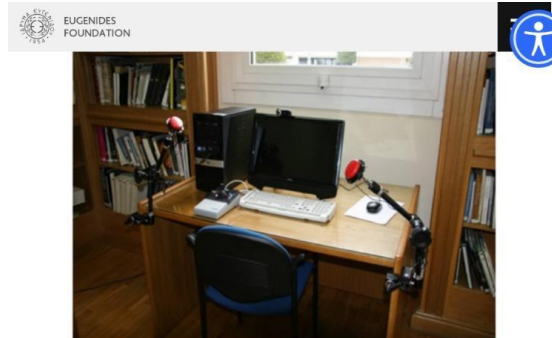| Inclusive with:	Everyone.

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Photos:
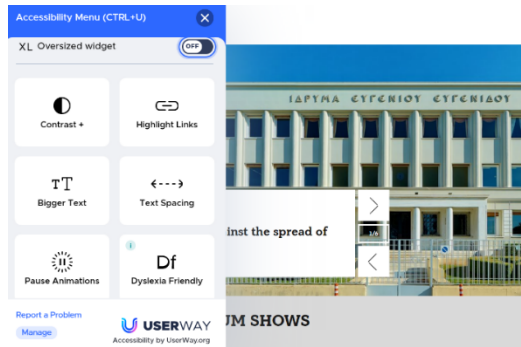
Accessibility

The premises of the Eugenides Foundation are accessible and friendly to people with mobility impairment, sensory impairment and disabilities (entrance from 11 Pentelis Street) (accessibility chain).

| Links and references:	Eugenides Foundation. https://www.eef.edu.gr/en/

CASE STUDY 10: MAPEIRONS – Riga, Latvia

| Description of the project:	Aid for people with disabilities travelling in Latvia. The new Mapeirons webpage has been developed with support of the Central Baltic Programme 2014-2020 as part of the project CB786 "Nature Access to All" (NatAc) implemented by the the Kurzeme Planning Region in cooperation with the association of disabled persons and their friends Apeirons.
Inclusive with:	To people with or without dissabilities - the mobile app Mapeirons and Internet website http://mapeirons.lv/ offer information – in English – about more than 1,500 places and objects in Latvia that are freely accessible to anyone.
Problems faced:	Necessity to have a website that contains comprehensive information on accessible sites and services not just in Latvia, but also in other countries There was a need for a site that facilitates access to information and serve as a trustful source to everyone to quickly and easility find accurate and correct information about different places.
Testimonies of participating people:	The newly developed site provides an opportunity to search for accessible sites not just in Latvia, but also abroad, by gradually adding more and more new accessible objects and information in other languages.
Photos:	As part of the nature accessibility "NatAc" project the new Nature Trails' Guidebook is ready! With 100 trails accessible to all and more than 300 other trails and nature sites, which are located in the nearby area and might be of interest while travelling in Latvia, Esronia and Finland!

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The Guidebook is available in 4 languages – Latvian, Estonian, Finnish and English.
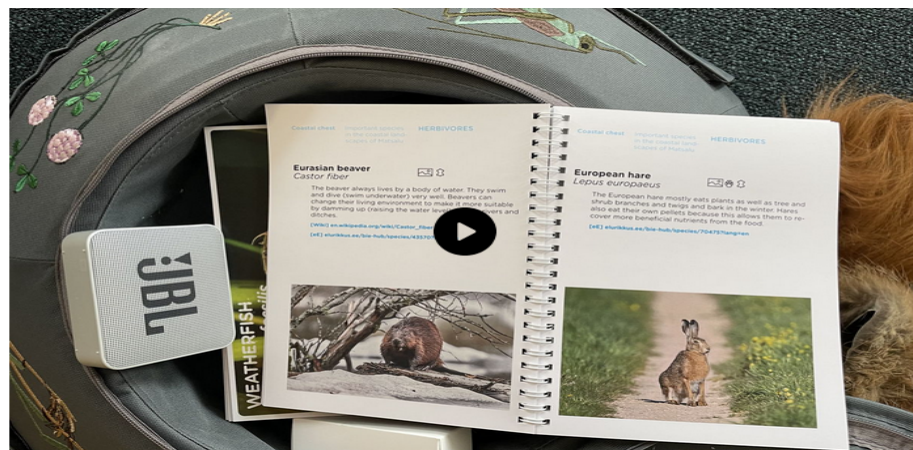
Estonian Environmental Board – has developed a new and innovative educational tool that helps to learn about nature for people with disabilities and especially – people with visual impairment. Eduational tool has been created to be as handy as possible, allowing both, the nature education specialst or a guide, as well as the person itself to go outdoors and, using the chest of senses, get to know about the three ecosystems (forest, bog, coast), characteristic features of plants and animals living there, by using the dufferent senses – sight, hearing, smell, touch. Currently five fo these chest are being produced also in Latvia, using the Estonian example).
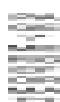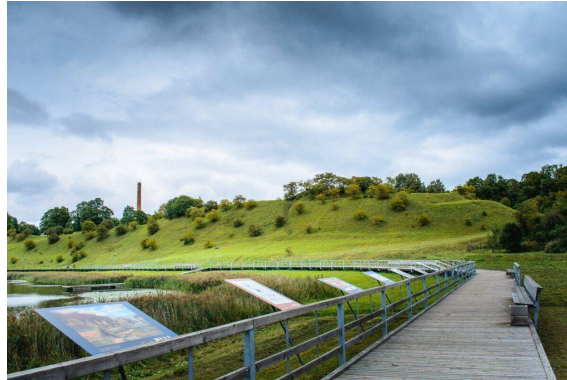
To enhance the understanding, skills and knowledge of municipalities, entrepreneurs and other administrators of nature territories on accesibility and provision of tourism products and services, we have developed an illustrative and practical material on how to adapt the tourism infrastructure, products and services for people with disabilities.

The aim of the guidelines is to improve the access to nature tourism activities of people with movement, vision, hearing and cognitive impairment, seniors and parents travelling with baby strollers. The guidelines provide recommendations not only on how to ensure the overall access to the trail or nature object itself (appropriate paths, pavement, inclination angle etc.), but also give recommendations on how to improve accessibility to resting areas and parking lots, watching towers, accommodation, WC and shower rooms, websites, as well as the key principles to be followed when communicating with a disabled person.

Links and references:	Latvia Travel. People with disabilities. https://www.latvia.travel/en/article/people-disabilities Mapeirons EU. https://mapeirons.eu/en/welcome-to-the-new-mapeirons-website/

CASE STUDY 11: Audio description against exclusion – Riga, Latvia

Description of the project:	The Latvian Academy of Culture (LAC) in cooperation with partners from Poland, Romania, Lithuania and Cyprus has launched an ERASMUS+ strategic partnership project 'Audio Description against Exclusion', which focuses on the accessibility of culture and arts for people with hearing and visual impairments.

ARTWIN

	The aim of the project is to improve the qualifications and skills of experts employed in the fields of culture and arts in adjusting the cultural offer and creating audio descriptions and subtitles for cultural consumers with hearing and visual impairments.
Inclusive with:	Everyone.
Problems faced:	A study carried out in 2017 by the project initiators the Wrocław Cultural Center shows that, despite clear guidelines for making culture accessible to people with disabilities, it is also necessary to provide appropriate qualifications and skills for those cultural professionals who would adapt the current offer to the needs of the people with hearing and visual impairments. The project partners are all convinced that every citizen of the EU has the right to equality, non-discrimination and the opportunity to take an active part in cultural activities, which can only be achieved through the representatives of cultural institutions by ensuring that audio descriptions and subtitles are available in all cultural events and for all cultural products.
Testimonies of participating people:	When it comes to accessibility of cultural events, we usually think of accessibility for people with mobility impairments, but accessibility is a comprehensive concept: accessible websites and their content, accessible transport, subtitles for the deaf, audio descriptions for the blind, transcripts, sign language translations and other tools, which ensure the availability of services. Accessibility should enable all people an equal access to various forms of art whether of audiovisual content, theatre, cinema, visual arts and other cultural events.
Photos:	MindsEye volunteer Cory Sturdevant performs live audio description of a St. Louis Blues game at Enterprise Center.

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The first masterclass of the project.

Links and references:	Ika.edu.lv. Audio description against exclusion. https://lka.edu.lv/en/international-cooperation/international-projects/erasmus-projects/audio-description-against-exclusion/
	Stlpublicradio. News. https://news.stlpublicradio.org/arts/2019-12-24/im-not-excluded-live-audio-descriptions-for-the-blind-go-beyond-the-play-by-play

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CASE STUDY 12: Cementography - Paphos, Cyprus

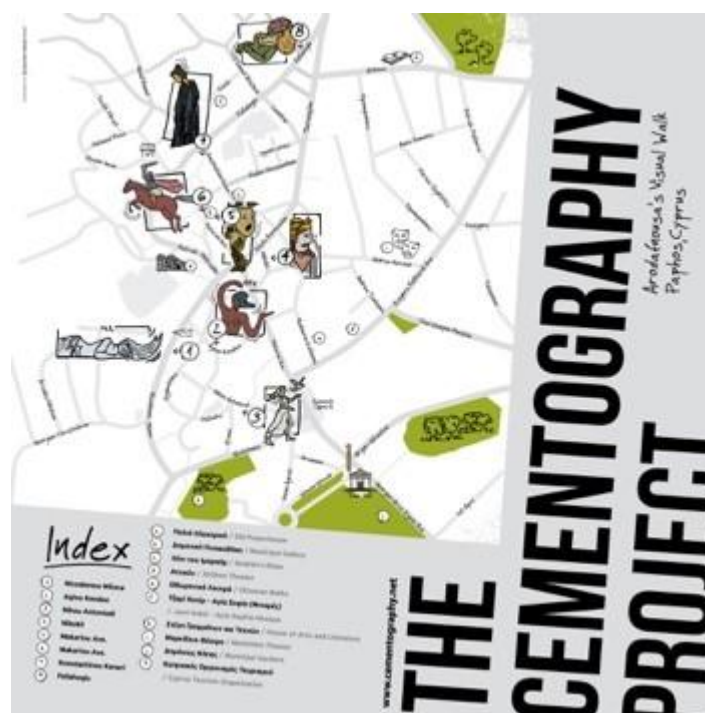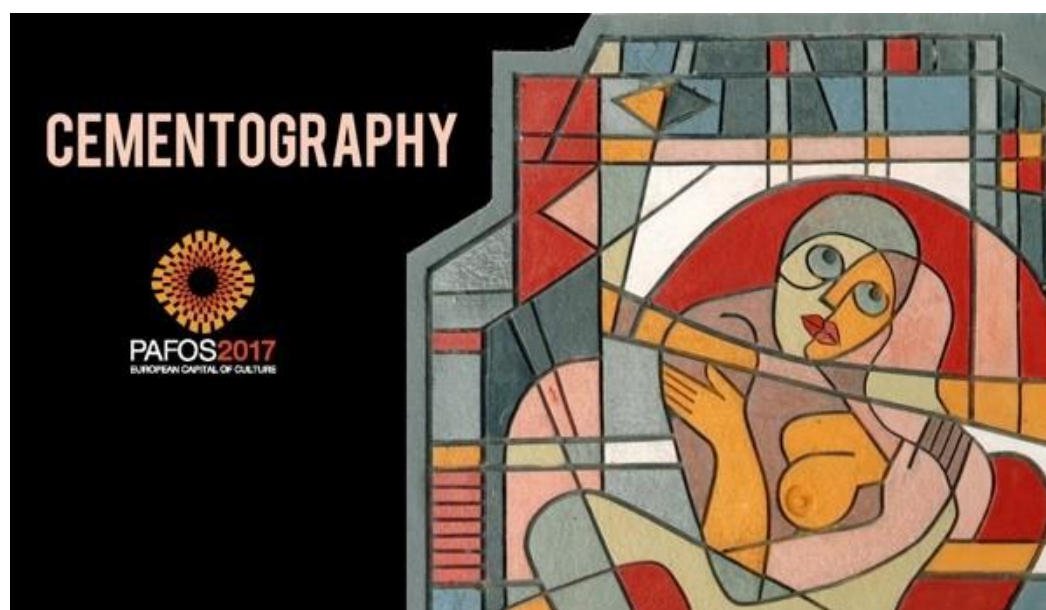|	
Description of the project:	The Cementography project started with the European funding for the EU Capital of Culture. Take the Cementography Tour European Capital of Culture Pafos2017 was inspired by the city's plethora of myths and mythological figures and showcases its history, cultural heritage, its diversity and its multicultural aspects over time, all the way to the modern culture of Pafos, Cyprus and Europe. At the heart of these events lies the myth of Arodafnousa. In 2017, nine artists collaborated to create an eight-panel work, 'Arodafnousa', using cementography. It illustrates a fourteenth-century Cypriot folk tale in which a beautiful girl named Arodafnousa is beloved by a king and murdered by a jealous queen; the king kills his wife and gives the girl a proper funeral. The eight panels can be viewed in sequence in the Old Town area of Pafos, where they have been mounted on the exterior walls of buildings. CCIF Cyprus, using "action bound" application created the digital game "Arodafnousa". The game provides QR codes to players who need to trace the myth. What is better than discover the city while you are playing? The initiative seeks innovative ways to make the cultural heritage known to newcomer immigrants and refugees and to promoting cultural projects (often at the crossroads of art and technology). Participants can freely access the tour sponsored by Cyprus Tourism Organisation. Participants can have a greater access to digital game.
Inclusive with:	The target demographics of Arodafnousa game are all citizens regardless of education level or social status.
Problems faced:	The key challenges identified were the large scale promotion of the game and age-related digital exclusion.

Testimonies of participating people:	N/A.
Photos:	

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Links and references:	https://www.facebook.com/cementography/

CONCLUSIONS

The present document is part of the European project ARTWIN - Art Welcomes Inclusion through Innovative Technologies, coordinated by Magnetic Professional from Latvia. The present research on successful case studies of technology to render culture accessible for people with disabilities has been coordinated by the Italian partner Co-Labory. All the partners from the consortium have contributed by conducting desk and field research as well as interviews in their countries in order to provide a national report on the object of the study.

The final result is a synthesis report on accessibility to culture in different European countries which includes an extensive collection of case studies, which constitutes an innovative and transferable result. Each partner has conducted desk research on national policies and good practices on the use of technology to render cultural heritage more accessible for people with disabilities. Besides, partner organizations have conducted research to gather Case Studies from different European countries in which technology was used to improve accessibility to culture.

From the research it has become clear that although there are numerous regulations and procedures that encourage the inclusion of individuals with disabilities in everyday life, it seems that much more has to be done in order to ensure the full and active participation of people with disabilities in cultural life.

Within the scope of the research, partners have identified case studies around Europe in which technology has been a key tool to render cultural heritage accessible and inclusive with disabilities. Technologies such as augmented and virtual reality, artificial intelligence, offer the opportunity to explore, thanks special viewers, environments and places of the past, even lost, with immersive 360-degree experiences, in animated spaces. Besides, the partnership has come to the conclusion that museums benefit from better focus on diversity and accessibility. Good results may be reached by personalized and interactive visits, developing staff skills in technologies, educational services and heritage interpretation, inviting local communities in museums, and attracting new partnerships.

CONCLUSIONS

However, although from the digital transformation many opportunities are emerging, currently the greater risk is given by a poorly prepared society to face the future and by low-skilled people. Fast increasing use of ICT has brought new forms of exclusion, and cultural actors need to address these technological problems in order to maintain open access in the cultural heritage field. Sensibilization helps to find new forms of persuasion by the population, trying to demystify the idea of an exclusive "closed Museum" that only addresses a small target of intellectual elite and tourists. In addition, it is worth mentioning that most of the case studies identified in this research focus on the inclusion of people with a visual and motor impairment, while other types of disabilities are still outside the scope of action.

Therefore, within the ARTWIN project, this partnership aims to provide new digital and accessibility skills for the people related to culture and involved in adopting cultural services for disabled people. The conclusions drawn from this research will form the basis on which the training material will be developed as the next ARTWIN project result.

ABOUT US

The ARTWIN Guidebook of Good Practices along EU has been developed within the European project ARTWIN – Art Welcomes Inclusion Through Innovative Technologies. The consortium is formed by 5 organizations from Latvia, Finland, Italy, Cyprus and Greece which are responsible for the creation and development of all the project results. ARTWIN is a project coordinated by the Latvian organization Magnetic Professional.

The ARTWIN Guidebook of Good Practices along EU is the first project result and has been coordinated by the Italian partner Co-Labory. All the partner organization have work in cooperation under its leadership in order to provide their contribution for the fulfillment of the present document.

Co-Labory (Italy)

CO-LABORY was founded in Trani - Italy, in 2017. It was born thanks to the funding obtained from the public notice of the Puglia region "PIN - Pugliesi Innovative". CO-LABORY is a coworking space committed to promoting a new entrepreneurial culture based on personal social responsibility, on the centrality of the person, on the relationships of reciprocity, and on the social function of business profit; help to join forces to aggregate all the associative, entrepreneurial, and institutional realities that share the same values, in order to strengthen the culture and planning for a better world and to start paths to promote the culture of innovation and sustainable development for the co-development economy of the territories, to support employment and entrepreneurship in a participatory perspective.

Authors of this documents: Ainhoa Gandariasbeitia and Fabiola Porcelli.

Magnetic Porfessional (Latvia)

"Magnetic Professional" Ltd Learning Centre MP is a private institution established in 2018 and aimed at the development and delivery of learning courses for adult learners, providing consultations in the fields of digitalisation, implementation of projects and research works in the fields of digitalisation, digital transformation and remote studies.

Liepajas Universitate (Latvia)

Liepaja University (LiepU) is an accredited state higher educational institution divided into four faculties: 1) Science and Engineering, 2) Management and Social Sciences, 3) Humanitarian Sciences and Arts, and 4) Pedagogy and Social work. In accordance with Latvian state developmental priorities, one of Liepaja University's strategic aims is strengthening VET and international cooperation in higher education.

Modus (Finland)

Founded in Tampere, Finland in 2001, the Pirkanmaa design, arts and crafts association Modus ry (Pirkanmaan muotoilu- ja taideteollisuusyhdistys Modus ry) has established itself as a nationally renowned and recognized association that promotes professional design, arts and crafts.

CCIFC (Cyprus)

CCIF Cyprus youth established in 2016, to foster inclusive, peaceful and just local societies free from hate, fear and violence. CCIF Cyprus is active in the field of education, intercultural integration, audience development, trainings and informative seminars for the youth and adults.

Innovation Hive (Greece)

The Innovation Hive is a private non-profit organization, located in Larissa, Greece. Its main mission is bringing open innovation in different areas of the applications, based on the large partnership of stakeholders. Through the creation of a symbiotic alliance between the society, the academia and the Industry, Innovation Hive's goal is to find solutions to the new innovation challenges, to achieve Growth, Sustainability and maximize the impact to the society.