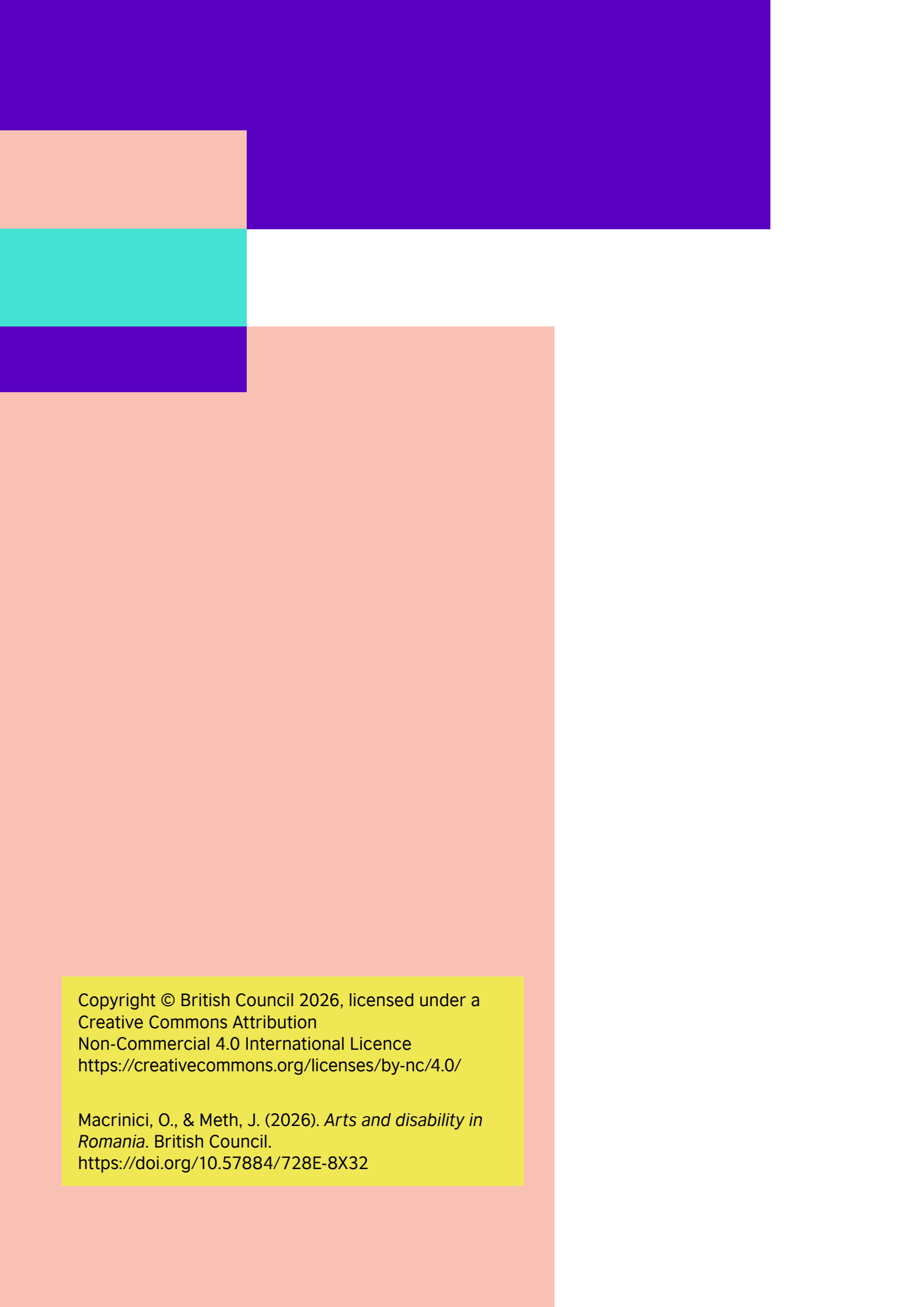


Arts and disability in Romania

From fragmented practice
to a national framework

Appendices





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Appendix A: References

Here grouped thematically

LAW

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Written by: Mihaela Matei, Coordinated and edited by: Policy Impact Lab, 2019.

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DANCING (2020-25) focuses on the right of persons with disabilities to participate in cultural life. It investigates to what extent and how best the European Union (EU) can protect and promote this right, and aims to explore barriers, facilitators, and new legal paths to guaranteeing to people with disabilities participation in culture. The project adopts an interdisciplinary methodology and a socio-legal approach, whereby the strengths of qualitative methods are combined with traditional doctrinal research, and with innovative arts-based research.

Funded by the European Research Council and based at School of Law and Criminology, Maynooth University, Maynooth, Ireland; Assisting Living and Learning (ALL) Institute, Maynooth University, Maynooth, Ireland

<https://ercdancing.maynoothuniversity.ie/>

Barriers to cultural participation by people with disabilities in Europe: a study across 28 countries

Ann Leahy and Delia Ferri (2023)

School of Law and Criminology, Maynooth University, Maynooth, Ireland; Assisting Living and Learning (ALL) Institute, Maynooth University, Maynooth, Ireland

Delia Ferri is Professor of Law at Maynooth University (MU) School of Law and Criminology and co-director of the MU Assisting Living & Learning (ALL) Institute in Ireland.

Ann Leahy is a Postdoctoral Researcher with the DANCING project funded by the European Research Council and based at Maynooth University.

This article discusses the findings of a new qualitative study conducted in 28 European countries, examining barriers to cultural participation as perceived by representatives of organisations of people with disabilities. The study explores barriers operating in all art-forms as well as in cultural heritage, and it encompasses participation of people with a broad range of disability types both as audiences and as creators of culture.

The article evidences that a range of interlinked barriers are commonly perceived by people with disabilities in five areas – **lack of effective**

laws and policies; inadequate services and/ or funding; negative attitudes; lack of accessibility; and lack of involvement of persons with disabilities in cultural organisations. The article argues for more systematic approaches to enforcement of laws and policies, for greater knowledge about disability to be embedded within cultural organisations and policymaking, and for employment of people with disabilities at all levels within cultural sectors.

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EUni4All-Network, 2022

AUTORES: Cecilia Simón, Juan Antonio Huertas, Héctor Gutiérrez, Ángel Barrios, Anabel Moríña, Víctor Hugo Perera, Ruth Cabeza Ruiz, Beatriz Morgado, Antonio Pérez, Ana Millán, Isabel Martínez, Silvia Duarte, Tommi Uusimäki, Tommi Haapaniemi, Loredana Disci, Muriel Davia, MoniKa Majewska, Celina Handzel, Alice Mouta Ribeiro, Bruno Giesteira, Elena Bortolotti and Gisella Paoletti

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Country: Romania

Author(s): Elena Tudose and Oana Stanca

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Expert(s): Loredana Totoliciu, Program Coordinator, Institute for Public Policy

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Daniela-Emanuela Dănașică, Assoc. Prof. Phd, faculty of economics, „Constantin Brâncuși” University of Târgu-Jiu, Romania

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Time to Act. How lack of knowledge in the cultural sector creates barriers for disabled artists and audiences

Authors: Yohann Floch (On the Move) & Jordi Baltà Portolés (Trànsit Projectes)

Commissioned by the British Council, within the context of **Europe Beyond Access** – the world's largest transnational Arts & Disability project.

Co-funded by the Creative Europe programme of the European Union, Europe Beyond Access supports disabled artists to break the glass ceilings of the contemporary theatre and dance sectors.

<https://on-the-move.org/resources/library/time-act-how-lack-knowledge-cultural-sector-creates-barriers-disabled-artists-0>

Time To Act: Two Years On. Data-led insights on Performing Arts & Disability in Europe

Commissioned by the British Council, within the context of Europe Beyond Access – the world's largest transnational Arts & Disability project.

Co-funded by the Creative Europe programme of the European Union, Europe Beyond Access supports disabled artists to break the glass ceilings of the contemporary theatre and dance sectors.

The core partners of the project are the British Council, Holland Dance

Festival (The Netherlands), Kampnagel (Germany), Onassis Stegi (Greece), Oriente Occidente (Italy), Per.Art (Serbia), and Skånes Dansteater (Sweden).

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Baltà Portolés, J.; Dowden, S.; and Ellingsworth, J. (June 2024), On the Move

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Fanny Martin, IETM – International Network for Contemporary Performing Arts, Report from The Belgrade Plenary meeting (2022)

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The aim of Making a Difference is to support and promote the self-determined work of disabled, d/Deaf, and chronically ill artists in the Berlin dance scene and their communities. Since the project began, over 40 d/Deaf, disabled, and chronically ill artists based in Germany and abroad have created and directed events for Making a Difference.

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Coordination Team: Fundación ONCE: Beatriz Rabadán López, Carla Bonino Covas, Lourdes Marquez de la Calleja, Maria Tussy Flores

European Foundation Centre: Lucia Patuzzi, Jon Warne, Marianne Johnston, Joshua Redding

This publication and the elaboration of this guide are co-funded by the European Social Fund, in the framework of the Transnational Cooperation initiative, Disability Hub Europe, led by Fundación ONCE within the ESF Spanish OP “Social Inclusion and Social Economy”, 2014-2020.

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Institutional Philanthropy – a focus on disability

What European Foundation Centre members and other philanthropic organisations are doing in the field of disability

The document summarises survey results building on input from 34 philanthropic organisations

A profile of sample of disability funders

A snapshot of 24 projects funded

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EUROPEAN UNION

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Executive Vice-President for Social Rights and Skills, Quality Rights and Preparedness

Ursula von der Leyen, President of the European Commission, December 1st 2024

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EUROPEAN CAPITAL OF CULTURE

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Shine Your Light – Light up your city

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Appendix B:

EU Funds

These funds will not necessarily come in a box, nicely labelled ‘for disabled people’. This is why we are taking the time and space to elaborate a little further.

Erasmus+

The Erasmus+ programme¹, unlike its Creative Europe counterpart, allows for disabled access costs to be added on top of any maximum project costs. It is also attractive because it requires zero match funding. It can benefit disabled people as artists, audiences and participants within a wider variety of learning contexts.

Within the framework of Erasmus+ **mobility projects (KA1)**, different target groups – students, adult learners, colleagues, professionals – participate in short or longer experiences abroad to promote their professional development in an international environment.

- **Staff mobility**
- **Adult learners’ mobility**
- **Other eligible activities**

Each sector – public education, higher education, vocational training, adult education – has its own KA1 sub-programmes, the differences mainly occur among eligible institutions and in the details of the mobility forms. For example, in higher education, students can study for 2–12 months, while doctoral students can also take part in short mobility opportunities (5–30 days).

1. Digest kindly provided by our Hungarian colleague Csobánczi Lilla at Baltazár Színház.



The main **objectives** of Erasmus+ KA1 mobility are to:

- develop participants' foreign language and digital and intercultural competences
- increase employability and career opportunities
- strengthen the international capacity of organisations
- integration of new methods.

The Erasmus+ programme's '**Collaborative Partnerships**' support international projects aimed at exchanging experiences, developing organisational capacity and developing and disseminating innovative solutions. Partnerships can be divided into two main types: **small-scale partnerships (KA210)** and **strategic partnerships (KA220)**.

Small-scale partnerships are primarily aimed at smaller organisations with little international experience. These projects last between 6 and 24 months and involve organisations from at least two different countries. Their main aim is to:

- share good practices
- build partnerships
- strengthen the organisations' international engagement.

Strategic partnerships, on the other hand, are more complex and larger-scale initiatives lasting between 12 and 36 months and involving organisations from at least three different countries. These projects typically aim to develop:

- new methodologies
- teaching materials
- training programmes or other intellectual products
- wide dissemination of the results.

In both types of applications, the participating organisations can come from a wide range of backgrounds: public and higher education institutions, civil society organisations, social partners, companies or other actors involved in education, training, youth work or sport. In addition to the Member States of the European Union, several associated countries, such as Norway, Iceland, Turkey or Serbia, participate in the programme, but organisations from third countries can also be involved as partners if duly justified.

The applications can include, for example, international meetings,

workshops, training, study tours, as well as conferences and other dissemination events. The programme can be flexibly adapted to the objectives and possibilities of the partnership.

This type of Erasmus+ application provides an excellent opportunity for organizations to gain international experience, expand their professional networks, and contribute to the development of the European educational, social, and cultural space.

To find out more about exchanges, training and funding, with overviews of opportunities, go on the National Agency website.² Details of other National Agencies, which provide information on Erasmus+, supporting applicants and participants, selecting projects and more, can be found on the European Commission dedicated page.³

Beyond Disabilities European Mobility For All! is a practical guide for organisations interested in European mobility activities involving young people with disabilities.⁴

Interreg – Romania and its neighbours

These are wider structural funds designed to support cross-border co-operation, in this case between Romania and its neighbours. Here we outline particular sub-sections which could apply to disabled people within wider social / cultural contexts.

Serbia

*InclusiveArt – Access to Culture for Disadvantaged Youth Children and Youth*⁵, EMS RORS- 22, financed by the European Union INTERREG program IPA CBC Romania-Serbia.

The project aims that through a dynamic partnership formed by two NGOs, a local authority and a public cultural institution, coagulate and highlight the creative potential of the region. The project appeals to the tools of culture and art to create contexts of integration and creative growth for both local communities and groups involved artists and the disadvantaged addressed.

2. <https://www.erasmusplus.ro>

3. <https://erasmus-plus.ec.europa.eu/opportunities>

4. https://www.salto-youth.net/downloads/4-17-3652/Guide_Erasmusplus_Mobility_Disability_EN.pdf

5. <https://inclusiveart.intercultural.ro/en/home/>

Partners: Intercultural Institute in partnership with Parudimos Nevo (Reșița), City of Zrenjanin (Serbia), Center for Fine and Applied Arts Terra (Kikinda, Serbia).

Bulgaria

INTERREG VI-A Romania-Bulgaria program⁶

Priority 3. Specific objective 4.2: Improving equal access to inclusive and quality services in education, training and lifelong learning by developing accessible infrastructure, including promoting resilience for distance and online education and training.

Priority 4. Specific objective 5.2: Promoting inclusive and inclusive social, economic and environmental development, culture, natural heritage, sustainable tourism and security in areas other than urban areas.

Hungary

INTERREG Romania-Hungary program⁷

PRIORITY 2: Cooperation for a more social and cohesive programme area between Romania and Hungary

Specific objective (SO) 4.6 Enhancing the role of culture and sustainable tourism in economic development, social inclusion, and social innovation – Involving local authorities and communities to build up intercultural and transcultural ties with different partners (skills development, educational content and cultural initiatives, joint events etc.)

6. <https://oportunitati-ue.gov.ro/en/apel/apel-dedicat-proiectelor-din-cadrul-prioritatii-3-o-regiune-educata-obiectiv-specific-4-2-imbunatatirea-accesului-egal-la-servicii-incluzive-si-d-e-calitate-in-educatie-formare-si-invatare-pe-tot/>

7. <https://interreg-rohu.eu/en/priority-2-social-en/>

Moldova

INTERREG-NEXT Romania-Moldova⁸

Program objective: Social Development across Borders

Improving equal access to inclusive and quality services in education, training and lifelong learning through developing accessible infrastructure, including by fostering resilience for distance and on-line education and training. Ensuring equal access to health care and fostering resilience of health systems, including primary care, and promoting the transition from institutional to family-based and community-based care. Enhancing the role of culture and sustainable tourism in economic development, social inclusion and social innovation

Creative Europe

This is the EU's flagship culture programme, and most aligned to disabled artists, but also – arguably (see below) – the cultural participation of disabled people. According to Romania's Creative Europe Desk⁹, projects involving disabled people are encouraged but could be further strengthened creatively and innovatively, while applicants are also expected to address value, strategy, scaling, lasting impact, and sustainability.

Here is an example of a successful project:

Trasna Na Líne (TNL)¹⁰ was a partnership project (2019 – 2023) co-funded by the Creative Europe programme of the European Union, that came out of the partnership Crossing the Line (CTL). The partnership consisted of five European theatre companies: **Moomsteatern** in Sweden, **Compagnie de L'Oiseau Mouche** in France, **Blue Teapot Theatre Company** in Ireland, **Theater Babel Rotterdam** in The Netherlands and **Teatr 21** in Poland. Artistically led and committed to meeting the new challenges of producing and touring theatre made by learning disabled and non-disabled theatre makers, their aim was to bring their artists together to learn from and with each other; engage with creative and audience development processes; develop connections with a wider network of European theatre companies with a focus on learning disabled artists; and create a showcase festival.

8. <https://www.euro-access.eu/en/programs/82/Interreg-NEXT-Romania-Moldova>

9. <https://www.europa-creativa.eu>

10. <https://www.crossingtheline.eu/trasnanaline/>

Caveat

‘The Creative Europe Programme 2021–2027, while aiming to increasing “cultural participation across the Union, in particular with regard to people with disabilities”, arguably does not focus on accessibility. In fact, the EU has, since the conclusion of the CRPD, linked accessibility and the implementation of relevant CRPD provisions to creation of a “deeper and fairer” internal market. Cultural accessibility makes no exception in this respect.’¹¹

Looking ahead to the next seven-year cycle of funding 2028-34, ADICLUS¹² has called for:

‘The European Union’s own Creative Europe programme can immediately both improve its own accessibility to participants with disabilities, and show leadership by taking concrete actions to highlight and overcome marginalisation of people with disabilities in the European cultural sector (by) designing a fully accessible Creative Europe programme, and one in which beneficiaries are held to account for project accessibility.’ (European Arts and Disability Cluster Position Paper)¹³

On the plus side:

While Creative Europe does not yet support separate disabled access costs, **Culture Moves Europe**¹⁴ does provide **support for individual artists and cultural professionals with disabilities** through a specific financial top-up to cover the extra costs associated with their mobility projects, such as travel and project implementation.

Moldova to join Creative Europe programme in 2026. From 1 January 2026, Moldovan organisations, artists, and cultural professionals will be eligible to participate in the Culture strand of the programme, benefiting from EU funding on equal terms with peers across the EU.

11. Delia Ferri, *The role of the European Union in ensuring accessibility of cultural goods and services: all about that...internal market?* (2023) *European Law Review* 2023 48(3), p. 257. <https://dx.doi.org/10.2139/ssrn.4403323>

12. ADICLUS, the European Arts and Disability Cluster, is coordinated through the Europe Beyond Access project – a large-scale Creative Europe cooperation project co-financed by the European Union.

13. <https://cultureactioneurope.org/wp-content/uploads/2025/03/ADICLUS-Position-Paper.pdf>

14. <https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand/culture-moves-europe>

Appendix C: Tools

A set of practical guides. Like all good, used toolboxes, the tools are varied and not in any particular order.

1. Clore Inclusive Cultures

Developing your inclusive leadership practice

Inclusive Cultures is a four-month disabled-led professional development programme designed for cultural leaders seeking to take steps towards systemic change. This learning opportunity is for individuals who are ready to deepen and broaden their competence and give them the courage to contribute to inclusive culture making and disability justice.

<https://www.cloreleadership.org/programme/inclusive-cultures/>

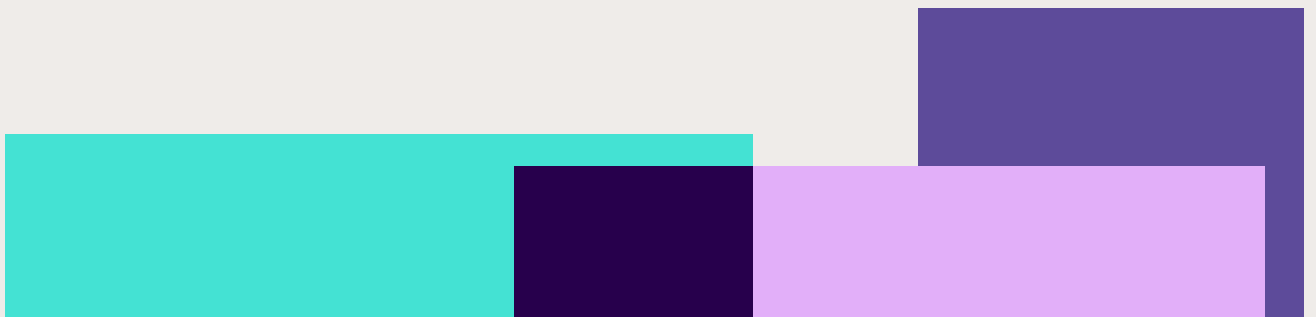
2. Dancing – Enhancing Cultural Participation of Persons with Disabilities. A Toolkit for Cultural Organisations

Delia Ferri & Elodie Makhoul

Ireland, February 2025,

This Toolkit is part of the project entitled ‘Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths – DANCING’. This project has received funding from the European Research Council (ERC) under the European Union’s Horizon 2020 research and innovation programme (Grant Agreement No 864182).

https://mural.maynoothuniversity.ie/id/eprint/19591/1/DF_dancing.pdf



3. Deafspace

Gallaudet University Deafspace Design Guidelines

These Guidelines are a work in progress and the product of a collaborative process. While this document has been written and compiled by a (hearing) architect, the true authors are the individuals that experience DeafSpace on a daily basis – the individuals from the deaf and hard of hearing community that contributed their insights and countless hours to the DeafSpace Project over the past four years:

This document consists of two volumes. The first volume provides the cultural history and background that is essential to understanding DeafSpace Design and provides a primer on deaf ways of being and DeafSpace. The DeafSpace Design Guidelines follow, organized around five major topics. These include, Space and Proximity, Sensory Reach, Mobility and Proximity, Light and Color and Acoustics and EMI.

<https://www.scribd.com/document/605705695/Deafspace-Design-Guidelines>

4. Demystifying Access

Unlimited: A Guide for Producers and Performance Makers: how to create better access for audiences to the Performing Arts

<https://weareunlimited.org.uk/wp-content/uploads/2018/08/Unlimited-Demystifying-Access.pdf>

5. Freelancers Induction Pack

Unlimited: how we work with freelancers

<https://weareunlimited.org.uk/wp-content/uploads/2025/03/Freelancer-Introduction-Pack-March-2025.pdf>

6. The cultural participation of people with disabilities or impairments: how to create an accessibility plan

Maria Vlachou, Acesso Cultura

Lisbon City Council | Municipal Culture Directorate | Cultural Action Division

Portugal, 2025

https://acessocultura.org/wp-content/uploads/2021/03/manual_access_plan.pdf

7. Many More Parts than M!

Reimagining disability, inclusion and access beyond compliance by The DisOrdinary Architecture Project, 2024

In the UK, Part M of the building regulations provides design guidance for disabled access to buildings and spaces. In Many More Parts than M! we are interested in going beyond the limitations of such banal 'one-size-fits-all' technical solutions, especially when these tend to be mere 'add-ons' at the end of the design process. Instead, this prototype compendium combines provocative ideas and diverse lived experiences with innovative examples, led by the creativity of disabled artists, designers and architects.

<https://disordinaryarchitecture.co.uk/start-learning/many-more-parts>

8. Autism-friendly checklists (quick)

Use these lists to see how autism-friendly your organisation or company is and which areas you need to work on.

National Autistic Society

<https://www.autism.org.uk/what-we-do/autism-know-how/autism-accreditation/autism-friendly-award/guides-and-resources/accessible-information>

9. Practical Guide for Community Mentoring

Innovative Quality Mentoring for Social Inclusion

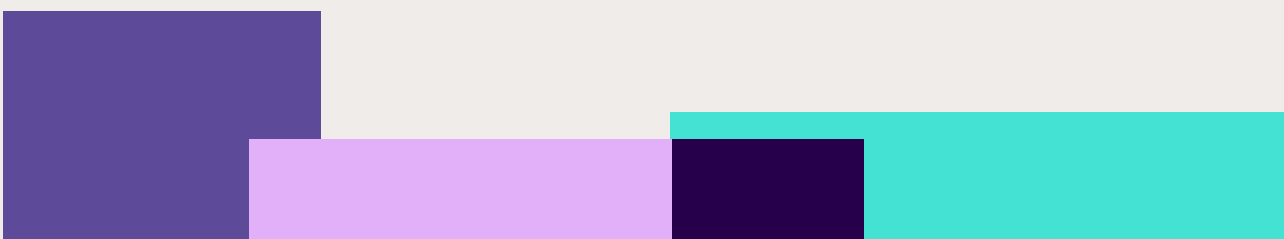
Modelling Erasmus+ working

https://ec.europa.eu/programmes/erasmus-plus/project-result-content/ac448791-ae69-4679-9434-cb77d392448f/O4_per cent20Practical-Guide-for-Community-Mentoring-1.pdf

10. Relaxed Venue

How Battersea Arts Centre adapted the principles and practices of relaxed performances throughout their performing arts venue

<https://bac.org.uk/relaxed-venue/>



11. Sensory Friendly Programming For People with Social & Cognitive disabilities

A Guide for Performing Arts Settings, The Kennedy Centre, USA 2013

<https://www.kennedy-center.org/globalassets/education/networks-conferences--research/research--resources/lead-resources/sensoryguidebook.pdf>

12. Seven Inclusive Principles for Arts & Cultural Organisations

This document was developed by [Ramps on the Moon](#), [Attitude is Everything](#), [What Next? Paraorchestra](#) and [WeShallNotBeRemoved](#) following a period of consultation with disabled creative practitioners during August 2020 and sets out our views as to good practice for cultural institutions. This document gives arts and cultural organisations and individuals the tools to approach delivery and recovery specifically through the lens of Disability and relevant Equality legislation. By offering a set of seven clear principles, we wish to support the industry to make decisions inclusively, to go beyond compliance and celebrate diversity. We believe this will have wide-ranging social, economic and ethical implications for arts and culture.

<https://www.artscouncil.org.uk/research-and-data/7-principles-ensure-inclusive-recovery>

13. Unlimited: Cards for Inclusion

A game: Find as many solutions as possible to overcome the access barrier to your arts event. Play with a diverse group of people for a wider variety of solutions.

<https://weareunlimited.org.uk/resource/cards-for-inclusion/>

14. Unlimited: Venue access checklist

Visiting a venue to decide whether to book it for your event? Thinking through your own space and wanting to make sure you're covering the access basics?

This checklist is designed to help you think through the venues and spaces you want to welcome disabled artists and audiences into.

<https://weareunlimited.org.uk/resource/venue-access-checklist/>



15. Accessibility of cultural events and communication: Checklist

Equal Oulu2026 – project (EU Capital of Culture 2026)

This file is part of the Equal Oulu2026 project's Guide to Promoting Diversity in Cultural Services. You can access the full guide at

<https://www.ouka.fi/en/guide-promoting-diversity-cultural-services>

16. Outdoor arts – Festivals and Events Access Guide

Commissioned by Without Walls to promote good practice amongst festival and events, devised FESTIVAL.ORG

<https://www.withoutwalls.uk.com/wp-content/uploads/2020/08/Without-Walls-Outdoor-Arts-Festivals-and-Events-Access-Guide-2020.pdf>

17. Creability

An extensive creative handbook which provides a toolkit to help interested artists, multipliers in youth work, social work and services for disabled people, teachers and other educators plan and conduct creative and artistic activities for different target groups. From Un-label in Germany

<https://un-label.eu/wp-content/uploads/Creability-Practical-Guide-EN.pdf>

18. I'm Me – Inclusive and creative research with learning disabled and autistic artists – York, St John University

Between 2023-25, I'm Me worked with over 100 learning disabled and autistic artists to explore questions of identity, representation and voice.

As an inclusive research project, I'm Me worked with people with learning disabilities and autism as researchers, artists, producers, writers, musicians and performers. It used the creative arts as a means of exploring and sharing lived experiences to make a difference in an accessible manner.

<https://www.yorks.ac.uk/research/institute-for-social-justice/research-clusters/neurodiversity-and-learning-disabilities/im-me/>

19. European standards for making information easy to read and understand, Inclusion Europe

<https://www.inclusion-europe.eu/easy-to-read/>

20. TV Access Project: The 5 As

The TV Access Project (TAP) is an alliance of the UK's biggest broadcasters and streamers who have pledged to work together to create a substantive and permanent structural shift which will ensure access provision for deaf, disabled and neurodivergent talent.

<https://www.screenskills.com/industry/tv-access-project-the-5as/>

21. Inclusive Writers' Room Guidelines for Production Companies

A set of guidelines for making writers' rooms inclusive to disabled, deaf and neurodivergent screenwriters, produced by TripleC in partnership with TriForce Creative Network and the Writers' Guild of Great Britain.

<https://triplec.org.uk/writers-room-guidelines/>

22. TripleC Access Coordinators in Film and TV Productions

A report (funded by the British Film Commission) that defines the Access Coordinator role in film and TV, outlining the job spec, rationale, duties across production stages, and case studies to support accessible, inclusive productions.

<https://triplec.org.uk/wp-content/uploads/2022/10/Access-Coordinators-in-Film-and-TV-Productions-24.08.22.pdf>

23. ScreenSkills Access coordinator skills checklist

A ScreenSkills industry-approved skills checklist outlining the core competencies, knowledge areas and training expectations for Access Coordinators working in unscripted TV, as part of its accessibility resources and training hub.

<https://www.screenskills.com/skills-checklists/unscripted-tv/accessibility/access-coordinator-skills/>

24. Tandem Association – Cultural Mediation for Visually Impaired

A brief resource on cultural mediation for Visually Impaired people, offering study materials and guidance for making museums accessible, emphasising multisensory learning (hearing, smell, touch).

<https://academiaschimbarii.ro/biblioteca-mediare-culturala/mediare-culturala-pentru-deficientii-de-vedere/>

25. First Romanian Sign Language manual and dictionary

<https://manual.aig.ro/>

26. AMAIS Resources:

See YOU App: An app connecting Visually Impaired people to guides who can accompany them to events.

<https://seeyou.ro/>

Free guide on accessible spaces:

<https://amais.ro/programe/spatii-publice-fara-bariere/>

AMAIS platform on accessibility and inclusion in English and Romanian

<https://include.amais.ro/>

27. Supereroi printre noi guides on how to organise inclusive events:

https://supereroiprintrenoi.ro/wp-content/uploads/2023/09/resurse-evenimente-culturale-incluzive_compressed.pdf

28. CODA Foundation guides for families with young children

<https://farmecultacerii.ro/resurse/>



29. Code4romania Civic Labs - Equal Chances for Disabled People

<https://d31wjg819xkxeg.cloudfront.net/Raport-Sanse-Egale-pentru-Persoanele-cu-Dizabilitati.pdf>

30. BASCA Theatre guide on making accessible theatre shows

<http://basca.tm.ro/wp-content/uploads/2021/03/Ghid-accesibilizare-spectacol-teatru.pdf>

31. Picior de play - online theatre streaming

<https://piciordeplay.ro/>

32. Movie Reading App

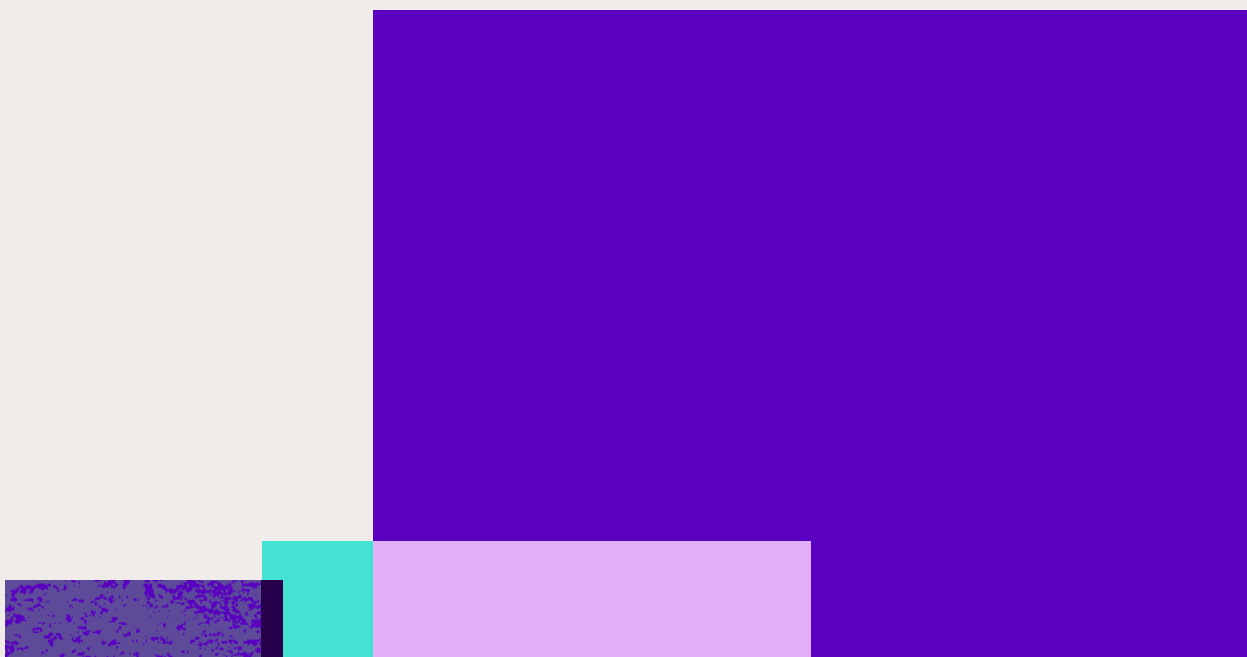
<https://moviereading.in/#about>

33. User Guidelines from Travelling Book Association

<https://www.youtube.com/watch?v=eTjrCaxBr38>

34. What is Disability? Guide from DEI Polytechnical University Timișoara

[https://www.upt.ro/img/files/incluziune/Ghid_\(diz\)abilități.pdf](https://www.upt.ro/img/files/incluziune/Ghid_(diz)abilități.pdf)



Appendix D: The Romanian ABC of arts and disability

This is an ABC of **arts and disability** in Romania. Not a dictionary, and far from a rulebook. A beginning, perhaps. An invitation to dialogue. A space that doesn't ask to be filled but expanded.

Language never stands still – it shifts, bends, forgets, remembers. Like bodies do. Like time does. And art, in all its forms, listens to this motion. Responds. Interrupts. Reflects.

So what happens when disability is absent from that reflection? When it's not spoken, not seen, not felt in the room? A letter missing from the alphabet. A silence mistaken for neutrality.

Arts and disability are not an afterthought. They are already here, but first, we must write them in. We need to make space for its sound, its shape, its way of being. Not as a separate chapter, but as part of the story from the beginning.

This ABC is only the start. Not a list to learn, but a conversation to join.



A (Ă, Â) - access / artist / adjustment / activist / absence

B - bureaucracy / built environment / barrier

C - communication / capacity building / culture / corruption

D - disability / discourse / digitalisation / disclosure / dance

E - education / European Union / exceptional(ity)

F - funding / famous disabled artists / national handicap fund (fondul național de handicap) / fatigue / family

G - grass-roots organisations / gap / grow

H - handicapped / higher education / heritage

I (Î) - invalid / invisible disability / inclusive design / intersectionality

J - judicial system / joy / job

K - know-how / knowledge / kinship

L - learning disability / labour market / language / law / love

M - medical model of disability / mental health / music / museums / mums

N - nothing about us without us / networking / neurodivergence

O - orthodox church / old / outsider / open

P - post-communist / poverty / pity / public space

Q - quiet spaces / qualitative research / queerness

R - representation / reporting / resilience / rural

S (Ș) - social model of disability / support workers / sign language / silence

T (Ț) - therapy / technology / training

U - unconscious bias / authorised sheltered unit (unitate protejată autorizată)

V - validation / visibility / vocational training / vulnerability / voice

W - workforce / wellbeing / wheelchair / writer

Y - young people

Z – zero

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To find out more about British Council Romania, please visit: www.britishcouncil.ro.