



YOUNG THESPIANS

REPORT ON NEEDS ASSESSMENT ON THE INCLUSIVITY OF PERFORMING ARTS EDUCATION FOR YOUTH IN AUSTRIA AND ICELAND



With the support of the
Erasmus+ Programme
of the European Union

IMPRINT

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Publisher: EDUCULT – Denken und Handeln in Kultur und Bildung

First e-edition

Vienna 2023

This report has been developed in the framework of the 16-months Erasmus+ development project, September 2022–December 2023 entitled ‘Young Thespians: Youth Performing Arts Education for All!’. The project has been supported by the Austrian National Agency (OeAD) of the Erasmus+ programme of the European Union.

This publication reflects the views of the authors, and neither the Austrian National Agency of the Erasmus+ programme nor the European Commission can be held accountable for the views expressed here.

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RESEARCH RESULTS

1.1 Introduction

As a part of the Erasmus+ partnership project “Young Thespians: Young Performing Arts Education for All!” between Reykjavík Ensemble International Theatre Company (Iceland) and EDUCULT – Institute of Cultural Policy and Cultural Management (Austria) supported by Musisches Zentrum Wien (Austria), research was conducted to assess conditions relating to diversity, inclusion and representation within the performing arts education field in Austria and Iceland respectively. Conducted between November 2022 and February 2023, the aim of the research was to form a baseline, and provide evidence directly from the field, via practitioners and youth representatives, on issues surrounding marginalisation that result in fewer opportunities due to ethnicity, race, language, gender, financial status and religion.

The definition by the European Commission of youth belonging to people between 15 and 29 years of age was adopted. In addition, performing arts as part of this research encompasses “theatre, dance, performance and spoken word” and includes numerous cultural expressions and educational forms.

Based on the results of this research, a Toolkit to promote inclusion and diversity through performing arts will be developed. The findings and recommendations will be translated into practice-oriented educational material and will be tested with both youth and youth educators at national pilots in both Austria and Iceland. The toolkit will then be finalised and published in English, German and Icelandic.

1.2 Desk Research

Data collection began with desk research, conducted to get an overview of the policies, regulations and any existing recommendations regarding inclusion and diversity within the Austrian, Icelandic and the European context, particularly within performing arts.

In Austria, desk research brought to light some efforts at various institutional levels to address the concerns regarding lack of representation across the performing arts field in Austria. IG Freie Theaterarbeit, a national interest group that works to lobby for theatre, dance and performance artists in the country, has organised discussions on the topics of diversity in the cultural sector, as well as gender and representation of women, including in rural areas.¹

Additionally, trainings and workshops have been organised by IG Freie Theaterarbeit, mica - Music Information Centre Austria, D/Arts (an Austrian association for diversity and urban dialogue), the Austrian UNESCO Commission, and the Federal Ministry of Arts, Culture, Public Service and Sport. Topics covered have included classism in the culture industry, diversity at the decision-making level,

¹ All these initiatives need to be linked in the footnote in the final version. Or would a table be better?

inclusion of people with special needs, and anti-racism and anti-discrimination. Large cultural institutions such as the Vienna State Opera, and smaller but influential players in the field such as Dschungel Wien – theatre for young audiences have employees dedicated to outreach, with the aim being to reach and engage with wider audiences across the city of Vienna.

From a legal standpoint, there are currently no laws in Austria that require cultural institutions to ensure adequate representation within their teams. Although the Disability Employment Act² requires all businesses in Austria with 25 or more employees to employ 1 disabled person, research conducted for this project revealed that most businesses do not comply, and instead pay a regular penalty instead.

In Iceland, inclusion of youth has been an important subject to many governmental, non-governmental, and independent initiatives. Among the most noticeable and impactful are:

The Youth Act from 2007 by the Ministry of Education, Science and Culture supporting the participation of children and young people in youth social and leisure activities through appointing the Youth Council and the Youth Fund for promoting youth activities.

The National Youth Council of Iceland (LUF), an umbrella organization with over forty children and youth organizations as members, which are united by a shared vision of society where young people enjoy equal rights and are free from discrimination based on age, background or any other characteristics. LUF policy promotes social inclusion by strengthening the participation of marginalised and minority groups, and condemns hate speech and all forms of discrimination based on gender, gender orientation, gender expression, religion, political or other opinion, language, national or social origin, disability, age, race, colour, financial status, family, and status in any way. The policy brings the attention to the fact that “Young people from 18 years old do not enjoy the legal protection of the Convention of the Right of the Child and therefore require special attention. Besides, ‘Young people’, as a group of society is diverse and within it are marginalised and minority groups that face multiple discrimination.”³

In 2019, a report on social inclusion of youth in Iceland was published by Nordic Council of Ministers as a part of the Nordic cooperation “Nabo – social inclusion of youth in the Nordic region”. The researchers conducted six group interviews with young people age 18-24 from different regions and municipalities in Iceland, from September 2018 until end of January 2019. Among them were student employees, and unemployed, LGBTQIA+ individuals, immigrants and youth of mixed origin, participants of a vocational rehabilitation Fund, Virk, and young parents.⁴ The results showed that most participants of the study had experienced some kind of prejudice and unfair treatment in their lives, although this differed significantly between individuals, often related to their age, origin, sexual orientation, gender identity and socio-economic status. Among many conclusions of the reports, the most frequently mentioned limiting

2 According to the Disability Employment Act (Section 1 para. 1), all businesses in Austria which employ 25 or more employees are obliged to take on one disabled person with beneficiary status (registered disabled person) for every 25 employees.

3 The policy of the National Youth Council of Iceland, January 2023: www.luf.is

4 NABO – social inclusion of youth in Iceland, Ellen Dröfn Gunnarsdóttir, Kristín Erla Harðardóttir and Gestur Guðmundsson, 2019, <https://www.norden.org/en/publication/nabo-social-inclusion-youth-iceland>

factor of social participation was young age, and the fact that youth representatives were not taken seriously. Both women and men commonly felt the same about the privileged position of men in society, and the LGBTQIA+-group experienced prejudice in most areas of their lives. Financial matters and special isolation were two most frequently mentioned limiting factors in social participation across all groups. Among recommendations for preventive measures for youth were: access to education on addiction and mental health, access to psychological services, preventing intolerance and prejudice, creating opportunities for participation, and monitoring living conditions for groups of young people that need extra support from the public (for example, LGBTQIA+, migrants, young people suffering from mental illnesses and youth with disabilities).

At the European level, research work has been conducted to analyse conditions on diversity in cultural institutions and identify gaps where further work is needed, and to produce guides for them. Together with University of Basel in Switzerland, Austrian association D/Arts conducted a one-day course aimed at cultural workers and managers who want to work to improve representation in their work. In addition, the European Commission has commissioned projects, particularly through the Creative Europe programme, to conduct research on, and promote gender equality in the creative field. One flagship initiative in the music sector is [Keychange](#) which provides women and gender expansive participants with the skills and opportunities they need to progress in their careers.

1.3 Research Findings

A total of 5 interviews with both target groups (youth and youth educators) were conducted in Austria, while representatives of both also attended a focus group that was held in January 2023. In Iceland, 3 youth representatives who are also young professionals working in performing arts production and education, and 4 youth performing arts educators were interviewed. In addition, 6 participants representing both youth and youth educators took part in the focus group discussion.

In Austria, all conversations began with a discussion on how the terms *diversity* and *inclusion* were perceived by participants in the research. The responses gave insight into the varied perspectives, however all participants recognised that diversity is a reality. Inclusion, on the other hand, in the case of Austria, is not – it is not practiced to the extent that it should be, which is evident when many members of Austrian society feel under- or unrepresented across the field of culture.

Several participants criticised the language often used when discussing social inclusion in Austria. The use of words such as *diversity*, *inclusion*, *marginalisation* and *integration* are considered to be problematic. One participant explained ‘The key factor leading to marginalization is to think in a marginalized way, there is a me and you and there is a line in between us. As long as the line is there, you will draw it everywhere you go’. In the words of another participant, ‘with the word *inclusion*, you are also saying we own the space and we will include you in it. A letting go needs to happen for people to be let in’.

The word *integration* is commonly used in Austria and across some European countries to refer to a practice where new arrivals in the country need to undergo certain processes to be considered part of the wider society. Participants harshly criticised its use, noting how it has been demolished in modern sociology and is considered highly problematic to use in countries across the world. A primary reason is that it implies the presence of the ‘main’ group (in this case, people of Austrian origin, or more specifically, those without Austrian citizenship), and the requirement is to become part of this main group, in order to be considered truly Austrian. This is tested through an integration test that is required to be taken by all those on the path to Austrian citizenship. Participants highlighted the sense of entitlement the use of such words signifies, and the need for Austria to go a long way to become fully accepting of more than one facet of the identity of its people.

Interviewees spoke at length about the lack of awareness regarding the importance of practicing inclusivity in Austria, particularly at the decision-making level. Practices relating to the complicated application processes, lack of access to information, a dearth of educational opportunities for non-European artistic forms of expression, have all contributed to hindering access to performing arts education to young people in Austria as well as Iceland, and are explored in the following section.

In Iceland, all conversations included mapping opportunities and challenges in equal access to performing arts education for youth. Although performing arts has been a part of the Icelandic National Curriculum Guide since 2013, unfortunately, in the majority of schools these subjects are offered in a form of short and elective courses, very often by teachers without education or experience in drama pedagogy. The youth access to performing arts education in Iceland differs depending on region, municipality, and school. The biggest challenges are present outside the Capital Area and in the countryside. Although, the most vulnerable youth (first generation immigrants, refugees, youth with mental and physical disabilities, neurodivergent, youth with mental health issues, LGBTQIA+ community) for whom performing art education could be a life-changing opportunity, has limited access to these types of activities.

Traditionally, in the Icelandic education system drama classes and theatre productions are especially popular in secondary schools (age 15 to 20 years old) – with focus on plays and theatrical performances, unfortunately, older youth (above 20 years old) have very limited opportunities to participate in performing art education or performing art initiatives. Those who choose performing arts as their career will have to either face expensive tuition fees and limited local offer, or study abroad.

1.3.1 CAUSES OF MARGINALISATION

One of the key questions that was explored in depth was to understand the root causes of marginalisation of young people from performing arts education in both Austria and Iceland. Both practitioners and educators, as well as youth engaged in performing arts education drew on their experiences to explore the causes.

Lack of access

Participants in the research noted the lack of access to performing arts education, experienced by both target groups. Performing arts educators in Austria spoke about the difficulties in finding educational opportunities for non-European artistic expressions that do not fall under the ballet, waltz, or classical music categories. Icelandic research participants, on the other hand, highlighted the financial barrier that hinders access to performing arts education. They noted that not only are arts activities more expensive than sports, as an example, but there are not also not enough opportunities available for young people, especially in rural Iceland.

Others spoke about the difficulty of physically accessing cultural spaces in the Austrian capital, Vienna. Although the city is well-connected via public transport, many of the traditional cultural institutions are based in the centre of the city, which is difficult and expensive to access for those who are living in districts that are further in distance. One participant explained how their cultural institution, a theatre for young people located in MuseumsQuartier (MQ), considered an elite cultural space, was promised branches/campuses in other parts of the city, where more diverse ethnic groups reside. These promises were made at the political level, however, they ultimately did not reach fruition.

Participants also criticised the irregularities in budget distribution, where certain areas in urban cities like Reykjavík receive more funding than others, resulting in a disparity when it comes to access. One Icelandic interviewee expressed her dismay at how the countryside of Iceland has been let down for generations in the terms of cultural provision, especially to young people, who often find themselves at the margins of society: first-generation immigrants, neurodivergent, and individuals who because of their sensitivity, alternative views, or dislike for sport, do not find many outlets in the rural environment. Both neurodivergent and immigrant youth theatre and art activities have amazing benefits, making them more confident and social. Rural Iceland is very different from the capital area, and children and youth struggle with isolation and limited access to opportunities, which creates frustration and serious disadvantage when youth move to bigger towns to continue their education or look for employment.

In Vienna, districts in the centre of the city, although smaller in area and population numbers, receive the majority of the cultural funding from the city and the state, while those further away and housing more diverse populations receive minimal funding. The interviewees tied these irregularities together with the expensive cultural offers in the city centre at 'hochkultur' (high culture) institutions like theatres, museums, opera houses, and concert halls as being one of the primary causes of marginalisation of certain groups in art and culture.

Concerns were also raised regarding the outreach activities that take place within Vienna. The representative of a historic Viennese cultural institution explained how the outreach department was opened merely two years ago, and consists of only two employees, which is startling considering this is one of the most well-funded cultural institutions in the Austrian capital. Another spoke about there being only one employee, on a part-time contract, who is responsible for outreach activities. In case of any

budget constraints, this employee would be the first to be terminated. It was explained how many of the outreach activities, particularly by conservative Austrian cultural institutions, are held in German. As this is not the dominant language of a large population of those living in Vienna, the information only reaches a certain group of people. This point was also expressed by participants in the research conducted in Iceland, who have either experienced or witnessed exclusion of groups of people who are not fluent in Icelandic, which is considered quite problematic in a country where 17% of the population are first-generation immigrants.

In addition, physical disabilities were described as one of the biggest obstacles to achieve equal access to performing arts education and related opportunities, particularly in Iceland. One interviewee, who worked with youth with severe physical disabilities, noted that the participants needed a lot of assistance, which may not always be possible to arrange. All of these have an impact on the access people have to culture, particularly youth, who have an ever-evolving understanding of and relationship with culture. Further resources dedicated to outreach are bound to positively impact the engagement of people with art and culture in the city.

Other participants noted that although accessibility to culture has improved a lot in a large city like Vienna, it needs much more work in the rest of Austria. A focus group participant spoke about how her parents drove her to Vienna from Burgenland every week for several years, because of a lack of dance schools in the area.

Lack of awareness and representation

Extensive discussions on the meaning and importance tied to 'hochkultur' (high culture) took place among participants of the focus group in Vienna. In Austrian society, these have traditionally been considered to be art forms for the privileged class, such as operas, theatre and classical music. A stark example of this is the Vienna Philharmonic's annual New Year Concert. Considered the epitome of Viennese classical music culture and watched live by millions across the world, participants in the research criticised the lack of representation of Austria's diverse population in the broadcast. They spoke at length about the fact that more importance, value and resources are assigned to the 'classical' art forms, which benefit from greater funding and support available to them. The issue of racism also emerged during this discussion, where art forms historically favoured by white Europeans seem to continue to hold higher value in society than those from other parts of the world.

This aspect was discussed during the research interviews in Reykjavík, where interviewees noted that the larger cultural institutions and theatres in the city tend to be exclusive and elitist, and do not care about minorities, thereby resulting in a clash with the inclusive efforts of society. The audience they cater to is predominantly older, white members of the upper class.

One artist narrated an incident, where during her dance education in Austria, her instructor asked her to forget about her traditional dances temporarily, while she worked on her contemporary dance

performance. Such incidents reflect the bias present in Austrian society towards non-Eurocentric art forms, and a lack of awareness about other art forms, and the integral role diverse ethnic backgrounds and identities play in engaging with and creating art.

This lack of awareness and recognition also leads to fewer resources available to non-European art forms. Performing arts educators pointed out the lack of physical spaces available, even in a large city such as Vienna, which could be dedicated for the non-formal use of performing arts educators, practitioners and students.

Another interviewee from Iceland added that inclusion and diversity in working with people require conscious work and effort. It is inadequate to state that you are anti-racist, pro-queer, or accessible, without actively working on your own prejudice, learning about the dynamics of oppression and discrimination, and always seeking new ways of creating safe spaces. If only white, able-bodied cis-gendered people reply to your open call and attend your audition, there is probably something to work on your open call. "I hear a lot of excuses from people for why they never get my pronouns right, I would like to see more active practicing!"

All of the above have contributed over time to an obvious lack of inclusion and representation across institutional and at the decision-making levels. In the view of the Austrian interviewees, there is not enough representation of diverse voices and opinions that reflect the realities of Austrian society in the 21st century. In Iceland, participants highlighted the lack of representation of minorities in art and media, creating a feeling of disconnection, and a lack of minority role models for youth in performing arts. Additionally, this lack of representation extends to an inadequate number of young people at both levels, which is why there is a decreased understanding of their needs, and how they should be addressed.

Rigid and outdated support structures and methods

Members of both target groups criticised the outdated methods of engaging in arts education in Austria. Several of them spoke about the financial difficulties of taking up performing arts full time, particularly if it is a non-European art form. In Austria, rigid structures are set in place for applying for funding support, which consists of long and complicated application procedures, with applications mostly in German which is not the preferred language of many, and several bureaucratic hurdles that need to be faced. Networking was identified as highly important, and much of the support you receive is linked to who you know within the arts circles, and how well you know them. One educator, who teaches dance to young people, criticised the need to present dance projects in a written manner, stating that writing is not her strongest skill and that there are many who, despite having learnt German and lived here for very long, are not able to express themselves in this language very well. This therefore makes it harder for many to avail financial support. Icelandic participants discussed the economic marginalisation that takes place, where private theatre education for youth is more expensive than dance, and much more expensive than sport, which creates a disproportion in access to drama education. Funding received by

schools for performing arts education varies greatly, and higher education in Iceland remains very expensive.

Others criticised the approach of putting people into age and education-related brackets, a practice that is common in funding applications. One choreographer, who has a non-European background, explained that many migrants who arrive in European countries are already in their 20s and 30s, and are not accustomed with the funding practices or are not part of the art and culture circles. Additionally, it takes many years for them to learn the local language. This, coupled with rigid educational requirements to be considered for any kind of support or recognition, results in exclusion at a much greater scale.

Several practitioners also raised a point about the planning of educational workshops or community engagement projects, and a need for more flexibility. Noting a tendency to have strict plans and goals for the content of the workshops, they described the issue of educators restricting room for creativity which would allow youth to better explore their preferred forms of creative expression. Another educator spoke about how he received critical feedback from young people about a theatre workshop on the past 100 years of Austrian history. He acknowledged that this is a topic that is most likely not of much interest to young Austrians, and instead, they expressed an interest in other topics such as resistance movements. Therefore, rigidity in the content also leads to exclusion of young people from performing arts education.

Nepotism and elitism

Research conducted for this project in Iceland brought forth a key concern regarding nepotism in the performing arts sector. Youth from artistically established families are the dominant group in professionally performing young artists. Higher education in performing arts in Iceland is available to only a small group of students, which leads to many other young people choosing schools abroad. There are almost no auditions in Iceland, and the few that do take place are usually advertised late and are attended by youth established in theatre circles. This reflects a key issue of gatekeeping within the performing arts sector, and results in hindering many young people from taking part in the opportunities available.

Gender imbalance

A gender imbalance is also observed by participants in this research. In Iceland, performing arts education is dominated by those who identify as female, especially in dance. This was confirmed by interviewees in Austria, who made a similar observation within certain art forms. Youth is very vulnerable to gender stereotypes and gender-based assumptions, and lack of male teachers and peers can make boys at a young age shy to join, especially with social pressure to adhere to masculine norms.

1.3.2 THE IMPORTANCE OF PERFORMING ARTS EDUCATION FOR YOUTH

In a fast-paced world where concerns on important issues such as racism, gender and class divides continue to rise, performing arts education has the potential to contribute to social cohesion. This was reflected in the responses of those interviewed during the course of this research, where participants shed light on the need for performing arts education not only for youth, but also at the societal level.

Participants from both countries spoke about the benefits of performing arts education for young people, both at an individual level, but also beyond. They shared feedback received by youth, who said performing arts helped them to understand themselves better, supports their personal development, widens their interests, and allow for creative exploration and development. It had a calming and self-assuring effect on many, and brought about a sense of stabilisation. For others, it contributed to minimising depression and their overall well-being, with increased self-awareness and self-esteem. They felt a positive change in their minds and in their bodies.

Engaging with performing arts has also helped many to form connections with others, which is a basic human need, and one each one of us seeks in the relationships we build with others. Practitioners spoke about how it connects people with themselves and with others, helping to develop tolerance, empathy, understanding and appreciation for their uniqueness, as well as their similarities with other humans. A youth representative spoke about how performing arts has empowered youth to express themselves in ways they find most comfortable, as spoken languages are often not the best means for many to articulate themselves.

Some of the participants in the research work with those who have newly arrived in Austria. They shared how performing arts education allowed for new migrants to build a community and get to know others, which is can prove to be challenging in a society where negative sentiments on migration continue to grow, leading to feelings of being unwelcomed. Similarly, in Iceland, one of the interviewees works with young people with ADHD, autism, newcomers to the country, and youth with diverse cultural backgrounds. Another drama educator from Iceland also highlighted the role theatre and drama can play for youth, who are in a phase of their lives where they are emotional due to hormonal changes, while also simultaneously discovering themselves, their sexuality, gender identity, testing social norms and rules. Here, drama can play the role of a safe space where they can explore all these aspects, and drama classes offer a sense of freedom and openness, and present an opportunity to show your own artistic mark.

For many, especially those with troubled backgrounds, drama offers positive assurance, a certain and stable place where they are welcomed to be themselves. For many young people drama classes can be an easy way to socialize in a safe space, gaining experience in public speaking. A common problem in schools is bullying, where often, the reason is homophobia. Drama can serve as a conflict resolution tool, and is a creative way to face these subjects, discuss them, and support and empower persons affected, and survivors. Also, in drama workshops and projects, many struggles of youth, which are usually hidden, are brought to the surface – depending on the severity of a situation, the drama teacher can contact parents

and schools, and inform them about the struggles a young person is experiencing, and together, can find a way to support them.

Engagement in performing arts education also allows for the development of professional skills for youth, which can have a great impact on their future employability and entrepreneurial opportunities.

Most importantly, performing arts education has provided an opportunity for non-white youth to hold space, in a society where othering resulting from an 'us vs them' mentality is common, and where many members of society, particularly BIPOC and those from the LGBTQIA+ community have historically been underrepresented.

2 THE NEEDS OF YOUNG PEOPLE

Among the primary needs of Austrian and Icelandic youth and their hopes for active citizenship and entrepreneurship is representation. All participants agreed that it is not possible to run projects to support young people, when those implementing the projects on topics such as marginalisation of youth have not experienced it themselves. When approaching a problem from a point of inexperience, it is difficult to expect impactful and sustainable results.

In addition to this, participants also criticised the project-based approach, where oftentimes the support being provided is brief in duration, resulting in weak or no long-lasting impacts. The goal to empower young people is often not realised. Therefore, consistency in support is a crucial need for young people in performing arts education, and one possibility to achieve this is to support collaborations across existing grassroots level community efforts.

Another urgent need for youth to benefit from the entrepreneurial potential of working in performing arts is for support to financial structures. As noted by participants, it is very difficult to sustain themselves financially as there are not enough financial resources available. As a result, many engaged in performing arts also end up working for free. This connects to the issue of a lack of paid opportunities; while it is possible to earn some money through commercials, the opportunities to do so are rare. This is because the requirements of advertising agencies are more concerned with the way someone looks, rather than what their particular skills may be. As one interviewee explained ‘it is almost impossible to imagine a girl wearing a hijab to be hired as a background dancer for an Austrian advertisement, or for a show on ORF⁵’.

An urgent need for youth in Austria engaged in performing arts education is for educators to receive anti-racism and anti-bias training. One participant in a focus group shared an experience of facing racism and harassment as she belonged to a minority group, and upon reporting to her teacher, was told not to worry, and that she most likely misunderstood her fellow mate in her dance class. Such an indifferent attitude, and the teacher’s inability to comprehend the seriousness of the situation made the participant feel unsafe, unwelcome, and gaslighted. Therefore, it is the responsibility of the educators to ensure young people feel safe not only to express themselves creatively, but also in case they feel unsafe themselves.

Another need of youth is to be treated seriously, despite their young age. One of the interviewees in Iceland explained that although the creative process in performing arts education needs to be supported by an educator, youth participants often miss being treated as collaborators, as young artists with their own ideas, opinions, creative approaches, and stories to share. They expressed a need for educators to be there to support youth, but not to control them, impose their visions, work ethic, styles or topics. This is especially important when working with minorities and those with limited access to performing arts.

5 ORF is the Austrian national public broadcaster.

Participants in the research in both countries also emphasised on the need for open communication and respect for people and all aspects of their identity, be it their gender, language skills, or ethnic background. Also highlighted was the need for empathy, as it is important to meet people where they are, and not force our ideals, perspectives, and views on others. Very often, this involves a lot of unlearning by people, and grappling with their privilege, which can be a challenging process to undergo, but is vital to ensure that the performing arts field in both Austria and Iceland becomes more welcoming to all.

2.1 Conclusions and Recommendations

The research indicates that the performing arts sector in both Austria and Iceland have much room to cover, in order to ensure that their growing and diverse youth groups feel represented and welcome across all levels. The following recommendations are derived from the research conducted for this report.

Learn about inclusion and accessibility

“Youth comes in all colours, shapes and sizes”. Educators should continue their education about inclusive and accessible practices and working with different minorities. It’s important that the educators understand struggles and challenges of marginalized groups and individuals (for example immigrants, refugees, mental and physical disabilities, neurodivergent, youth with mental health issues, LGBTQIA+ community and more). Partnership or collaboration with experts/people from a specific group can very helpful.

Identifying and responding to needs of youth

An improved approach to engaging more youth in performing arts education is to find ways to identify and respond to their needs and interests. An example of a pro-active approach to achieve this comes from Berlin’s *KulturPiloten* project. As part of the project, the job of the ‘pilots’ is to go into schools, youth centres, sports arenas, and other places for social interaction, and meet families and youth, working together with them to recognise what their cultural needs are, and then addressing them, through visits to theatres and museums, as an example. Therefore, an active and participatory approach instead of a passive one is required, where young people feel heard.

In addition, when working with marginalized youth sometimes assistance of translators, committed volunteers, specialists and educated youth workers might be crucial. It is therefore recommended to ensure that enough knowledge and help is available in the room.

Clear communication, and setting boundaries

An introduction, calmness, eye contact, body language are key for clear communication with youth, and are especially important with those experiencing, or are at risk of marginalization. The use of preferred

pronouns is encouraged, along with limiting vocabulary and language games for those who are acquiring language. Communicating and explaining to the parents the goals and benefits of performing art education is especially important with families who didn't have these opportunities themselves.

Young people are exploring the world and drama is all about improvisation, but communication of clear boundaries and rules make the space safe. Explain the nature of your relationship, explain the rules - what is allowed and what is not allowed and why, invite the participants to create a manifesto together where all rules, codes of behaviours, and encouraging slogans will be enclosed. Set rules and boundaries to prevent bullying.

Clear and strategic communication is also important for advertising and outreach. As an example, when organising workshops in Iceland, it is important for educators to know that it is illegal to advertise to underage people. The advertisements and outreach should therefore be directed towards parents. Participants recommend word of mouth and near-peer communication as the best ways to reach young people.

Inter- and cross-district/regional and interdisciplinary collaborations, and engaging communities

In the case of Vienna, demographics across districts vary; while some are very diverse, others are more homogenous. More inter- and cross-district collaborations can be supported to facilitate an exchange among and within districts. As an example, a school in a district can connect and collaborate with dance artists or theatres in the area. Similarly, more community or neighbourhood work needs to be supported. Working with whole families, friends, other teachers, and communities will benefit the whole structure in which youth function on a daily basis. This exchange will lead to an increased understanding of people from diverse backgrounds residing in the city, and can contribute to fostering empathy, understanding and respect at a societal level.

It is also recommended to work across disciplines. This can be achieved by creating more opportunities for youth by opening theatre work to other disciplines. As an example, young actors can be engaged in a radio play or program. Young stage designers can be invited to an artist studio. A writing collective can be formed, and a publishing initiative with young playwrights can be supported.

In addition, collaborations between artists and educators were a strong recommendation from participants in the research, who stressed upon its benefits, such as increased skills and ability to work with different people. For educators, collaborating with a peer opens up more room for creativity, and working together to address the needs of the participants on the spot.

Flexibility is key

In order for the performing arts sector to invite a wider group of young people to engage and take part, it is crucial for educators and decision makers to become more open to different perspectives, preferences and interests. This is particularly important not only in terms of the content of educational

material and its planning, but also in its implementation. One participant shared her experience of working with the residents of a *gemeindegarten* (social housing) as part of a project, where participants comprising of children and youth in her dance workshop had different preferences for the music they danced to, and the style of dance they chose for their performance at the end.

Creating novelty and discovery through performing arts education is also recommended. This can sometimes mean changing the physical space, the approach, tools or exercises. It is encouraged to shake the participants out of what they may think is expected of them, and instead create an opportunity to be playful and explore. Such flexibility is therefore important for educators to be more responsive and accepting to the preferences of young people.

Language

It is important for cultural institutions and ventures, particularly outreach efforts, to use languages that represent that adequately represent their target groups. This will allow for clearer communication, particularly with minority communities and their youth, who are often not fluent in the local language(s). Using different languages will invite non-German and non-Icelandic speaking youth to feel welcomed in cultural spaces, particularly in larger institutions that can often be intimidating and inaccessible for many.

Using a variety of languages during outreach will also help to develop a level of trust, and a safe space for young people, where they feel at ease expressing themselves in their language.

Ageism

Participants in the research, particularly youth representatives, emphasised the need to diminish the patronizing behaviours of educators, who often treat young people in a condescending manner. This leads to prejudice and discrimination against young people, and is evident from anecdotes shared during the interviews and focus groups. For example, alternative modes of dance such as hip hop, music such as rap, and mediums of expression such as TikTok have been implied to be 'lower' art forms. Allow youth to create, change and source the material. There is no need to control the creative process. The educator is there to guide and hold the space. Remember that good things can happen without your active presence. Meeting youth where they are, in terms of their likes and dislikes, is essential for creating an atmosphere of trust and respect. These attitudes discourage many young people from engaging in performing arts education activities where they do not feel represented.

Trainings on anti-discrimination and handling difficult situations

Coaching educators on issues of racism, classicism, conscious and unconscious biases, and other forms of discrimination should be made mandatory. It is key to ensure that spaces offering performing arts education are safe for all, particularly youth who often face difficult situations due to the above.

Additionally, it is recommended to train educators to handle difficult situations, such as situations where homophobia or gender discrimination is taking place, resulting in active exclusion of certain groups of people. These skills are important to combat intolerance of any kind. Diversity in working with people require conscious work and effort. Accessible theatre education requires actively working on your own prejudice, learning about the dynamics of oppression and discrimination, and always seeking new ways of creating safe spaces.

More diverse teams and decision makers

According to one of the interviewees, 'for cultural institutions, the first step in the direction of becoming more inclusive is to self-reflect, and have diverse teams ourselves'. Participants in the research reflected on the current situation in Austria, noting that at the moment, much of the cultural programming and decision making related to art and culture is carried out by people who are likely to not have experienced marginalisation due to race, gender, ethnicity, religion, or economic situations, and are thus unlikely to be in the best position to address these concerns. Similarly in Iceland, cultural institutions offer cater to a majority of those with only Icelandic heritage, resulting in lack of representation both at the performer level, and also at the decision-making table. Therefore, it is recommended to ensure greater representation of the true demographic of the respective societies both within teams and at the decision-making tables.

More formal and non-formal educational offers, and opportunities for formal work

A lack of educational opportunities for non-European art forms was identified as a key concern by participants in the research. In Iceland, a lack of opportunities for those with specific needs (financial support, translation, disability assistants, specialised youth workers) leads to a limited number and type of people being able to access offers of performing arts education. In Austria, formal degrees hold very high value, and can often be a reason you are eligible for any kind of support, or a job. As educational opportunities for non-European art forms are minimal, artists often find themselves unqualified for support, or for applying to jobs, even though they are well-versed in the required skills.

Support through networks

Many young people do not take up performing arts education as a formal means of earning, as it is not well-paid. One recommendation to change this is to provide support through networks, by connecting youth to opportunities within the sector that pay comparatively well, such as marketing agencies.

Additionally, it is recommended to support smaller and grassroots level projects that work with communities, through more availability of resources, as they have proven to be most impactful. This can be both financial, as well as physical, by providing more space for young people to practice their creativity. Participants suggested the idea to engage and collaborate with large local museums, such as Mumok and Leopold in Vienna, which have plenty of empty space that can be used for rehearsing.

ANNEX

The table below consists of an overview of policies, recommendations, practices and initiatives that have addressed the challenges faced by disadvantaged people in accessing performing arts education.

No.	Name	Nation	Institutional Format	Topic	Type of presentation	Content	Year	Document Link
1	IG Freie Theater	Austria	Union	diversity in cultural sector	documentation of a discussion on radio	critical perspective on cultural diversity in a (post)migrant society.	2022	https://igkultur.at/politik/diversitaetssensible-kulturarbeit
2	IG Freie Theater	Austria	Union	women in cultural work/sector	documentation of a discussion on radio	discussion on current problems, necessary changes and measures and a historical review of feminist art and cultural work in Graz	2022	https://igkultur.at/praxis/frauen-der-kulturarbeit
3	IG Freie Theater	Austria	Union	gender and art	presentation of a training "Visible. Women in Art, Culture and Society"	The course, designed by Dr.in Ute Liepold, is intended to raise awareness of gender-specific mechanisms and to convey basic concepts for measurability and analysis of gender equity in art and culture.	2021	https://igkultur.at/praxis/wie-kommt-gender-die-kunst

4	IG Freie Theater	Austria	Union	women in cultural work in rural areas	presentation of activities in Murau (Styria)	<p>Women in districts are strong and courageous. However, in contrast to the cultural projects that are visible and noticed far beyond the district borders, women remain invisible in most cases. Cultural work offers women the opportunity to think and carry out projects in the ideal form. But funding is usually only given to what is visible, what takes place on stages and in designated venues.</p>	2021	https://igkultur.at/praxis/murau-frauen-der-kulturarbeit-am-land
5	IG Freie Theater	Austria	Union	woman in cultural the cultural sector	invitation to a discussion	<p>Experts from the field discuss inequalities in the cultural sector. Almost half of the people working in the cultural sector are women* (47.7% in the EU-27) and almost two thirds of them are academically educated (59% in the EU-27). The statistics give the appearance that there is gender equity in the cultural sector, unlike many other sectors. But if we contrast this statistic with the problems in the cultural sector (prevarication and de-limitation), the situation looks quite different.</p>	2021	https://igkultur.at/praxis/frauen-im-kulturbetrieb

6	IG Freie Theater	Austria	Union		presentation of the training	<p>The project Artist Class is a work training for artists who have had to flee and are now orienting themselves professionally in Vienna and Austria. Since spring 2018, the project has been taking place in the Brunnenpassage. The KunstSozialRaum at Vienna's Brunnenmarkt offers interdisciplinary and participatory art productions in a former market hall. The works of the Artist Class are part of the program. The up to 12-month work training courses are financed through the so-called integration year, which is handled by the AMS.</p>	2019	https://igkultur.at/praxis/artist-class-vernetzungsplattform-und-arbeitstraining-fuer-kuenstlerinnen-mit
7	Hunger auf Kunst und Kultur	Austria	Initiative	free entrance to cultural institutions for socially disadvantaged persons	website of the initiative	<p>Every cultural institution participating in “Hunger auf Kunst und Kultur” grants free entrance to “Kulturpass” holders. Each of these institutions fund these tickets through the donations of individuals, organizations or sponsorship efforts.; “Hunger auf Kunst und Kultur”, created 2003 by the Schauspielhaus in co-operation with the “Armutskonferenz”, should be understood as an initiative that focuses</p>	Since 2003	https://www.hungeraufkunstundkultur.at/english_basic_information

						on the discourse about the significance and accessibility of culture for all people.		
8	Brokering Migrants Participation	International	European Project	development of a benchmarking tool in order to manage the sector's needs on how to promote integration at different levels	EDUCULT Website	Therefore, the purpose of the project coordinated by Interarts is to support cultural institutions to become brokers and mediators of the relationships in current societies marked by diversity; to open themselves to the newcomers to society. Migrants' cultural participation is thereby conceptualized as participation of recipients of cultural productions, as participation of cultural producers and as participation of cultural actors themselves.	2015	https://educult.at/en/forschungsprojekte/brokering-migrants-cultural-participation/
9	Diversity Arts Culture	Germany	design and consultation office for diversity development in the cultural sector.	diversity in the cultural sector	presentation of an European project	Do's and Dont's for Creating a More Diverse Cultural Sector; how to set a good example		https://diversity-arts-culture.berlin/en/diversity-arts-culture/data-and-facts/expert-report-diversifying-cultural-sector
10	D/Arts	Austria	association for Diversity and Urban Dialogue	diversity in the cultural sector	website of the initiative	dissemination of events, consultancy, network of experts in the field of diversity and culture	Ongoing	https://www.d-arts.at

11	D/Arts	Austria	association for Diversity and Urban Dialogue	diversity in the cultural sector	website of the project	Workshop Classism in the Culture Industry	2022	https://www.d-arts.at/post/d-transformation-booklet
12	D/Arts	Austria	association for Diversity and Urban Dialogue	diversity in the cultural sector	website of the project	Working Session (Keynote Speech and Workshop): Diversity in decision-making positions in the cultural sector	2022	https://www.stiftung-genshagen.de/fileadmin/Dateien/2020_Dateien/KUKU/KIWit_Broschuere/KIWit_Broschuere_Diversitaet.pdf?fbclid=IwAROn3WpUVkKQ3ROK3goYxewSZaKQLGpfW3f8J-ffYfDYqvOeFywedyLgUXY
13	mica-music Austria	Austria	Non-profit organization	Anti-discrimination and anti-racism awareness workshop	invitation to the workshop: part 1	The aim of the webinar is to raise awareness of different forms of discrimination and racism, to counteract prejudice, and to work together on practices of solidarity. People who are active in the cultural sector can deal with their identity parts, thereby better understand group membership and prejudices as well as reflect on their own privileges in order to better understand their own position in	2022	https://www.stiftung-genshagen.de/fileadmin/Dateien/2020_Dateien/KUKU/KIWit_Broschuere/KIWit_Broschuere_Diversitaet.pdf?fbclid=IwAROn3WpUVkKQ3ROK3goYxewSZaKQLGpfW3f8J-ffYfDYqvOeFywedyLgUXY

						society. In addition, we deal with the concept of racism, which is intended to convey an awareness of anti-racist attitudes.		
14	mica-music Austria	Austria	Non-profit organization	Anti-discrimination and anti-racism awareness workshop	invitation to the workshop: part 2	<p>The aim of the webinar is to raise awareness of different forms of discrimination and racism, to counteract prejudice, and to work together on practices of solidarity.</p> <p>People who are active in the cultural sector can deal with their identity parts, thereby better understand group membership and prejudices as well as reflect on their own privileges in order to better understand their own position in society. In addition, we deal with the concept of racism, which is intended to convey an awareness of anti-racist attitudes.</p>	2022	https://www.musicaustria.at/veranstaltungen/mica-workshop-anti-diskriminierung-und-anti-rassismus-sensibilisierungsworkshop-2/
15	Stiftung Genshagen	Germany	Foundation	Diversity-oriented promotion of young talent and recruitment in	publication	Guide for cultural institutions	2020	https://www.stiftung-genshagen.de/fileadmin/Dateien/2020_Dateien/KUKU/KIWit_Broschuere/KIWit_Broschuere_Diversitaet.pdf?fbclid=IwAROn3WpUVkKQ3ROK3g

				the arts and culture sector				oYxewSZaKQLGpfW3f8J-ffYfDYqvOeFywedyLgUXY
16	D/Arts and Brunnenpassage	Austria	cooperation	Seminar in Vienna on Diversity as Essential Part of the Artistic Process	website of the workshop	"The event takes a critical approach to existing privileges, hierarchies and decision-making structures in the artistic knowledge production, putting emphasis on diversity as an essential part of the artistic process." example: Belvedere Museum – one of the most prestigious cultural institutions of Vienna.	2022	https://www.d-arts.at/post/tipp-spotting-seminar-in-vienna-on-diversity-as-essential-part-of-the-artistic-process
17	Initiative kulturelle Integration	Germany	Association	diversity in cultural institutions 2018-2020	publication	Analysis of diversity in cultural institutions in Germany; identification of fields of action in order to raise diversity	2021	https://www.kulturrat.de/wp-content/uploads/2022/01/Diversitaet-in-Kulturinstitutionen-2018-2020.pdf
18	pro hevelia	Switzerland	Swiss Foundation	dossier on diversity and equality in the cultural sector	statement on website	Numerous cultural institutions lack the resources, methods and know-how to meet the challenges of today's diverse society. As a result, the necessary long-term structural adjustments are not made and the potential that diversity offers goes unused.		https://prohelvetia.ch/en/dossier/diversity-and-equality/

19	D/Arts and University of Basel	Switzerland	Cooperation	workshop on diversity in the cultural sector	website of the workshop	The online one-day course is aimed at cultural workers, cultural managers who want to think about diversity in their institutions and projects, and other interested parties.	2022	https://www.d-arts.at/post/diversität-im-kulturbetrieb
20	Federal Ministry of Arts Culture Public Service and Sport	Austria	Federal Ministry	workshop on diversity in the cultural sector (implemented by experts of D/Arts)	website of the workshop	Discussion on key figures for art and culture. What new metrics are needed to strengthen diversity and sustainability in arts and culture? - as part of the culture strategy 2022	2022	https://www.bmkoes.gv.at/Kunst-und-Kultur/Strategie-Kunst-Kultur/Kick-Off-zur-Kunst--und-Kulturstrategie-22/Kennzahlen-fuer-Kunst-und-Kultur.html
21	Federal Ministry of Arts Culture Public Service and Sport	Austria	Federal Ministry	workshop on inclusion (people with disability) in the cultural sector (implemented by experts of D/Arts)	website of the workshop	Discussion on inclusion of people with disabilities - as part of the culture strategy 2022	2022	https://www.bmkoes.gv.at/Kunst-und-Kultur/Strategie-Kunst-Kultur/Kick-Off-zur-Kunst--und-Kulturstrategie-22/Inklusion.html
22	Austrian UNESCO Commission	International	Representation of an	diversity in cultural sector	publication	The reflections of the event series "Forum Fair Culture - Critical Diversity in the Cultural Sector", which took place from 2020-2022, have been	2022	https://www.unesco.at/kultur/vielfalt-kultureller-ausdrucksformen/news-vielfalt-kultureller-

			international organization			summarized in a new publication. Under the guiding principle "Rethinking preferential treatment in (post)migrant Austria", the "Forum Fair Culture" event series opened up the space for new discourse. The cooperation of the Austrian Commission for UNESCO with kulturen in bewegung enables a look into practice and a stocktaking of current conditions.		ausdrucksformen/article/kritische-diversitaet-im-kultursektor-reflektionen-aus-dem-forum-fair-culture
23	Alliance Diversity in Film	Germany	Initiative	diversity in drama/acting	survey/research	More than 6,000 filmmakers in their 440 professions took part in the online survey initiated by the Alliance Diversity in Film. This is the first comprehensive data on their experiences with diversity and discrimination in front of and behind the camera. The results of Diversity in Film indicate that discrimination pervades the German film industry and limits the participation of filmmakers with different diversity backgrounds. The survey ran from mid-July to the end of October 2020. - cooperation with the initiative Citizens For Europe	2021	https://vielfaltimfilm.de/#uber

24	European Theatre Convention (ETC)	International	Initiative	diversity in theatres	survey/research	Study on Gender Equality and Diversity in European Theaters	2021	https://www.europeantheatre.eu
25	Arts Management Network	International	international platform	diversity in theatres	comment on survey	comment on Study on Gender Equality and Diversity in European Theaters	2021	https://www.artsmanagement.net/Articles/New-Study-by-the-European-Theatre-Convention-How-Diverse-are-Theatres-in-Europe,4284
26	Dschungel Wien	Austria	Theater for young people	diversity in theatres	discussion	As part of SKIN #1 - Performance Festival on Postmigrant Realities, Racism and Diversity, Dschungel Wien is dedicated to the topics of diversity and racism at the theater: Following the performance of Medea's Daughters*, we will talk to Elif Bilici, Cecilia Kukua, Lilie Lin, Ines Miro, Ivana Nikolic and Nick Monu about their experiences in the culture industry. And in the afternoon of the same day, there will be a workshop on "Discrimination in the Theater" with Myassa Kraitt.	2021	https://www.dschungelwien.at/vorstellung/784
27	European Commission	International	international organization	Gender inequality in the cultural	policy paper / statements	Intersectional gender gaps persist in almost all cultural and creative sectors, with individuals experiencing		https://culture.ec.europa.eu/policies/selected-themes/gender-equality

				and creative sectors		<p>discrimination based on their gender, other personal characteristics and identities.</p> <p>The available data shows that female artists and cultural professionals across the EU typically have less access to creation and production resources, are paid much less than men and are underrepresented in leadership and other decision-making positions, as well as on the art market. Women are frequently victims of sexism, gender stereotypes and sexual harassment.</p> <p>Creative Europe Projects Several projects promoting gender equality have received co-funding under the Creative Europe programme, including a flagship initiative in the music sector – the Keychange project.</p>		
28	Dschungel Wien	Austria	Theater for young people	diversity in the team	website: presentation of the team	<p>Artists from more than 20 nations who live and work in Vienna open up spaces with their visions, thoughts and images and come into contact with young and young-at-heart audiences through a</p>	2022	https://www.dschungelwien.at/pages/profil



						<p>wide variety of art forms. In some productions, professionals are on stage with young performers and meet each other at eye level. Since the 2016/17 season, there has been a separate "Young Art" track, which creates space for young adults to live out their own creativity in a wide variety of formats. Plays that provoke friction, discussion and contradiction in terms of aesthetics and content, be it performative theater, play developments, installations, novel and film adaptations - everything should and may be possible.</p>		
29	diverCITYL AB academy	Austria	education / training for actors	action training and social developments	website: presentation of the training; last group of students finished in 2021	<p>(previous) acting training with a focus on diversity // In our practice-oriented acting and performance training, we educate independently thinking and acting actors* who are sensitive to new forms of performing arts and social developments. // Apart from high-quality acting training, social responsibility and positioning in our society are central themes of</p>	2021	<p>https://www.divercitylab.at/about-divercitylabakademie/</p>

						diverCITYLAB. Acting theories were taught and critically examined.		
30	Tanz die Tolleranz	Austria	dance company	diversity in dance	website of the company	project of Caritas; performances of intercultural and inclusive artistic that enable new forms of encounter between people // project Youh Dance company: gives teenagers and young adults the opportunity to attend regular dance training under professional guidance with the highest artistic standards. In collaboration with choreographers from contemporary dance and artists from other disciplines, performances are developed	2022	https://www.tanzdietoleranz.at/youth-dance-company-1
31	WUK Performing Arts	Austria	inclusive project	diversity in cultural sector	website of project	presents performative art for the new Vienna, the Vienna that has experienced a broad international influx in recent years. All artists supported by WUK performing arts in the production come from an international context and have chosen Vienna as their center of life. In the auditorium and on stage, a whole range of languages spoken in the city are represented, as well as the different affiliations that make up Vienna.	2022	https://www.wuk.at/wuk-performing-arts/

32	Burgtheater	Austria	theatre	diversity in drama/acting	website of project	project Stadtrecherchen of Burgtheater (big national theatre) from 2016-2019; Viennese of all generations were invited to immerse themselves in artistic processes together. Whether making music, acting, dancing, filming, rapping or performing - everyone played the leading role!	2019	https://stadtrecherchen.wordpress.com/ueber-stadtrecherchen/
33	Burgtheater	Austria	theatre	participation in theatre	website of project	The BURGTHEATERSTUDIO offers a wide range of practical theater activities in which participants of all ages explore the stage together with theater makers. At the BURGTHEATERSTUDIO, families, children (ages 5 to 12) and young people (ages 13 and up) discover the world of theater in productions and staged readings. You can find all premieres and revivals under WATCH & LISTEN.	2022	https://www.burgtheater.at/mitmachen-experimentieren
34	Theater an der Wien	Austria	theatre	training for actors	website of project	training for young artists/actors (no special focus of integration, but might be a issue)	2022	https://www.theater-wien.at/de/campus/ueber-campus
35	Wiener Staatsoper	Austria	state opera	diversity in cultural sector	website of project	participative children and youth projects at the brotfabrik culture house	2022	https://www.wienerstaatsoper.at/jung/opernlabor-tanzlabor/

36	Festspielhaus	Austria	theatre	diversity in cultural sector	website of project	Young dancers and choreographers meet international star companies in the studios of the Festspielhaus. Each of them stands for a special style, a unique technique and or their particular artistic approach. In addition to the training and the sweat, it is above all the atmosphere and the very personal contact with the workshop leaders that distinguish these master classes!	2022	https://www.festspielhaus.at/de/kulturvermittlung/master-classes-1
37	NEKUDAK	Austria	network	network of cultural educators	website of the network	network that discusses the relevance and positioning of art and cultural education	2022	https://www.nekudak.at/about-6
38	postmigra	Austria	conference	diversity in cultural sector	website of conference	The forum "Cultures of a Postmigrant Society, Include!", scheduled for two days, focuses on the currently marginalized artistic and cultural practice. The art and cultural production of people with migration and refugee experience only marginally, if at all, finds its way into the production and reception dominated by the majority society. The academic forum aims to make the often marginalized artistic and cultural practice visible and to open up	2017	https://postmigra.wordpress.com

						discussion space for the following thematic focal points: Participatory processes and networking; Artistic and cultural practice; Analysis of exclusion mechanisms.		
39	Macht und Struktur im Theater by Thomas Schmidt	Austria	book	Power and structure in theater	publication on asymmetries of power in theatre	First publication on structural conditions and power asymmetry in German theaters. Large-scale study on power structures in theaters. Comprehensive approaches to solutions for a fair, diverse and sustainable theater landscape	2019	
40	Macht und Struktur im Theater by Thomas Schmidt	Austria	summary	Power and structure in theater	summary of publication "Macht und Struktur im Theater by Thomas Schmidt"	summary of the research findings	2019	https://van-magazin.de/mag/studie-bestandsaufnahme-theatern-arbeitsbedingungen-machtstrukturen/
41	VERA	Austria	Initiative	harassment and violence in the cultural sector	website of organization	The trust center is run by two independent associations from the competence areas of art and culture as well as sports. Our common goal is that artists, cultural workers and athletes can live out and develop their abilities safely and without violence. vera* supports	2022	https://vera-vertrauensstelle.at

						those affected by harassment and violence, shows them possible courses of action and accompanies them through the next steps. Contact us confidentially, we will hear you.		
42	Kulturrat	Austria	research	harassment and violence in the cultural sector	publication	Research on the establishment of one or more trust center(s) for arts, culture and sports by Sophie Rendl	2021	https://kulturrat.at/wp-content/uploads/2021/10/Kulturrat_Österreich_Recherchephase_Abschlussbericht_August2021.pdf
43	Subtopia	Austria	Erasmus+ project			Subtopia, about Spaces for Change and Resilience is a Strategic Partnership project, supported by the EU Erasmus+ programme via the Belgian/Flemish National Youth in Action Agency JINT. Subtopia focuses on how cultural and creative spaces all over Europe are change makers in society and havens for resilience. Subtopia wants to empower both staff and young people of cultural and creative spaces to be change makers in their local environment and community.		https://www.facebook.com/profile.php?id=100083377929178

44	Kültür Gemma	Austria	Initiative	promoting migrant artistic work	website of the initiative	kültür gemma! promotes migrant*) artistic work and awards four grants and four fellowships to Viennese cultural institutions every year.	https://kultuergemma.at/en/about-usjury
45	Kulturen in Bewegung	Austria	Institutional Format	intercultural dialogue and artistic exchange internationally	website of the initiative	the art and cultural institution at the Vienna Institute for International Dialogue and Cooperation (VIDC), realizes innovative intercultural projects and thereby promotes a diverse understanding of culture in Austria as well as differentiated perspectives on development policy and global contexts	https://www.kultureninbewegung.org/en/about-us/translate-to-english-statement
46	Federal Ministry of Social Affairs, Health, Care and Consumer Protection	Austria	Law			According to the Disability Employment Act (Section 1 para. 1), all businesses in Austria which employ 25 or more employees are obliged to take on one disabled person with beneficiary status (registered disabled person) for every 25 employees.	https://www.sozialministerium.at/en/Topics/Social-Affairs/People-with-Disabilities/The-participation-in-employment-of-people-with-disabilities.html#:~:text=Employment%20obligation,person)%20for%20every%2025%20employees.