SWAN

SINGING WITH ADDITIONAL NEEDS

Co-funded by
the European Union

coordinated by

norsk sangerforum

the project brings together the following partners

EUROPEAN CHORAL ASSOCIATION

KANKER IN BEELD

SING IRELAND

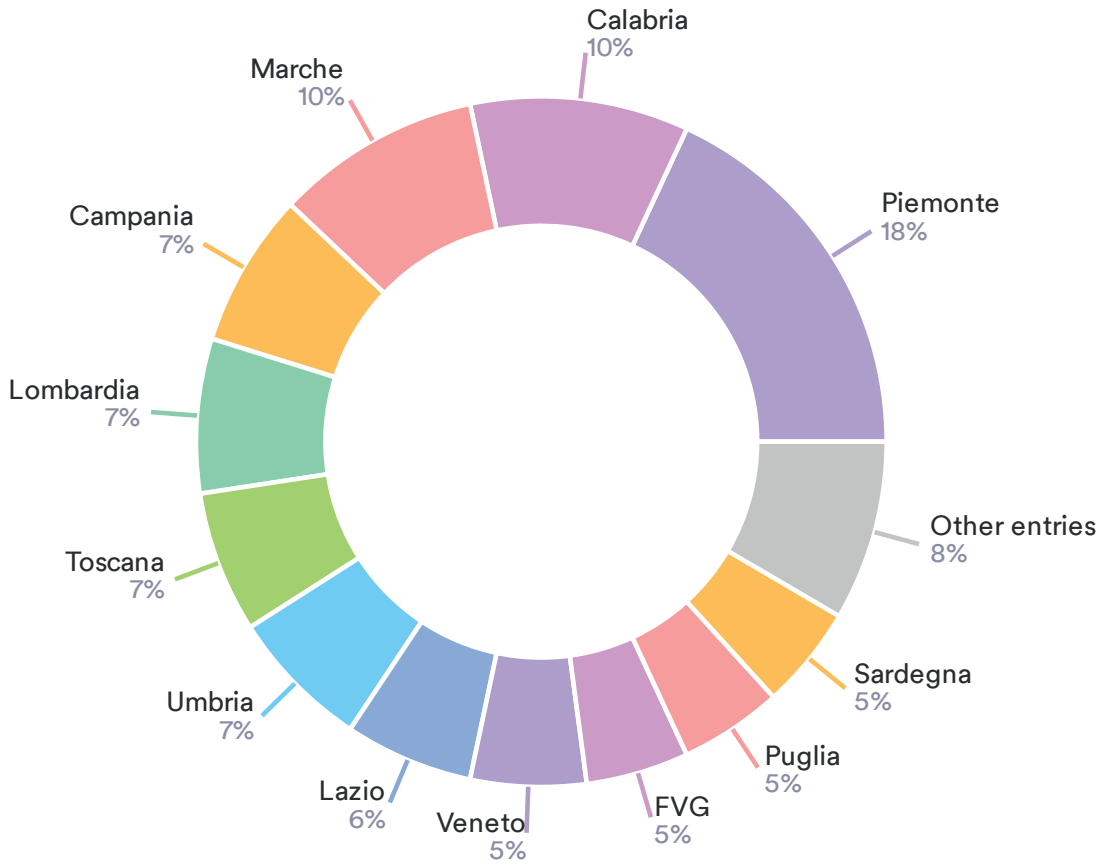
feniarco
federazione nazionale italiana associazioni regionali corali

for the activities in Turkey, Sing Ireland also cooperate with

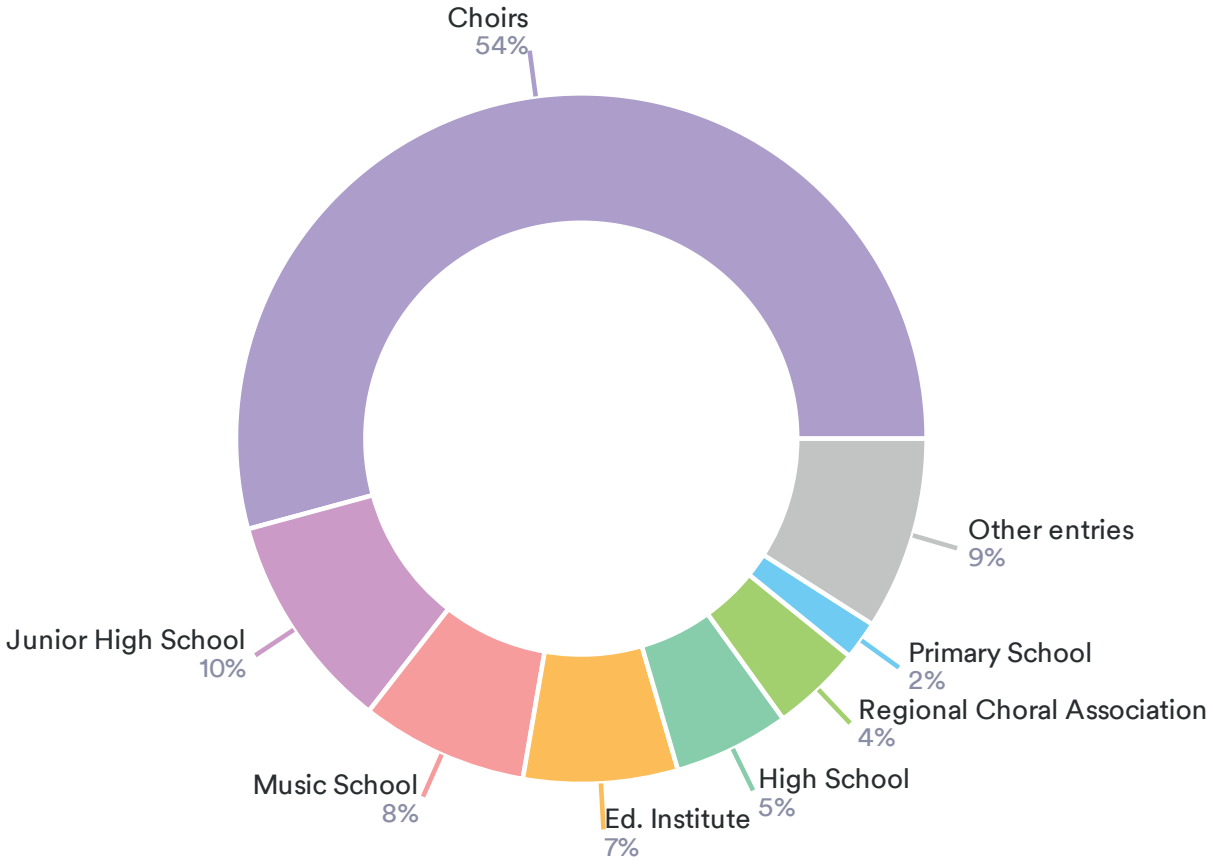
koro kültürü derneği

1. GENERAL INFORMATION

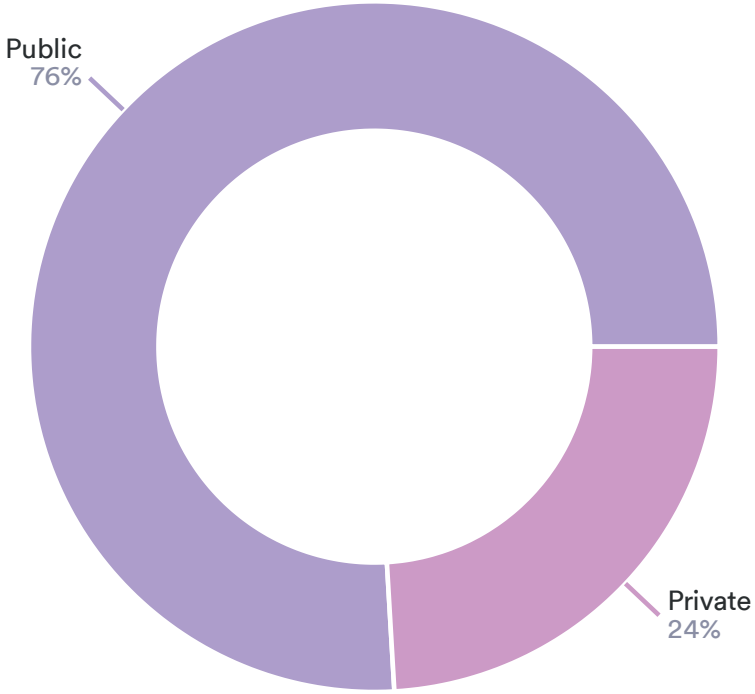
1.3 Region where the headquarters is located



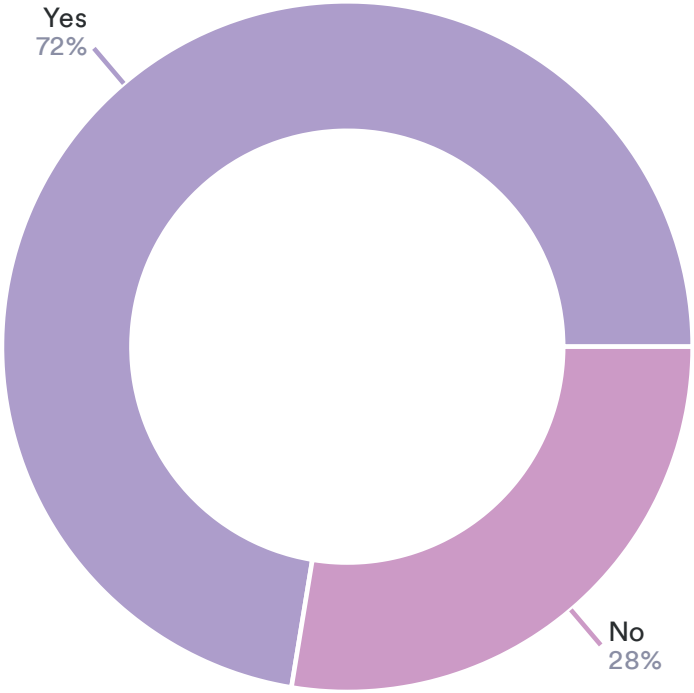
1.4 Type of institution



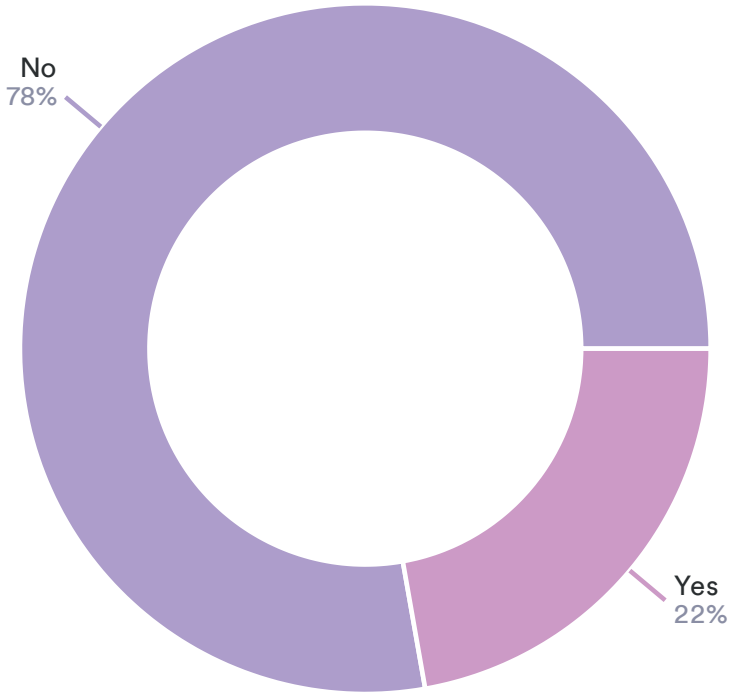
1.4a Type of educational institution (public or private)



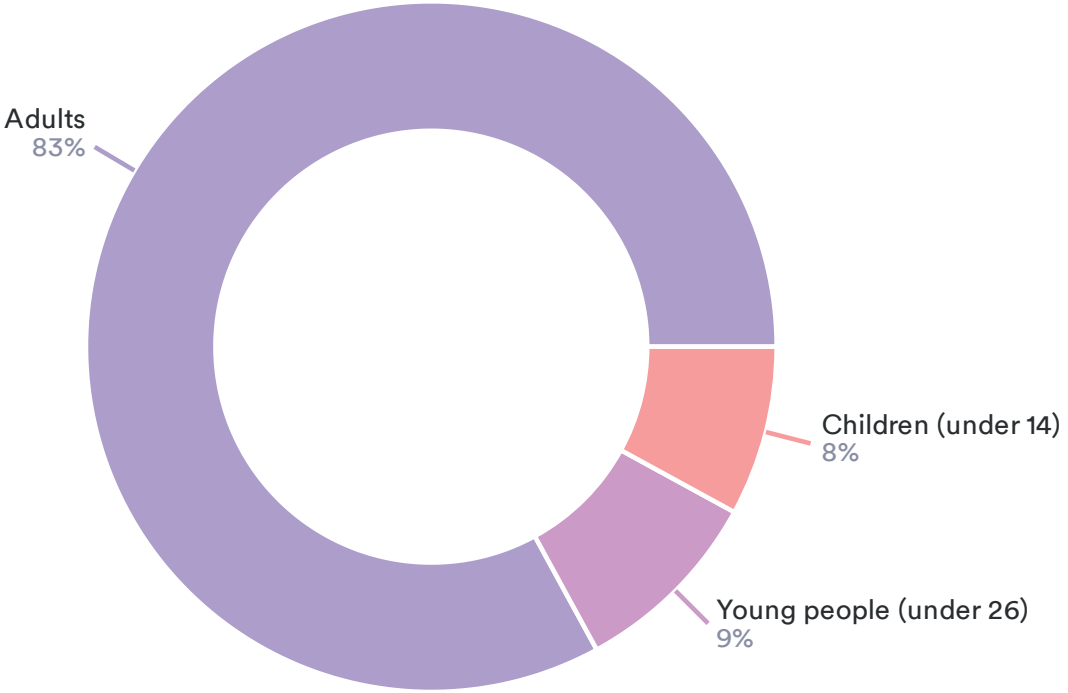
1.4b Does the junior high school have a music department?



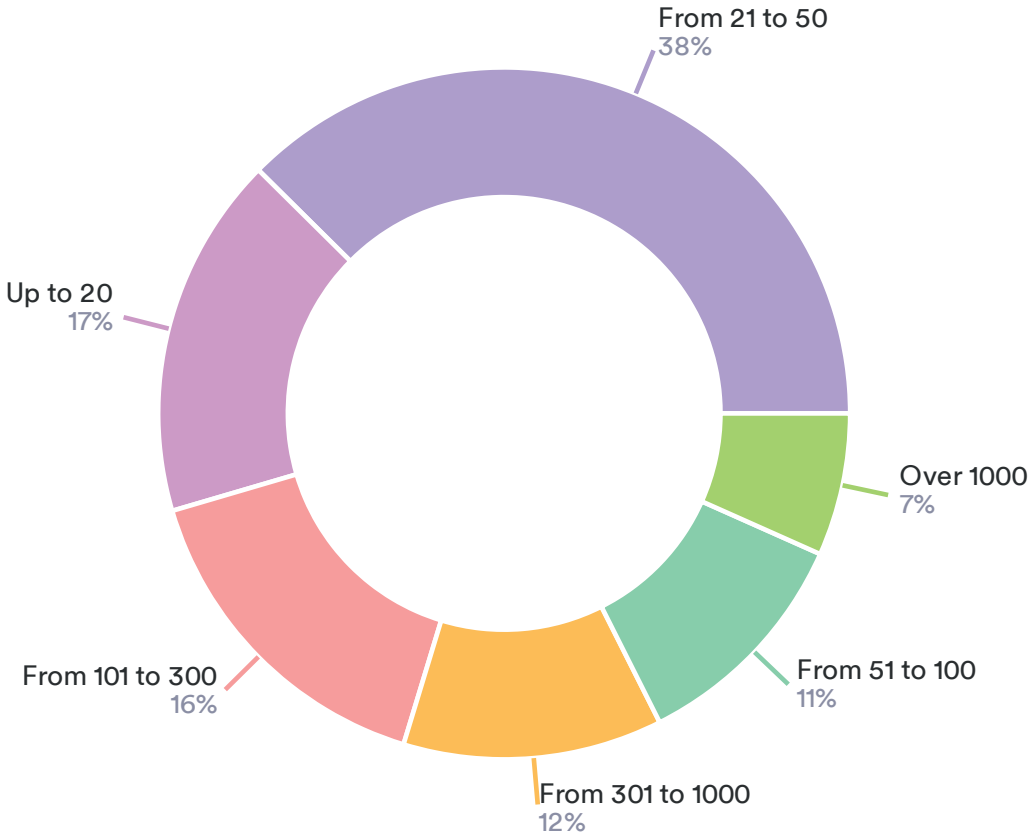
1.4c Does the high school have a musical address?



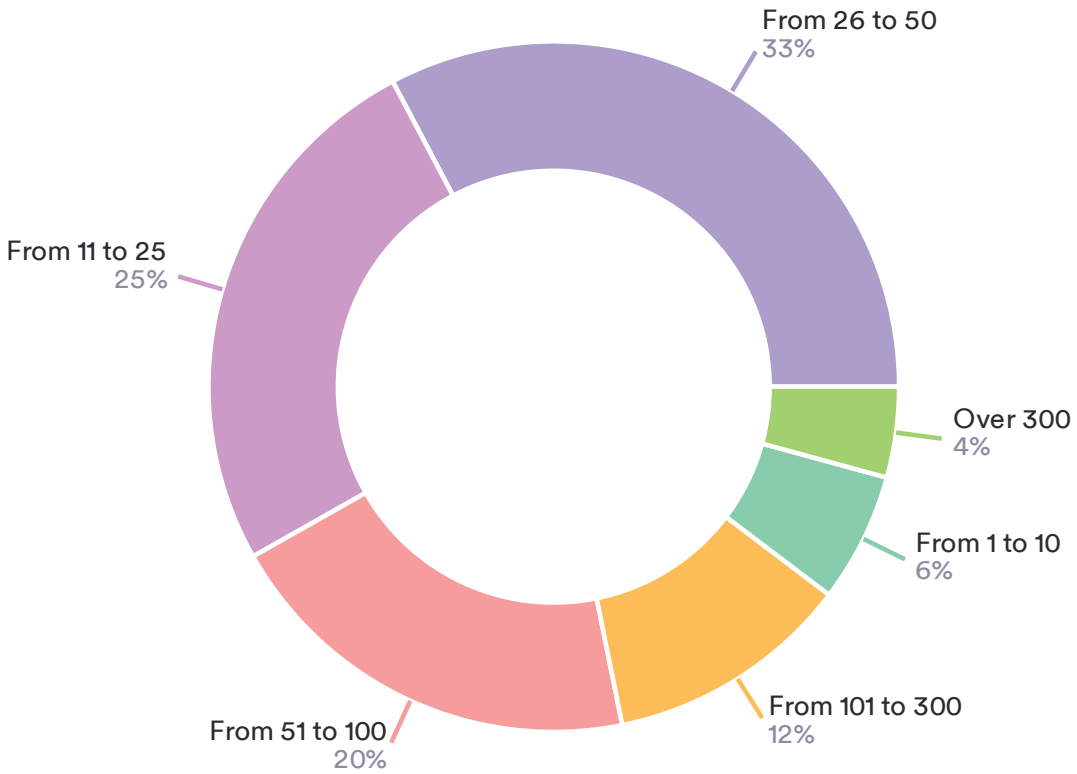
1.4d Which group of people is predominantly present in the choir?



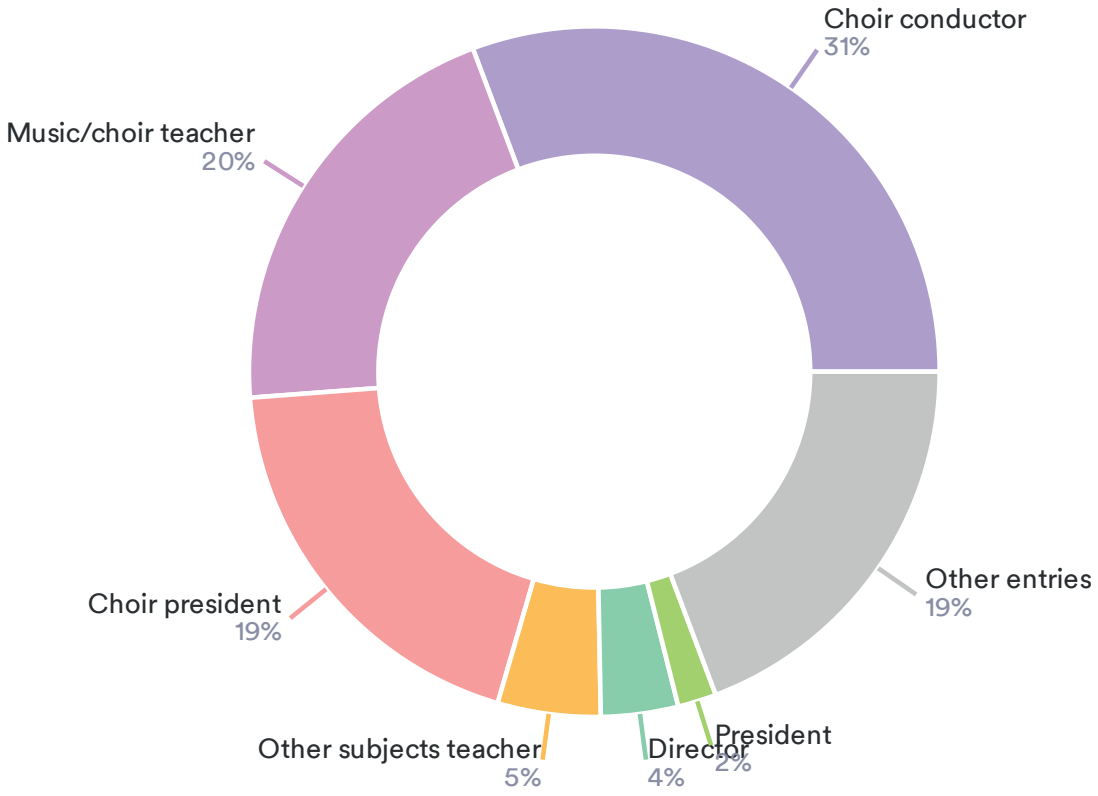
1.5 Number of members / students of the organisation



1.6 Number of members / students practising musical activities



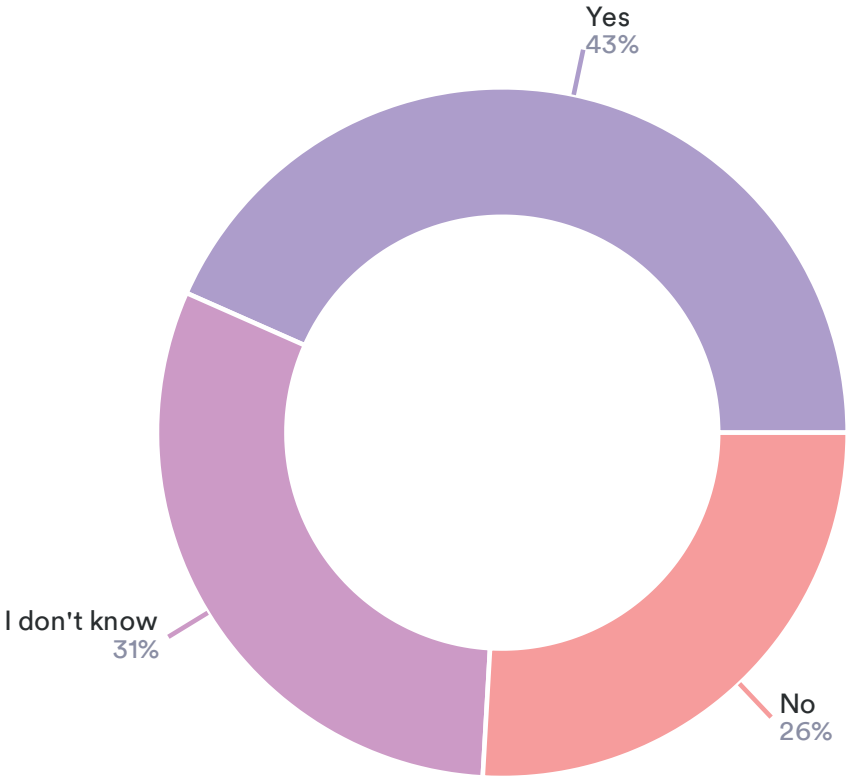
1.7. Role of the compiler within the body/organisation



2. FACILITIES ACCESSIBILITY

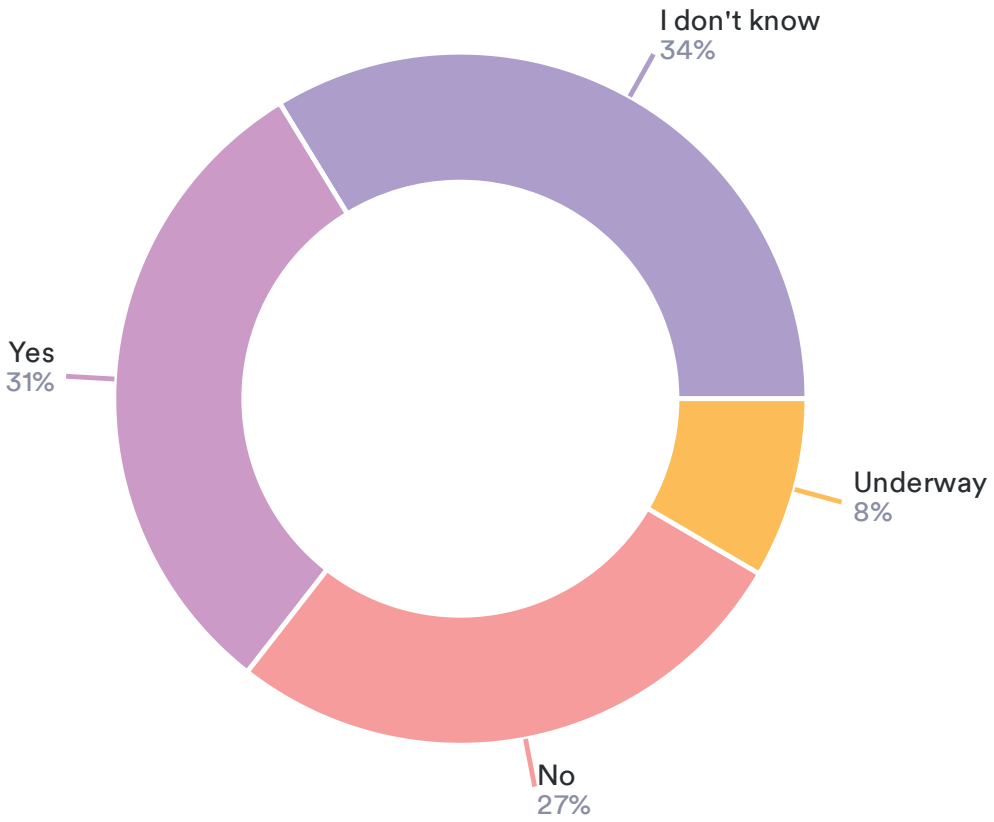
2.1 ACCESSIBILITY CERTIFICATION

Does the facility have an official certificate of accessibility?



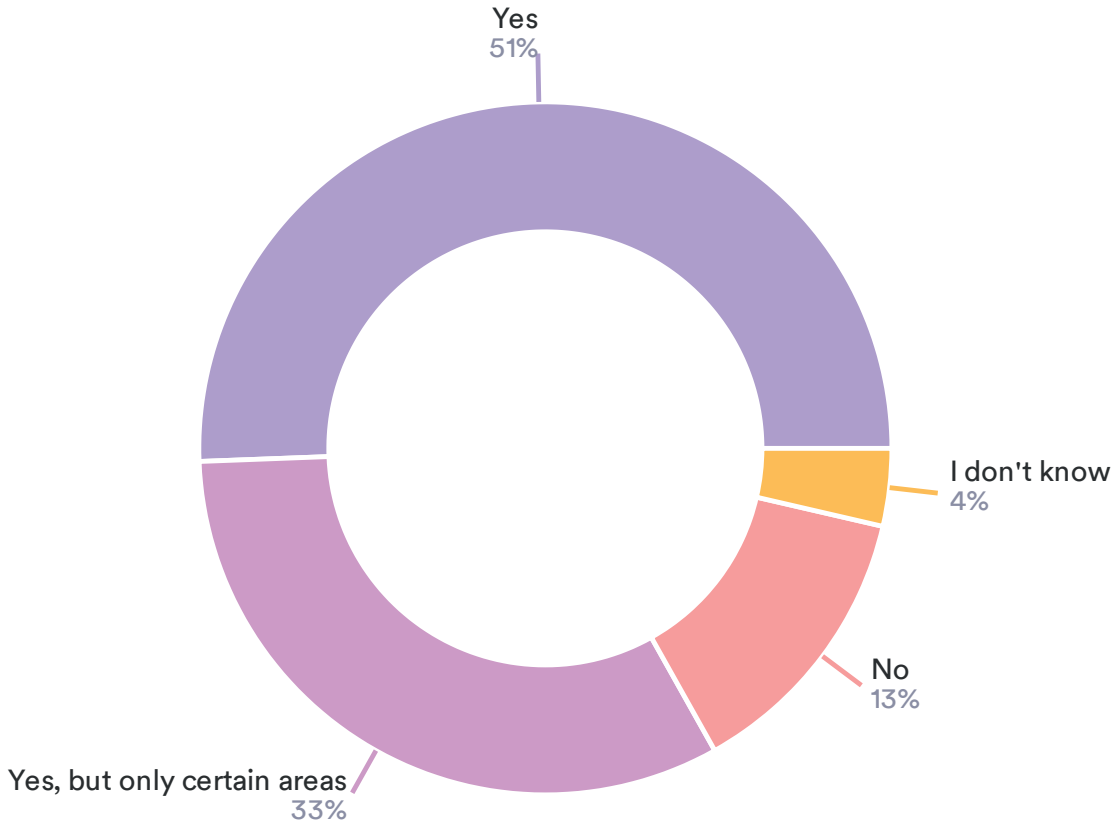
2.2 ACCESSIBILITY DIAGNOSIS

Has an assessment been made of architectural, organisational and technological barriers in the facility?



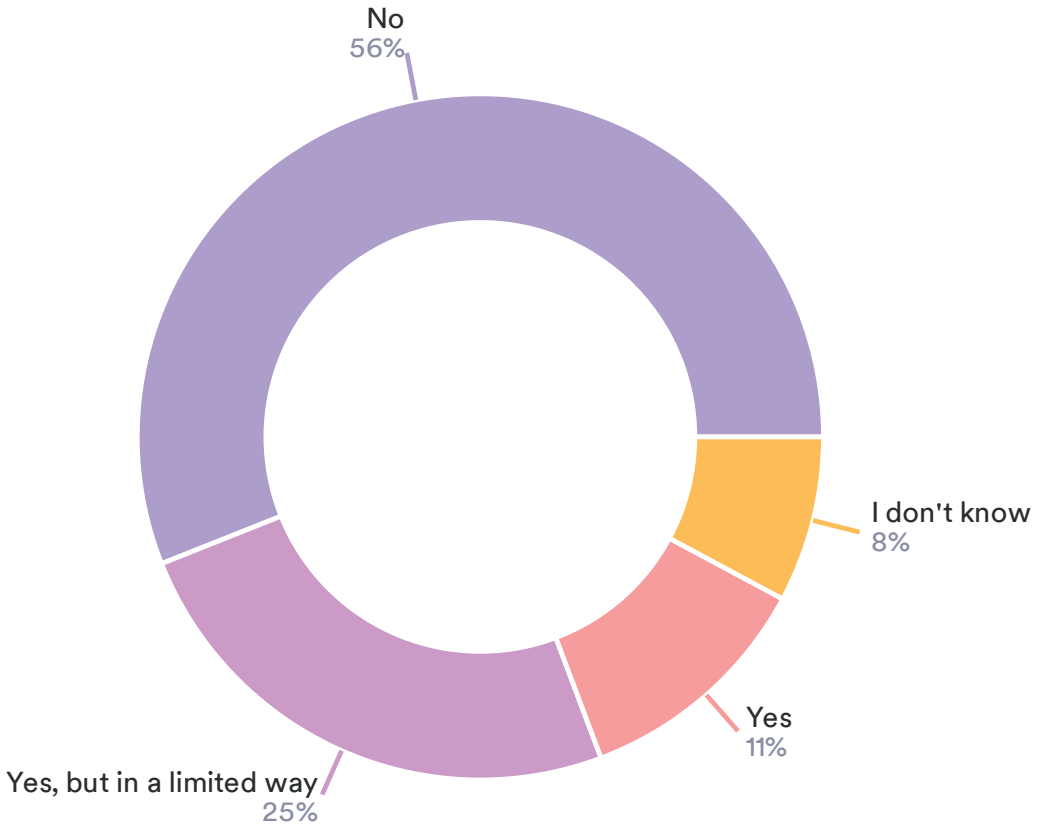
2.3 ACCESSIBILITY OF PHYSICAL SPACES

Are the spaces in the facility designed to guarantee access to persons with physical or motor disabilities?



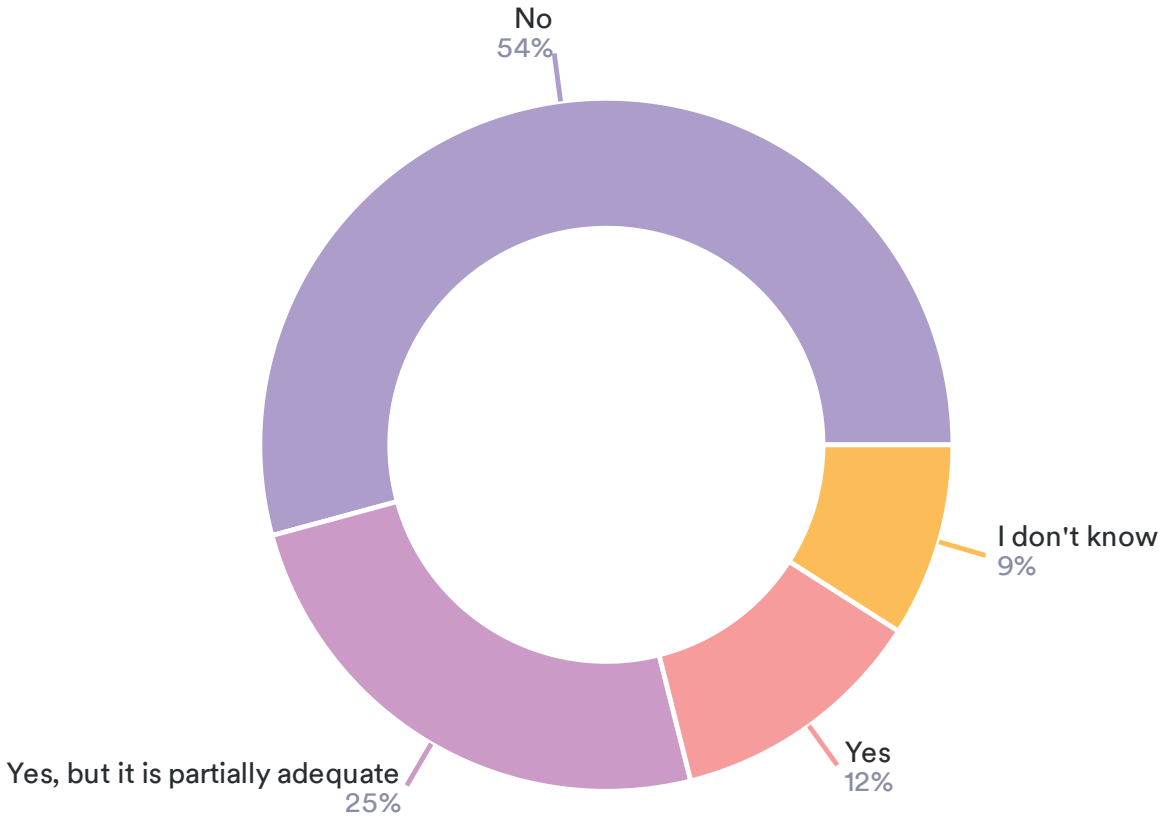
2.4 TECHNOLOGICAL AND COMMUNICATIVE ACCESSIBILITY

Does the facility have tools or technologies to facilitate access for people with sensory or cognitive disabilities?



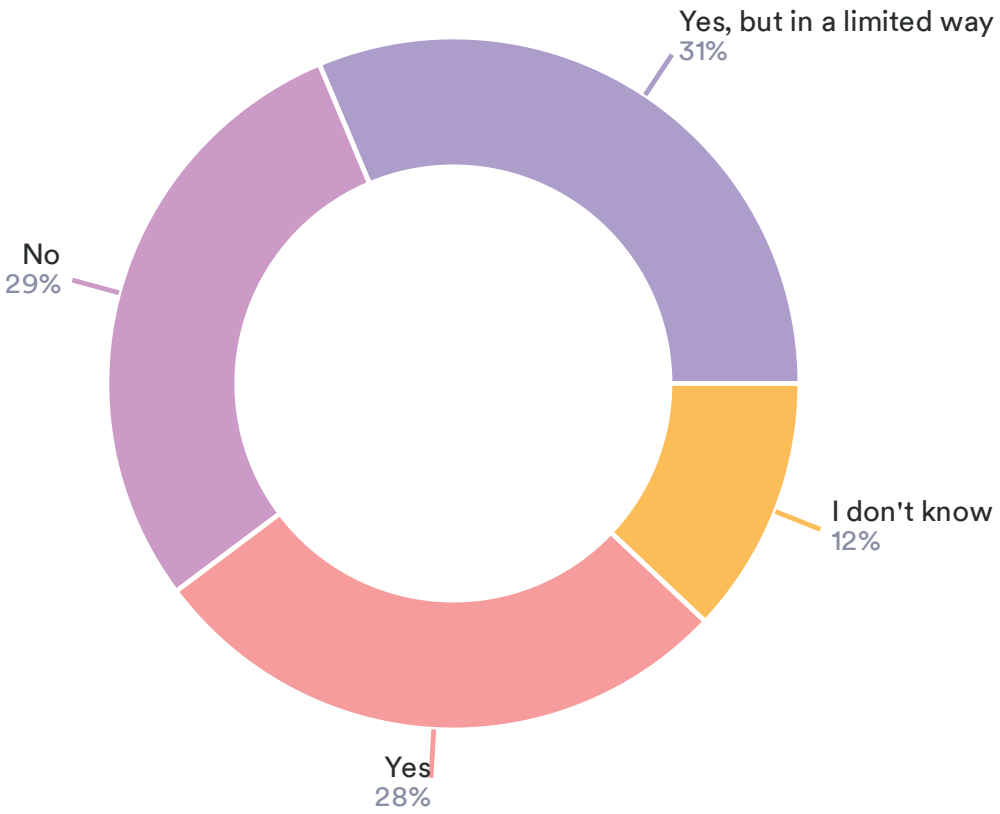
2.5 SIGNPOSTING AND INCLUSIVE ROUTES

Does the facility have clear signage and accessible routes to guide people with disabilities?



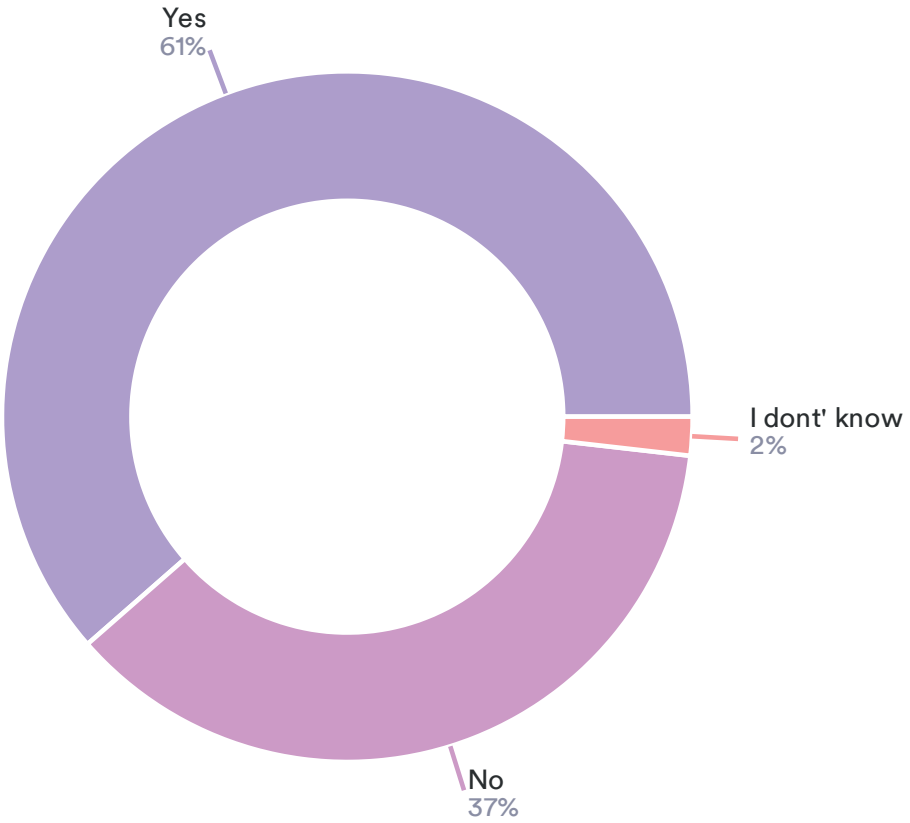
2.6 ADAPTATIONS TO PROMOTE ACCESSIBILITY

Have specific adaptations been made to facilitate the active participation of people with disabilities in the facility’s activities?

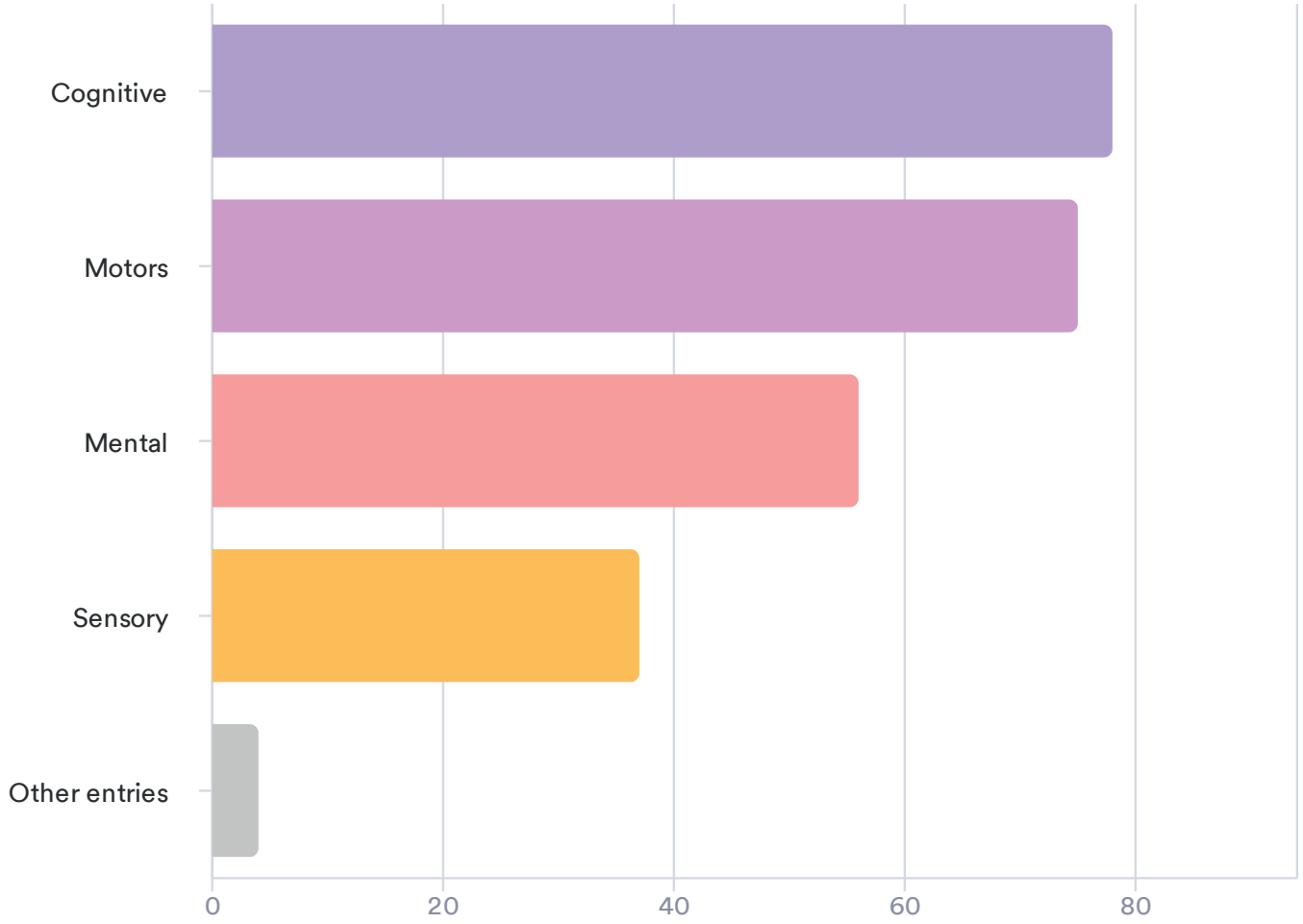


3. EDUCATIONAL AND MUSICAL INCLUSION

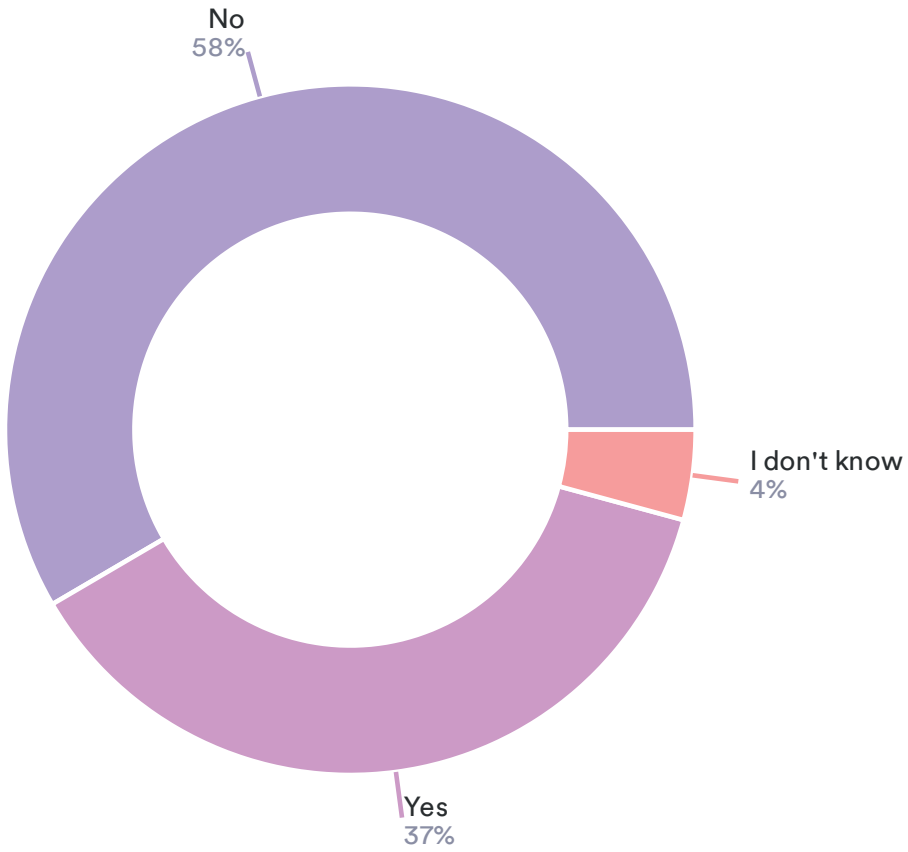
3.1 Does the facility currently accommodate people with disabilities?



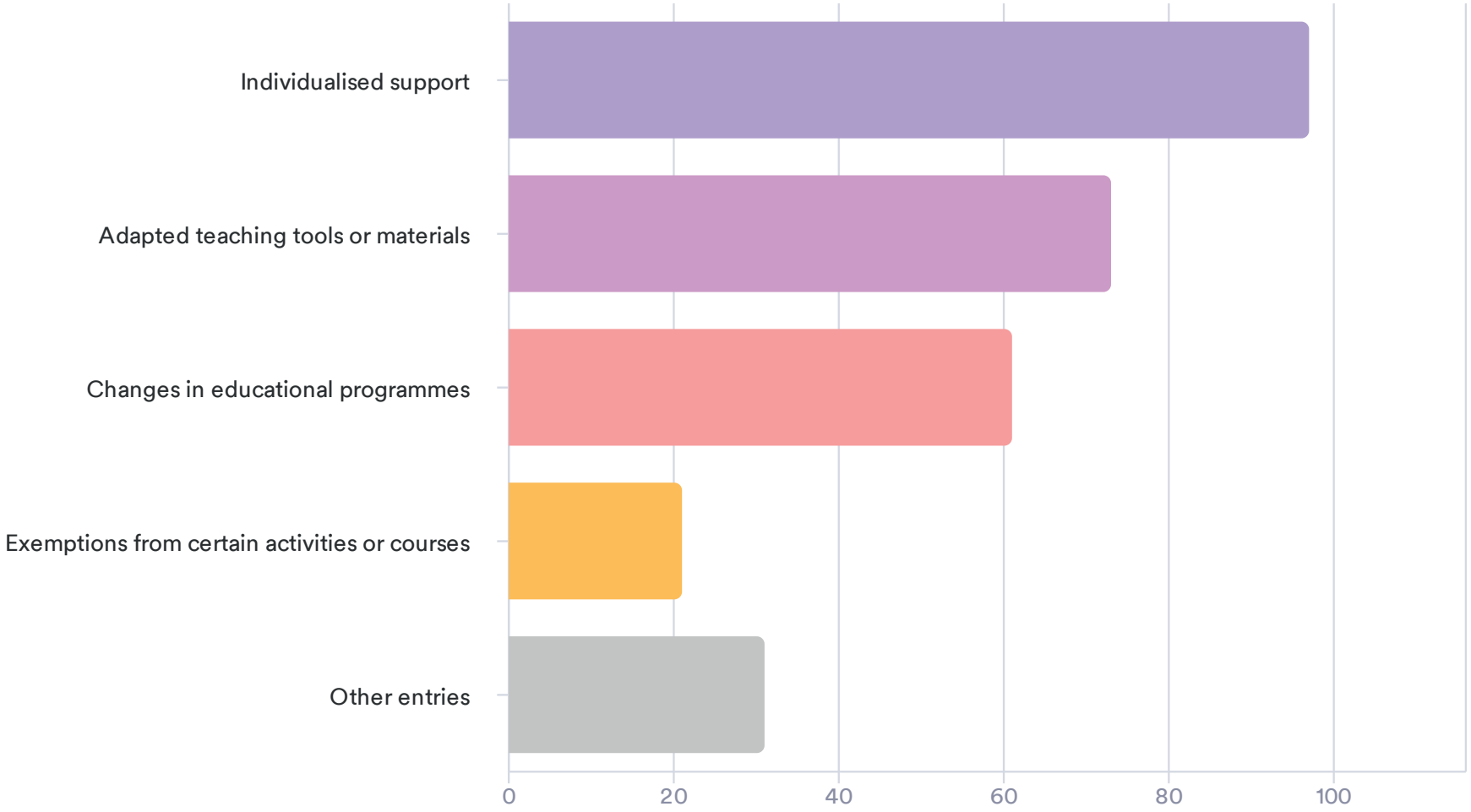
3.1b What types of disabilities are represented?



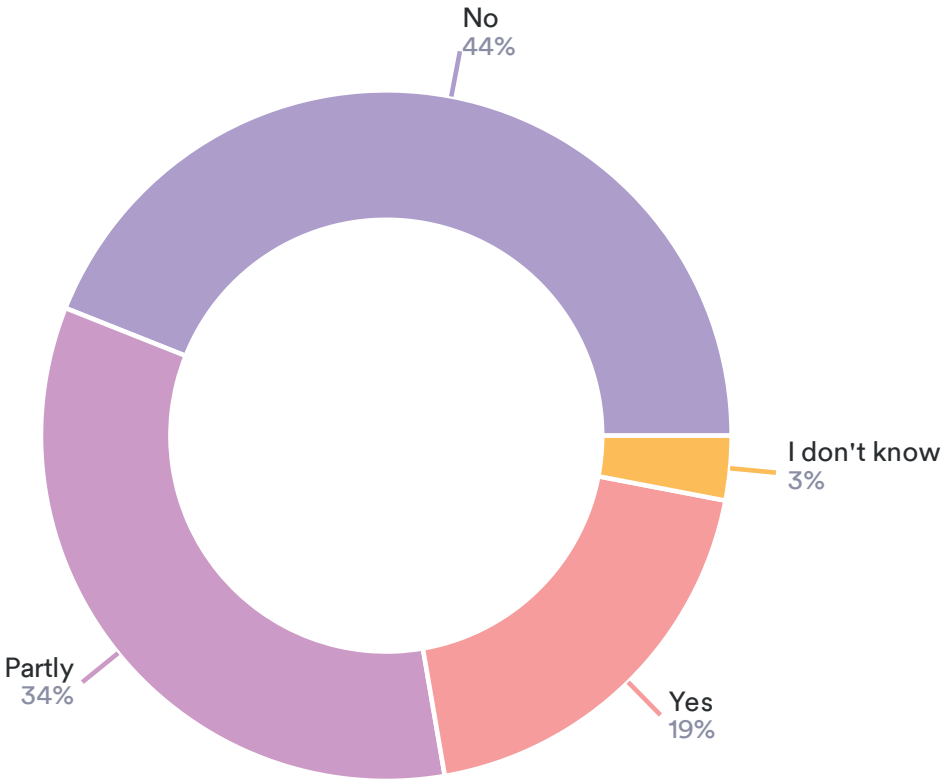
3.2 Are educational paths or musical activities specifically adapted for people with disabilities offered?



3.3 What adaptations are practised to foster inclusion?

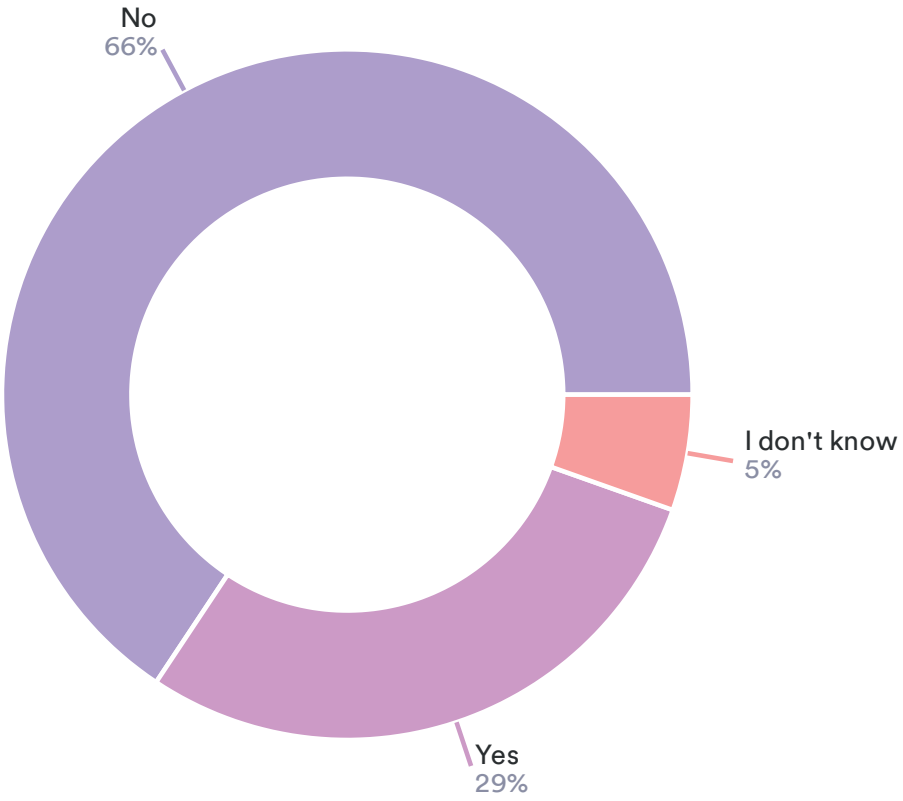


3.4 Are adapted teaching materials available (e.g. enlarged scores, descriptive audio files, braille)?

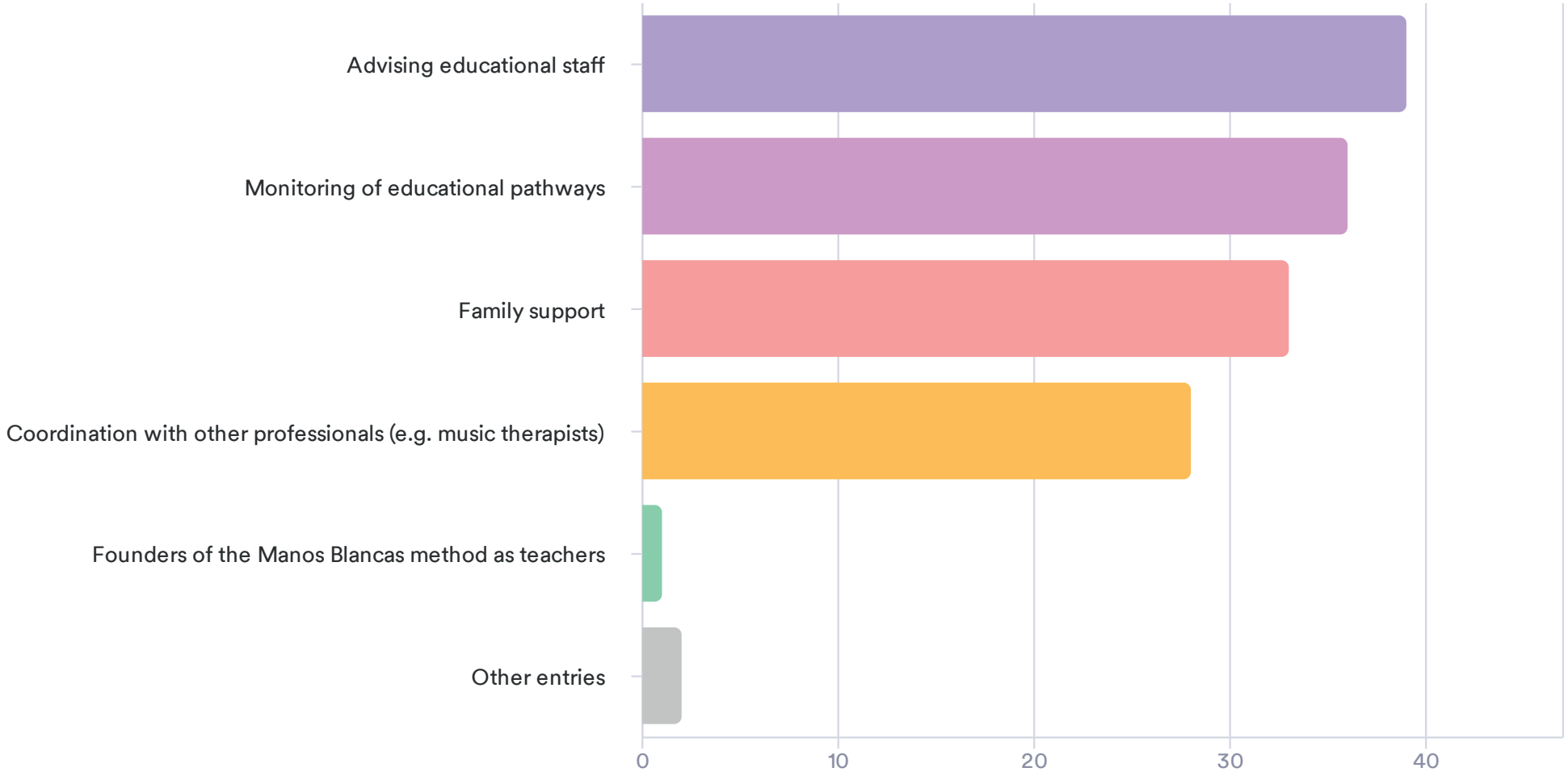


4. HUMAN RESOURCES

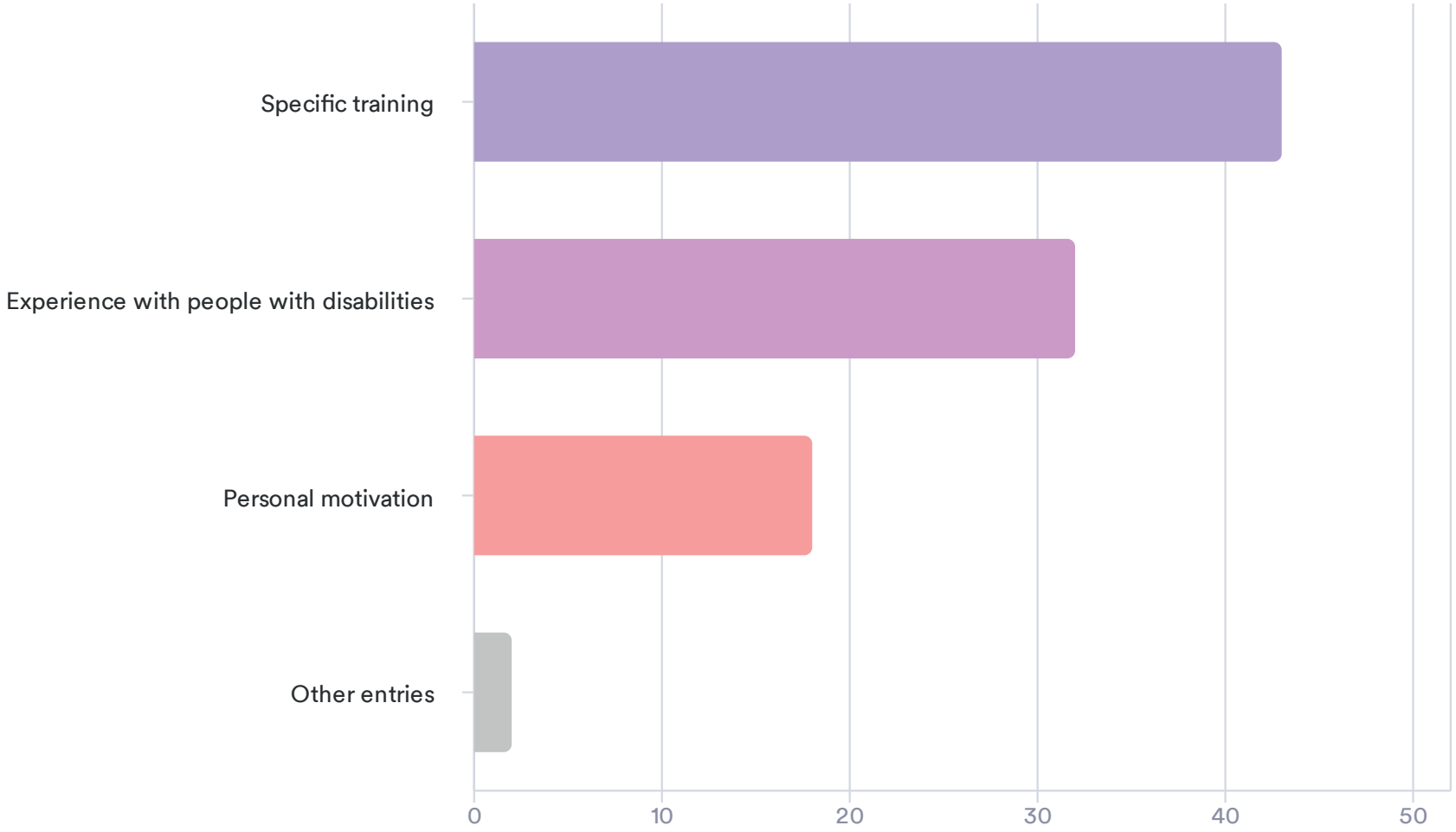
4.1 Has a disability contact person been appointed in the facility?



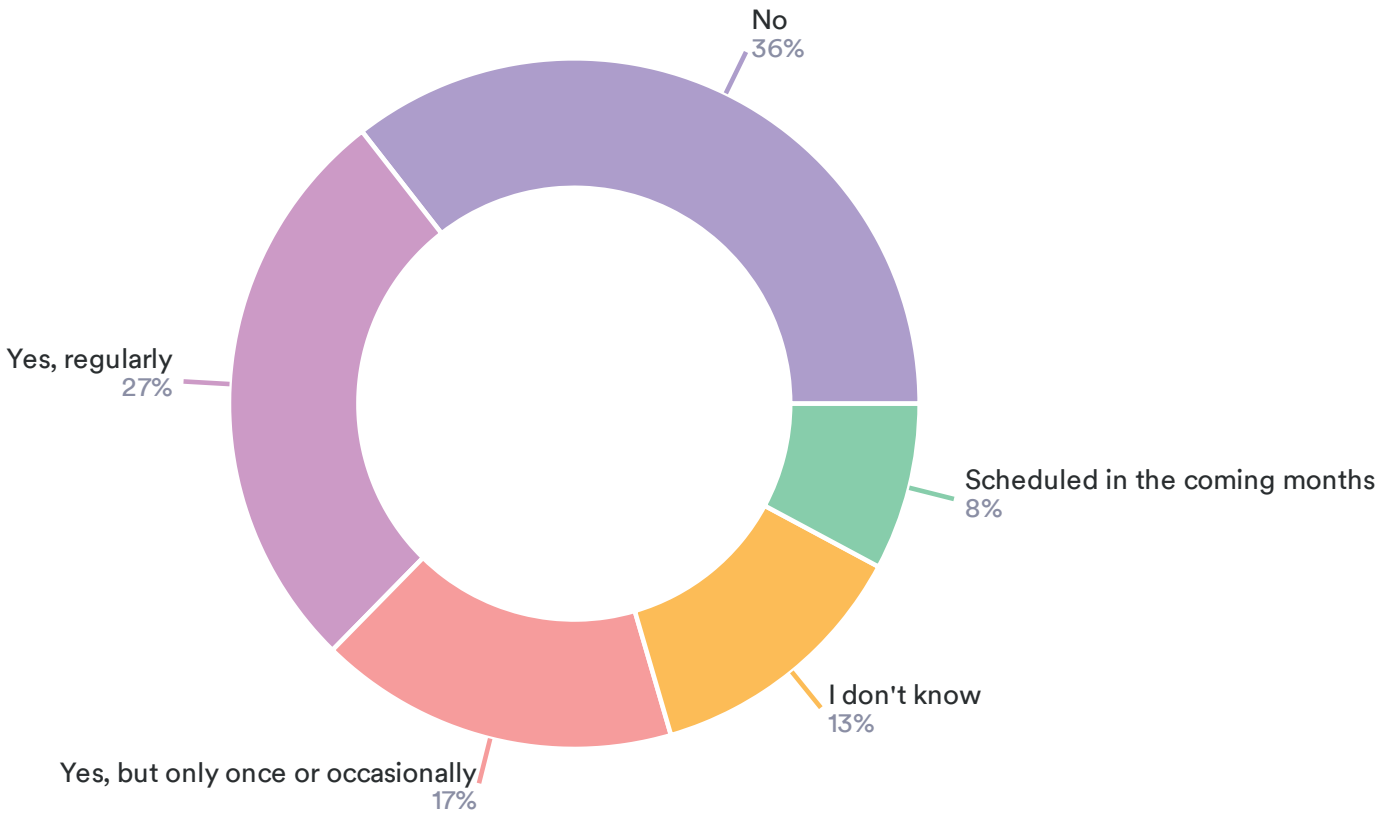
4.2 If yes, what are its main functions?



4.3 What criteria are used to select the disability contact person?

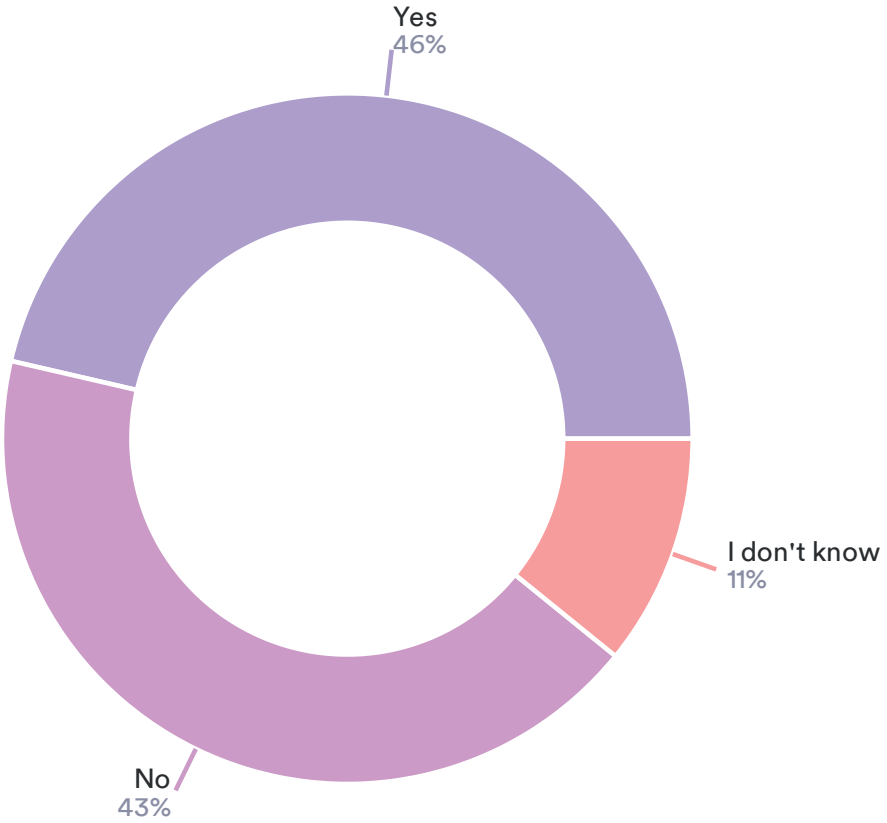


4.4 Did the education staff receive specific training on the inclusion of people with disabilities?

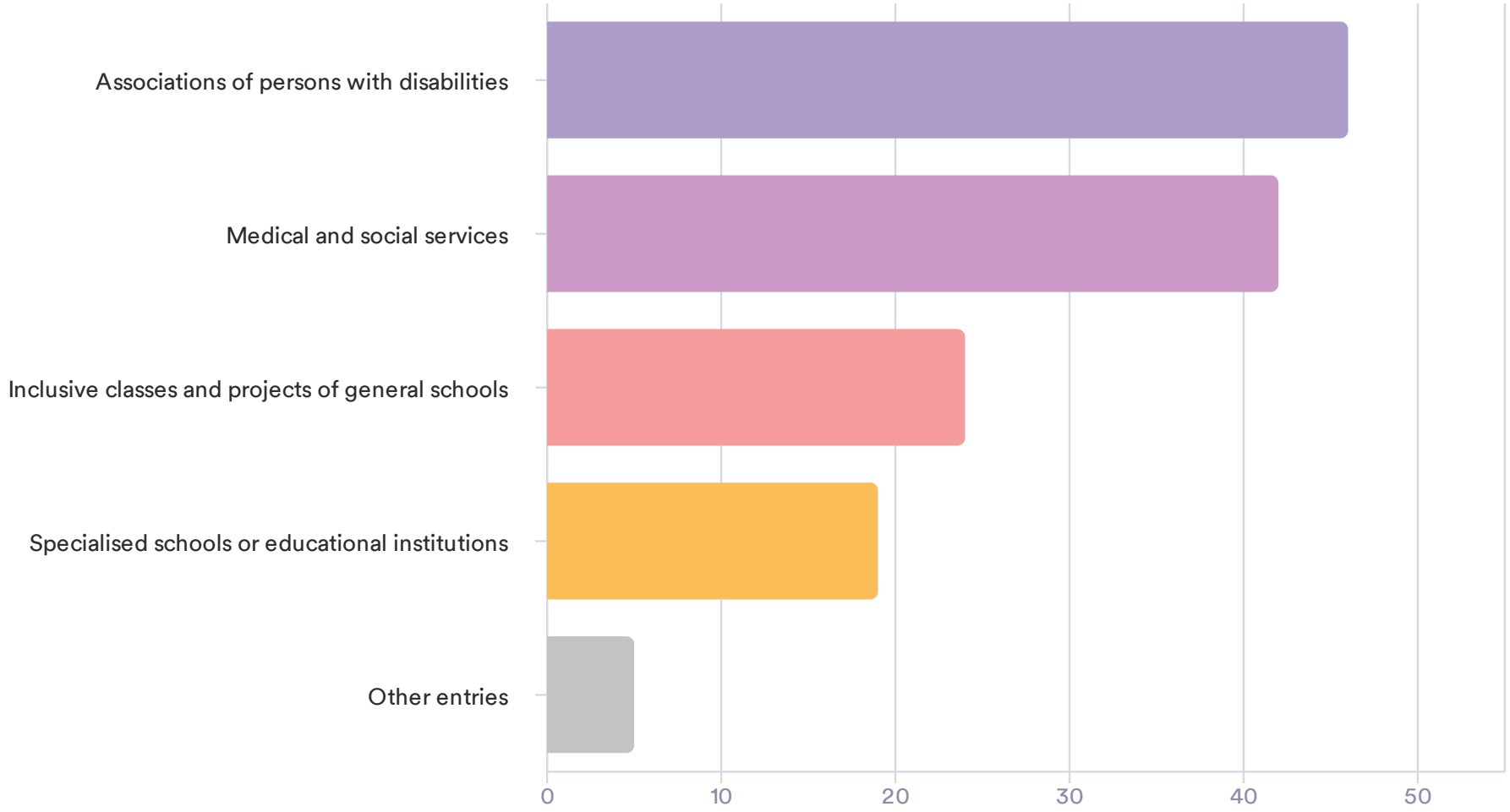


5. COLLABORATIONS AND NETWORKS

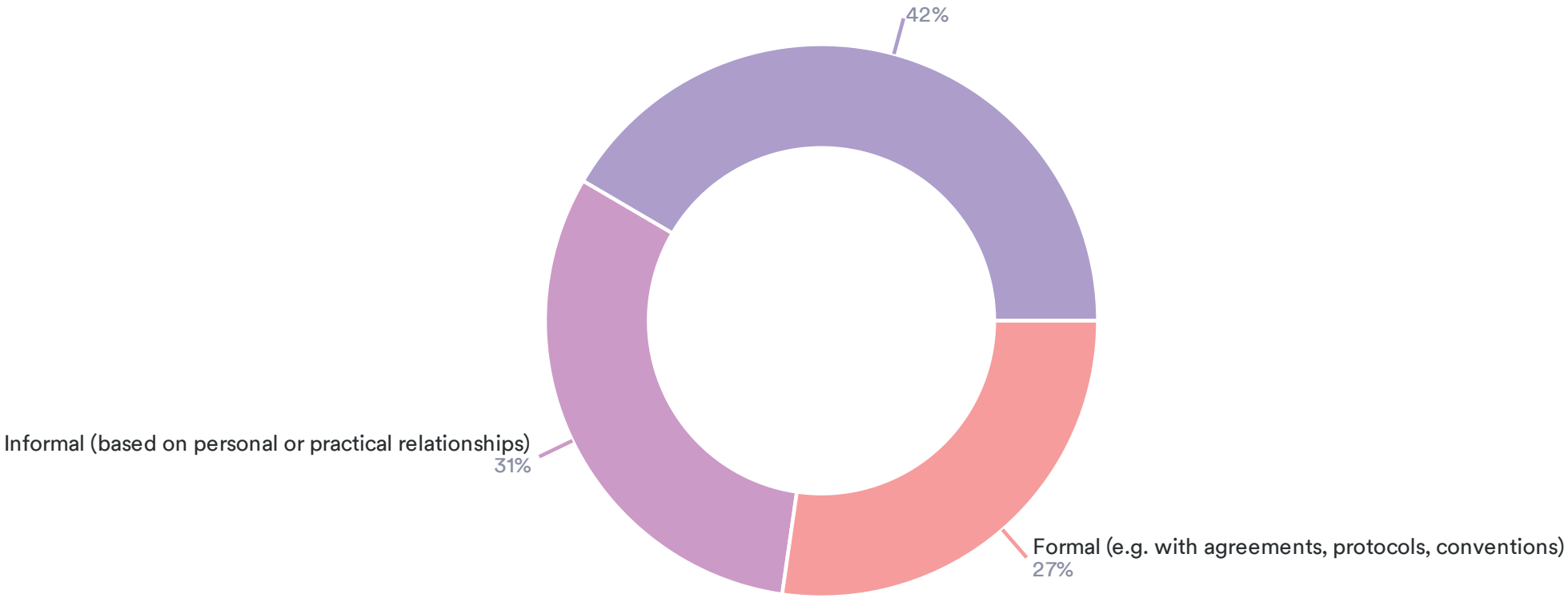
5.1 Does the facility cooperate with other bodies and organisations to promote inclusion?



5.2 What types of organisations do you collaborate with?

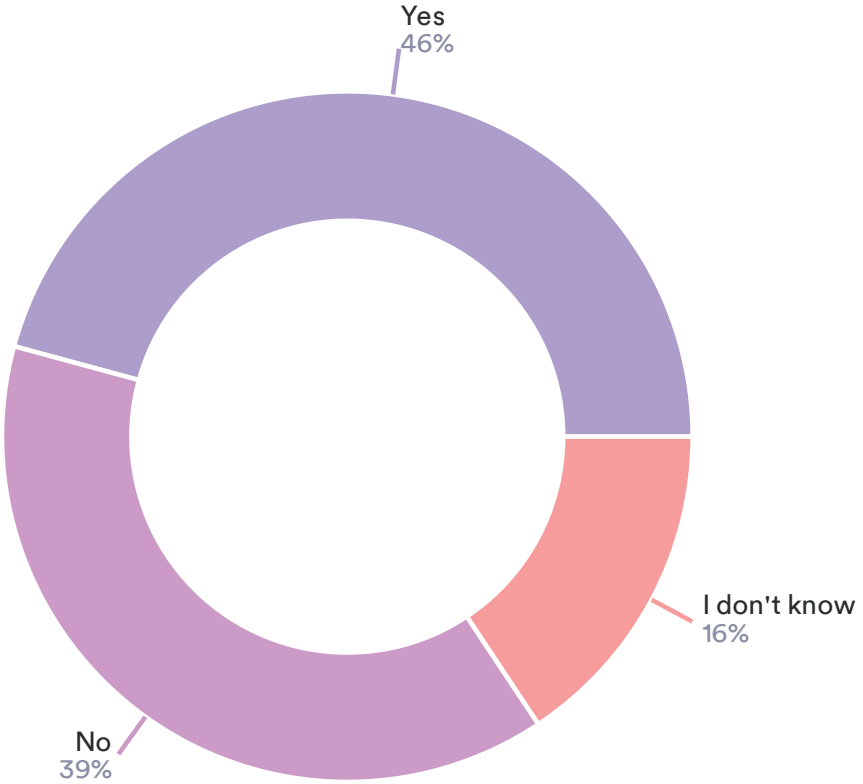


5.3 These collaborations are:

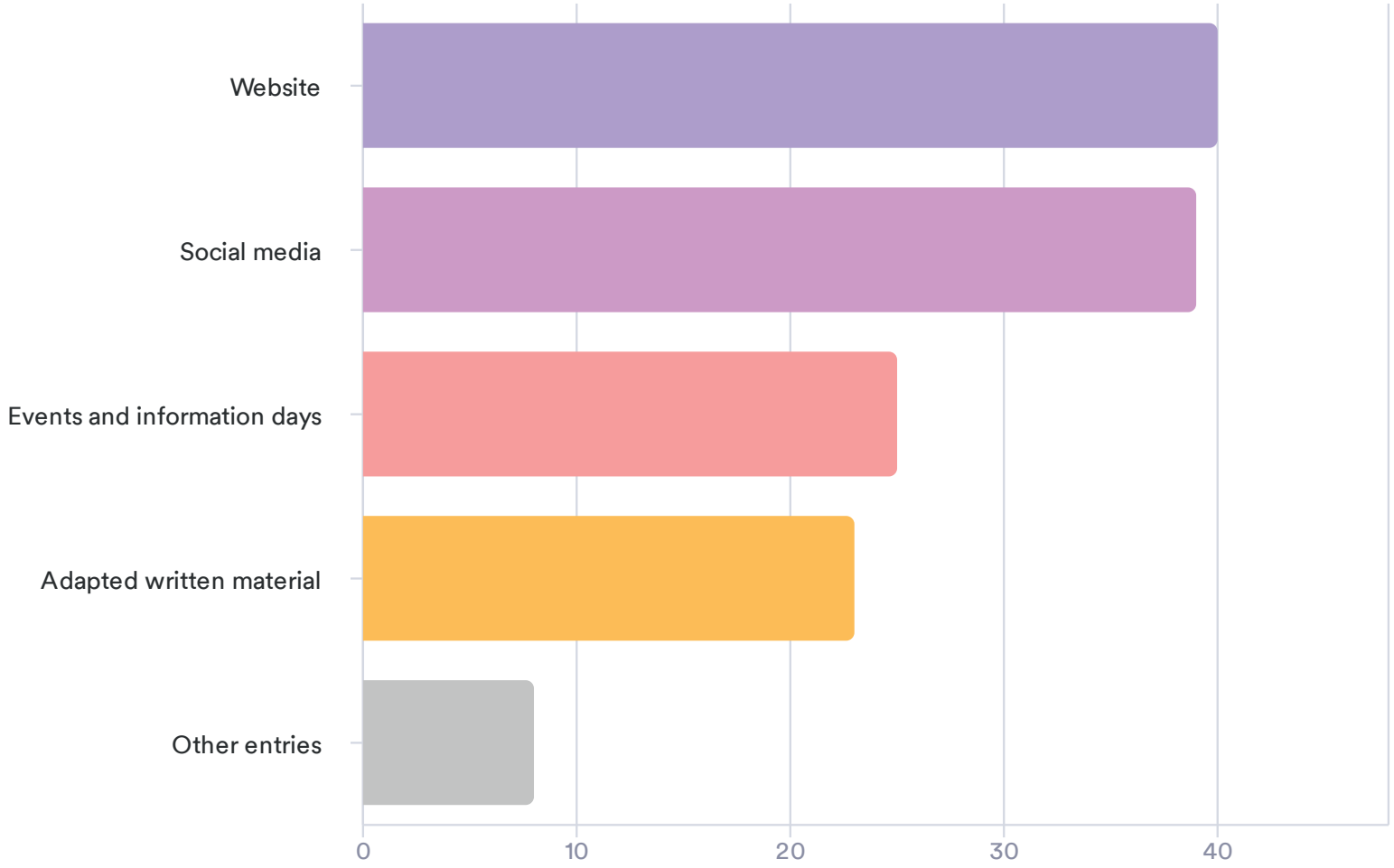


6. COMMUNICATION

6.1 Does the structure communicate accessibility and inclusive initiatives to potential members?

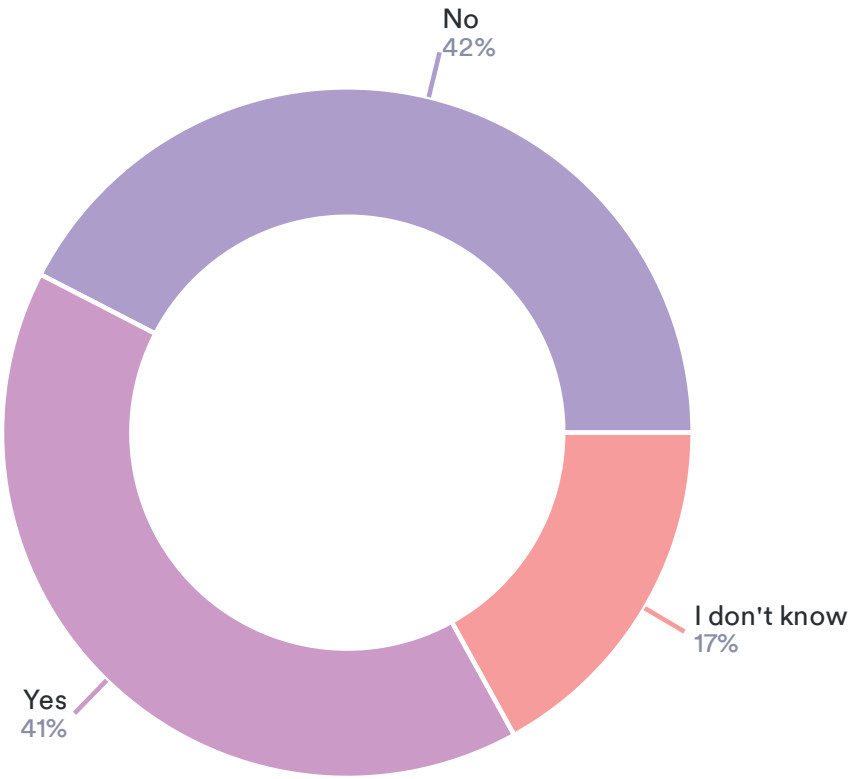


6.2 What means are used to communicate accessibility?

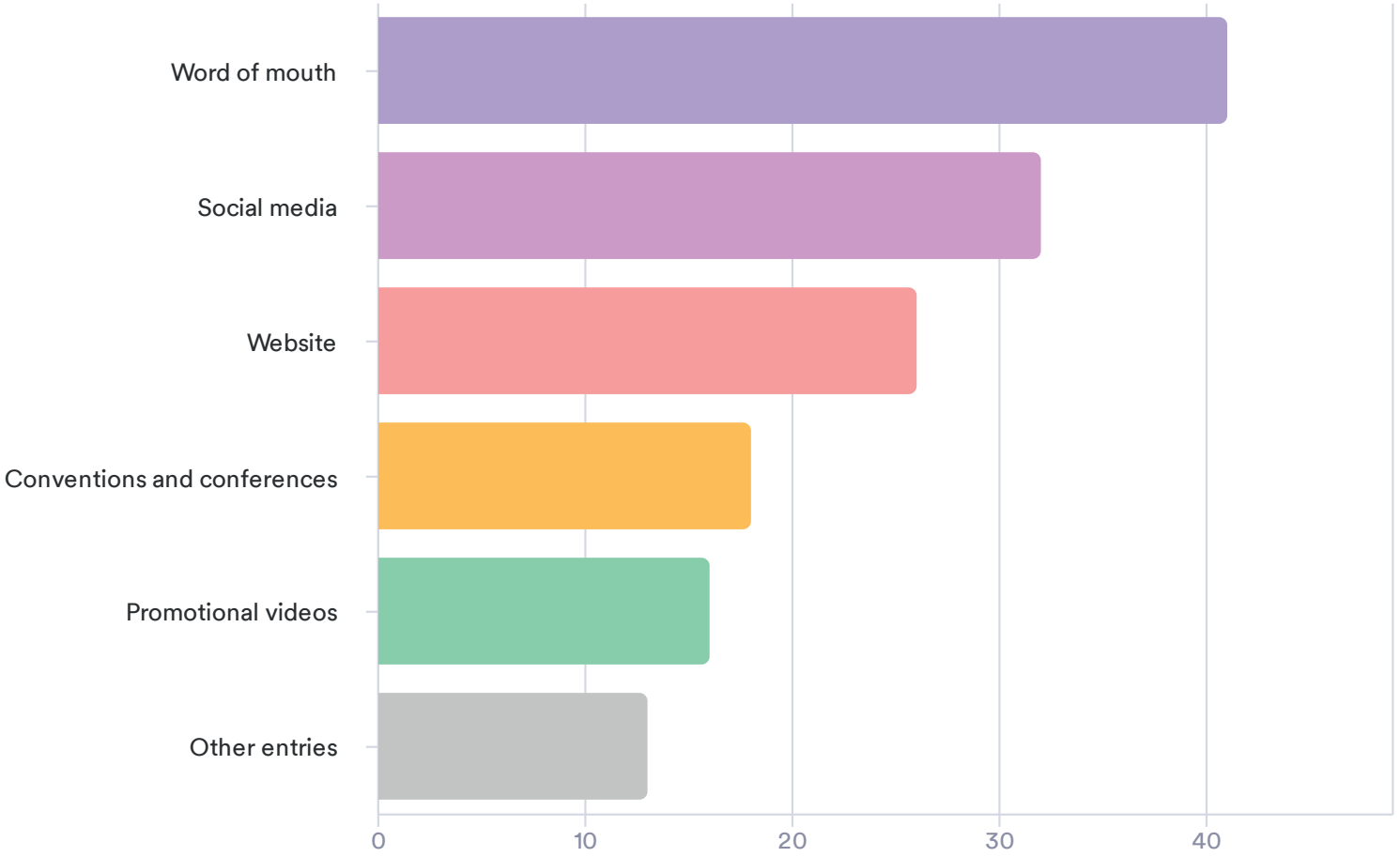


7. GOOD CASES AND BEST PRACTICES

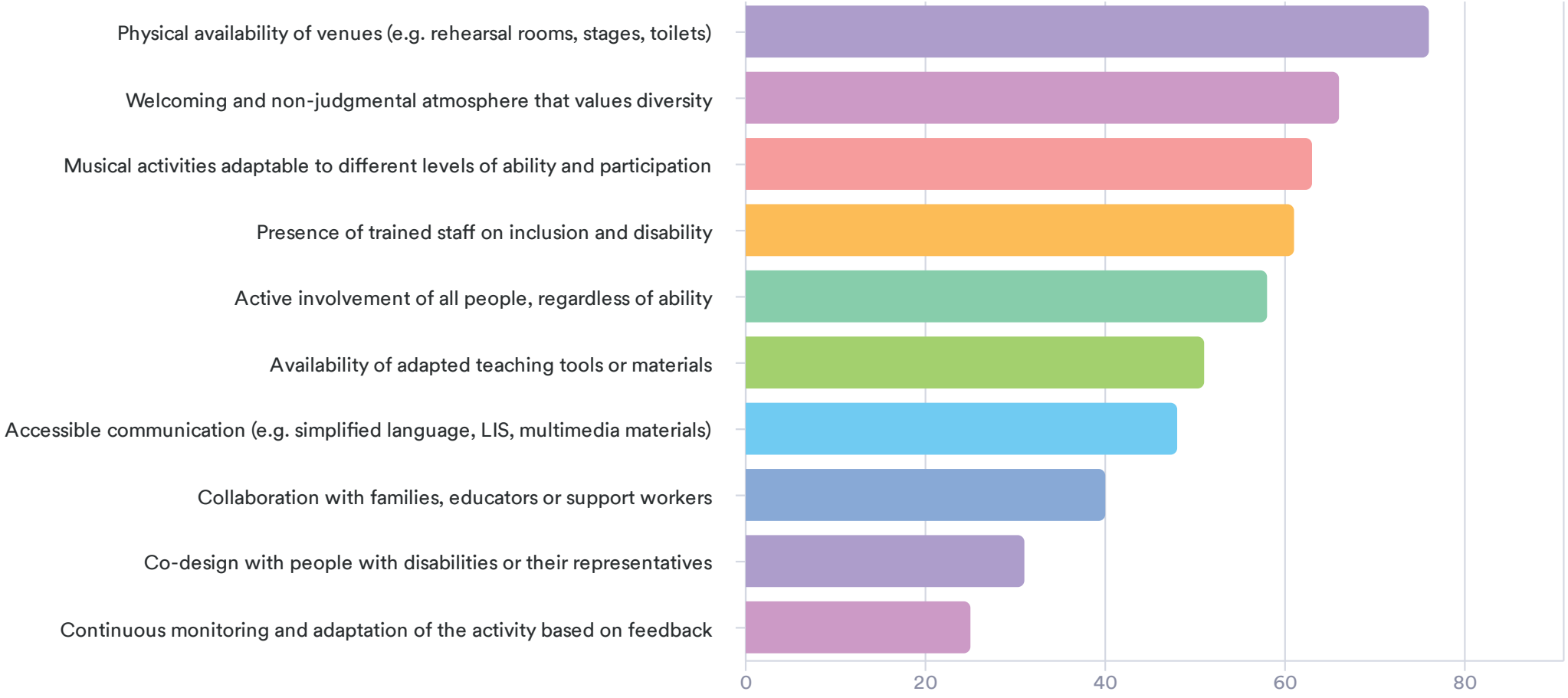
7.2 Have good practices been implemented to foster inclusion (e.g. tools, educational methods or awareness-raising initiatives)?



7.2b How have these good practices been shared or made accessible?



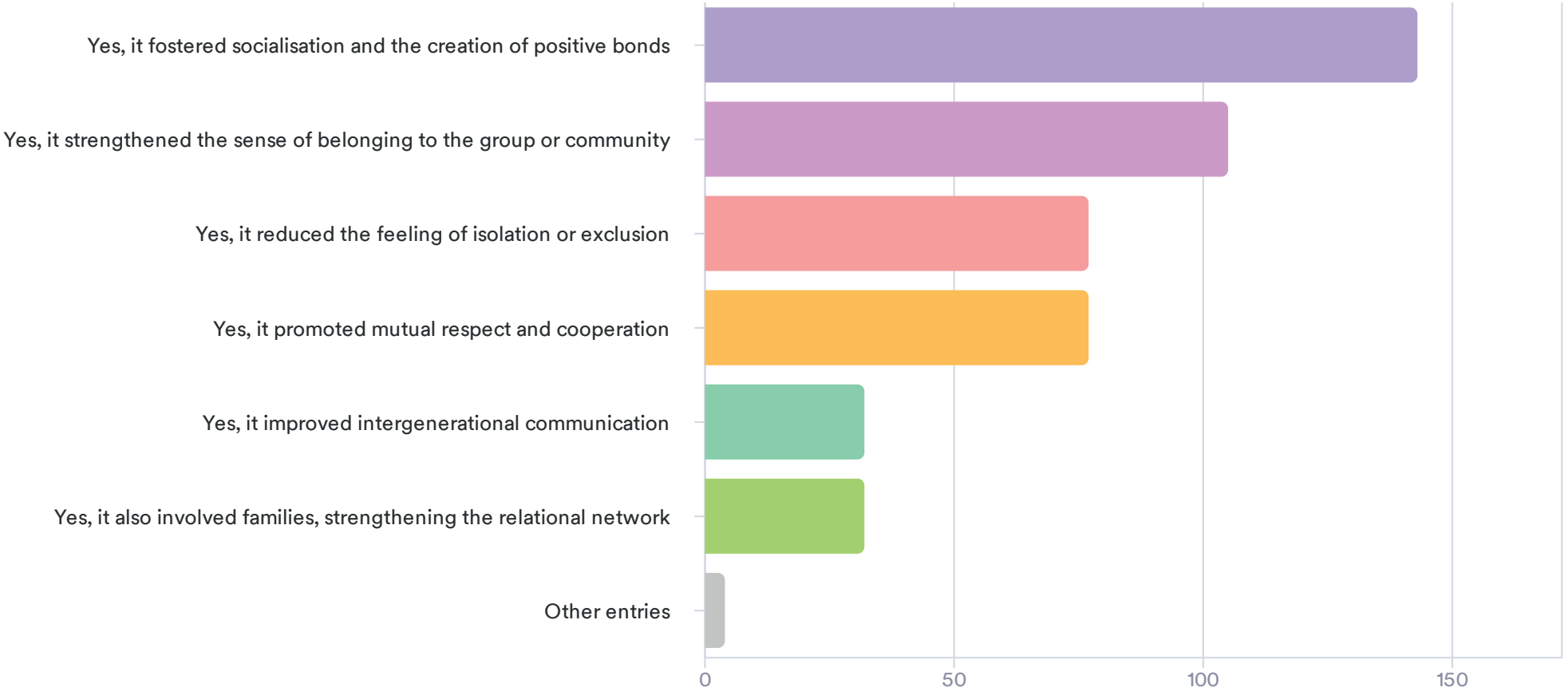
7.3 What elements do you consider essential to make a musical or choral activity truly inclusive?



8. MUSIC AND PSYCHO-PHYSICAL WELL-BEEING

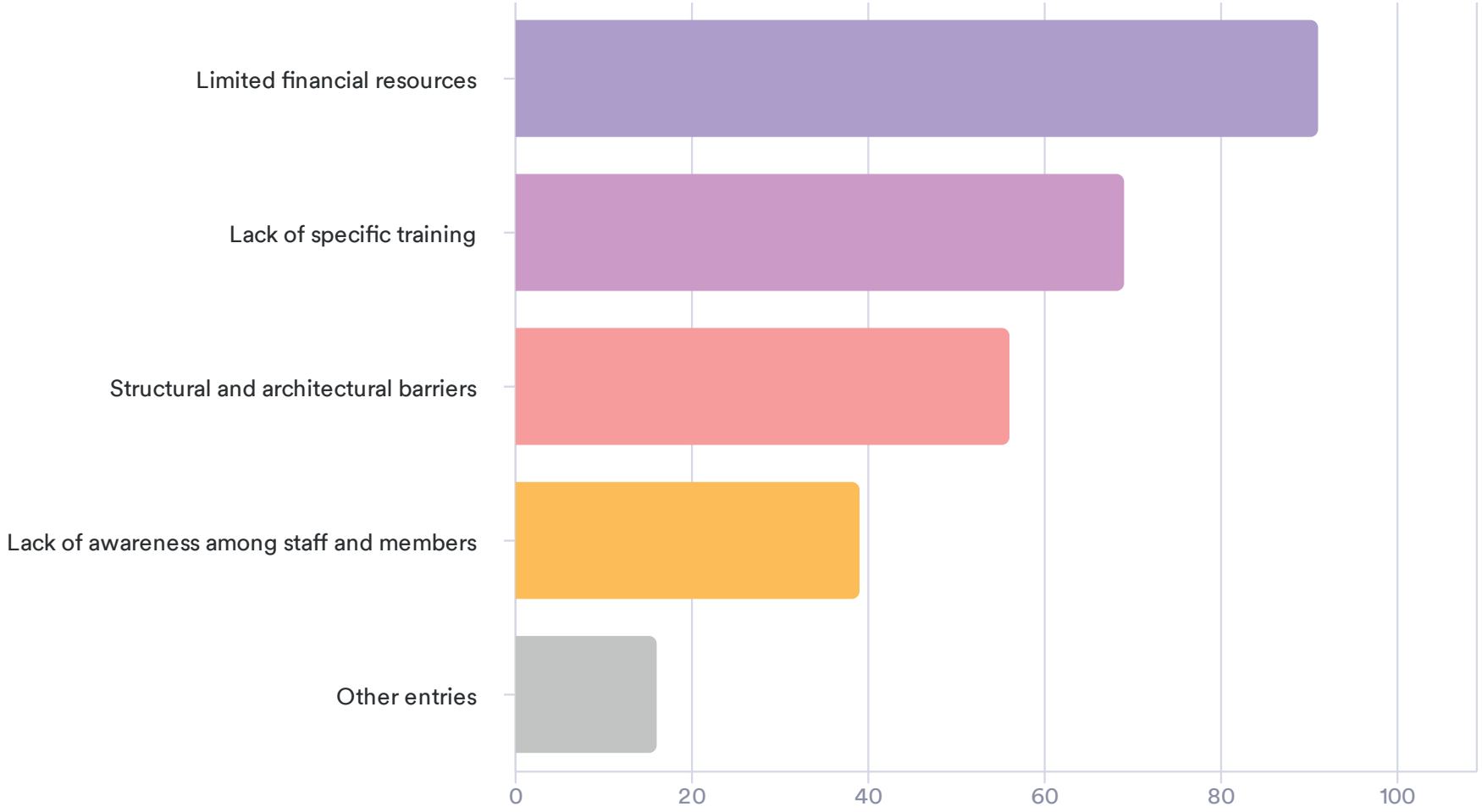
8.1 In your (direct and indirect) experience, has the participation in musical and choral activities contributed to the psycho-physical well-being of the people involved?

8.2 In your (direct and indirect) experience, has participation in musical and choral activities contributed to the social and relational well-being of the people involved?

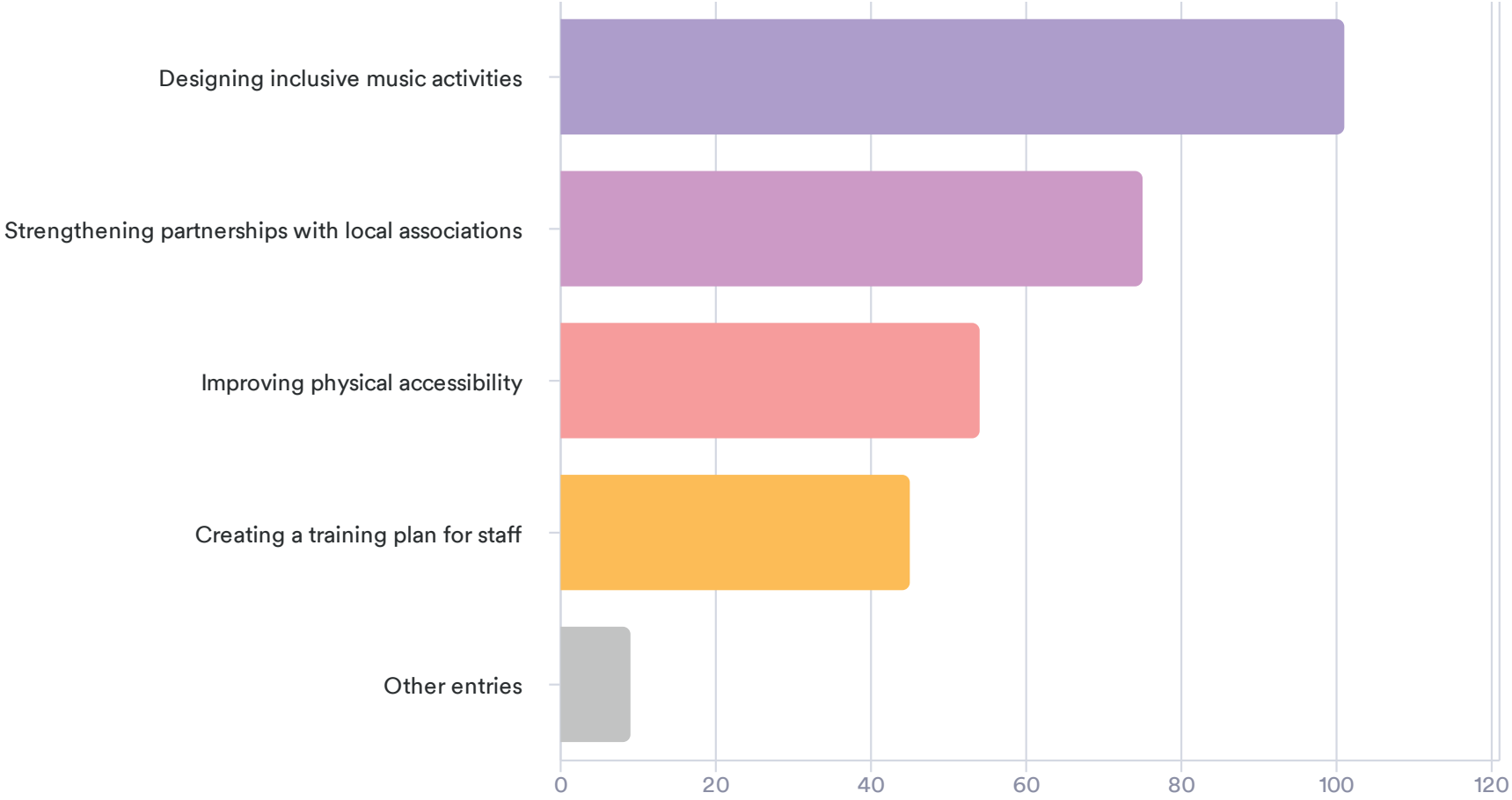
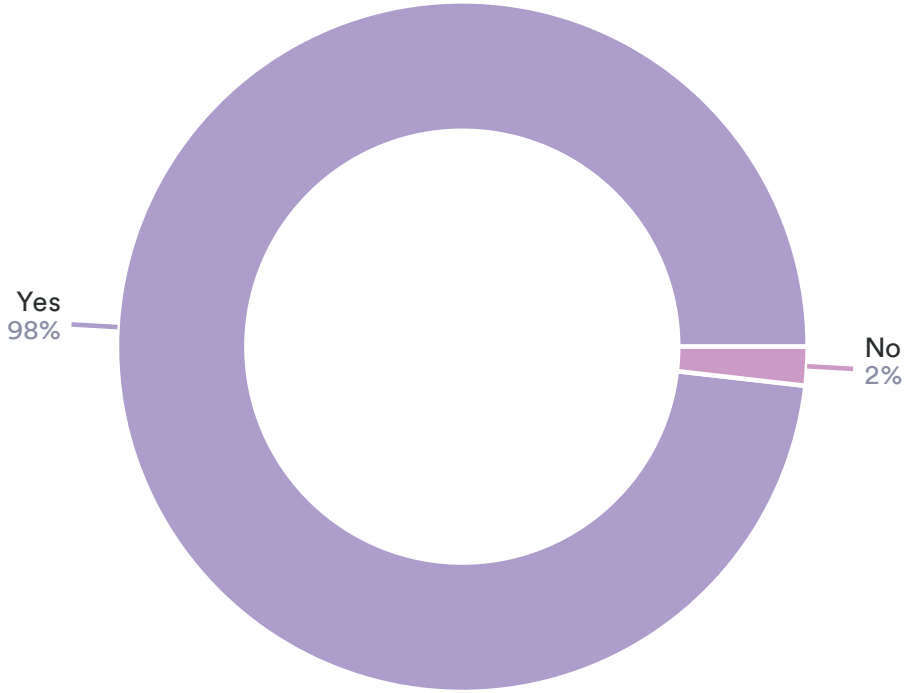


9. CHALLENGES AND OPPORTUNITIES

9.1 What are the main challenges you face in the inclusion of people with disabilities?



9.2 What actions do you prioritise to improve inclusion in your organisation?



9.3 Are you in favour of disseminating good practices for disabled people as part of your activities?