

SAAVUTA – EQUAL ACCESS TO CULTURAL EVENTS

SAAVUTA – YLEISÖT
YHDENVERTAISESTI MUKAAN
KULTTUURITAPAHTUMIIN

• OULUN
• KULTTUURI-
• TAPAHTUMA-
• YHDISTYS



Co-funded by
the European Union



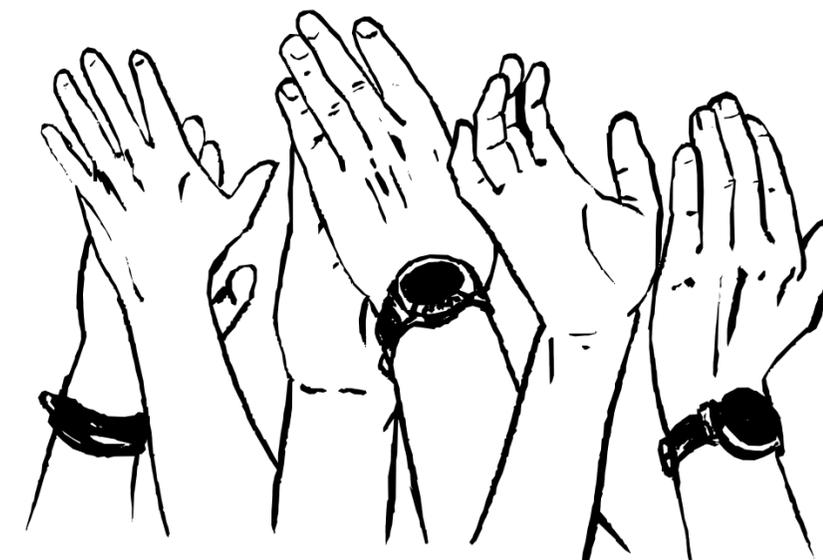
Minea Taivalaho

project coordinator

The Oulu Culture Events Association

PARTICIPATING EVENTS

- **Oulunsalo Soi**, a chamber music festival
- **Flow Productions: contemporary circus**
- **OuDance**, contemporary dance festival
- **Pohjoinen oopperakomppania**: contemporary opera in hydroelectric power plants
- **Elävän Iijoen melonta ja soutu**, canoeing and rowing event on the Iijoki River
- **Oulun Muusajuhlat**, a festival of spoken word and literature
- **The Irish Festival of Oulu**
- **Oulu Pride**
- **Dammisaaren Rapumaja**, a nature-oriented event venue
- **Oulu August Festivals**



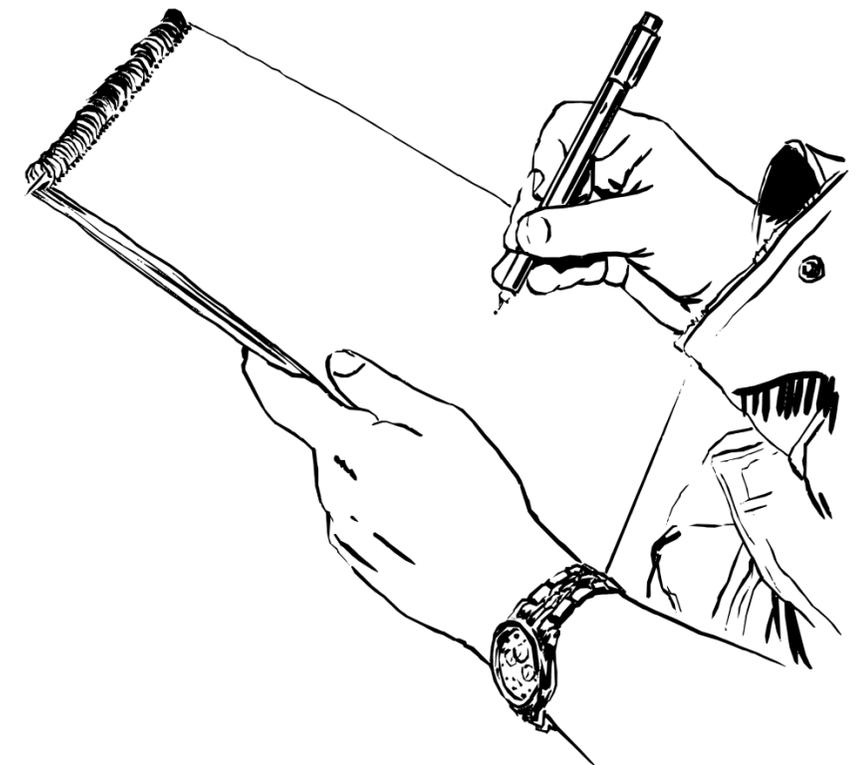
SAAVUTA

- *Saavuta* is a three-year project funded by the EU with additional funding from the municipalities of Oulu, Ii, Raahe, and Kuusamo.
- The Saavuta project is aimed specifically at small third sector cultural events in Northern Ostrobothnia.
- The need for the project has come from the events themselves: There is a lot of theoretical information available on accessibility, but putting it into practice is difficult.
- Where to start? What to do if resources are limited?



PHASE 1: ACCESSIBILITY SURVEY

- In the first phase of our project, we worked with accessibility experts to conduct accessibility surveys for nine cultural events.
- The perspectives were physical accessibility, communication, and social accessibility.
- In addition, we have collected personal experiences from the audiences about the accessibility of cultural events in workshops and organized audience panels.





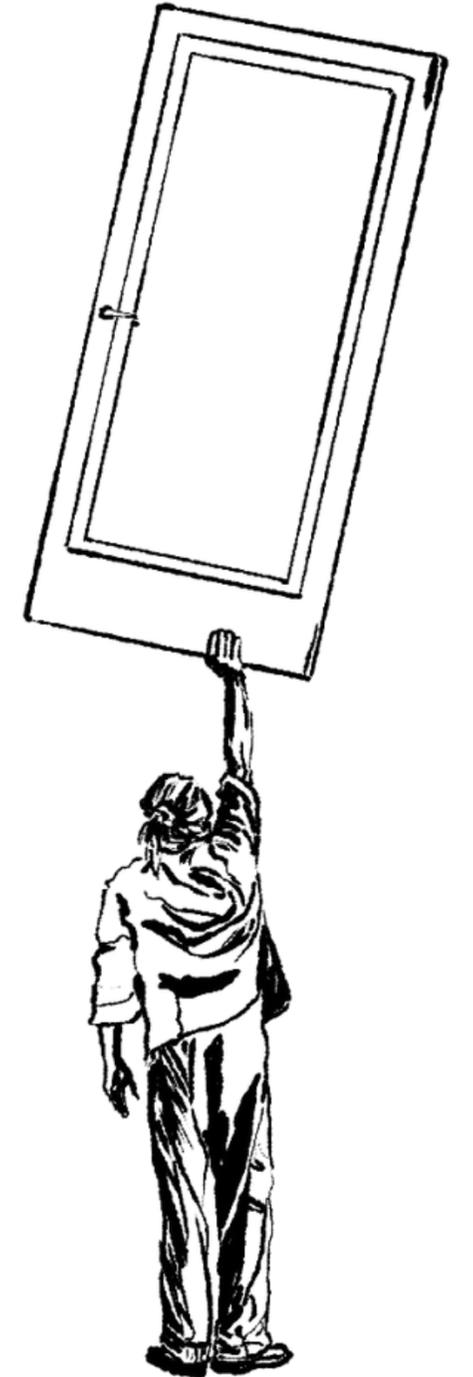
Anita Valkama and Tea Tuohioja conducting an accessibility review in Pudasjärvi

FREESTYLE DANCE BATTLE



AUDIENCE WORKSHOPS

- Can I attend alone and still feel comfortable?
- Is the event affordable?
- Will I understand what's happening, or is there guidance available?
- What are the event's values, and do they align with mine?
- Is the venue easy to navigate, with clear signage, accessible facilities, and support for sensory sensitivities?
- Will I feel safe?
- Is the communication clear and visually appealing, with enough advance info about the performers and program?
- Will the atmosphere be relaxed and welcoming?



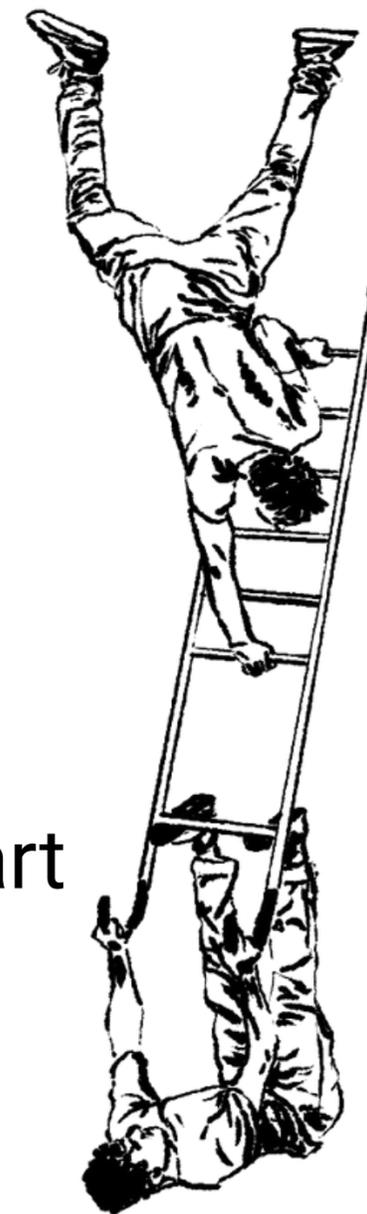
SUMMARY

- A change in mindset is essential on this journey. If accessibility is seen as being in line with **the values** of the cultural event, work must be done to achieve it.
- Limited resources also force us to prioritize and make choices.
- Little by little, step by step, accessibility is improving and becoming part of the basic operations of the cultural events.
- We have already seen how talking about accessibility during the first phase has increased understanding.



PHASE 2: PRACTICAL IMPROVEMENTS

- During the review phase, we identified concrete ways to improve the accessibility of cultural events. In the pilot phase, we are testing ideas in practice. For example:
 1. Developing audience engagement
 2. Testing relaxed performances
 3. Improving physical accessibility and communication about it
 4. Communicating in multiple languages (Easy Finnish & English)
 5. Solving digitally the challenges associated with long distances
 6. We also give artists the opportunity to develop the accessibility of their art
 7. Producing an audio drama with an audio description professional





We are producing an audio drama with an audio description professional in Pyhäkoski hydroelectric power plant

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