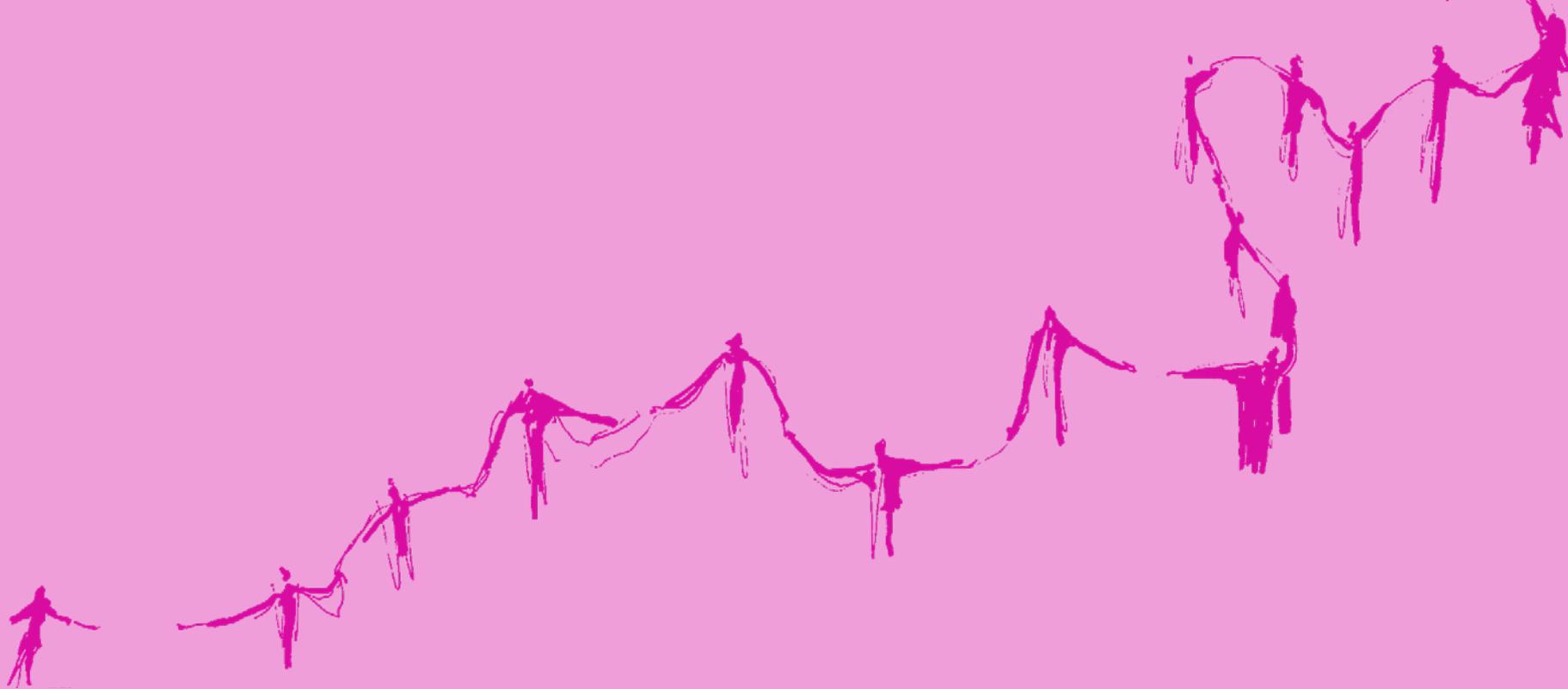# ACCESSIBILITY TOOL

for communities and non-profits
that organize events and activities <333

ACCESSIBILITY TOOL FOR COMMUNITIES AND NON-PROFITS THAT ORGANIZE EVENTS AND ACTIVITIES

PUBLISHED ON 31.12.2025

sweetspot.

KONE FOUNDATION

WHAT IS THIS?

This accessibility tool is a guide and list of tips on how to take accessibility into account when organizing events and activities. The file can be downloaded to your computer, and anyone can use the tool to support their work.

In this context, accessibility means planning and organizing activities in a way that as many people as possible are able to participate, regardless of e.g. their financial situation, education, employment or unemployment status, where they live, language and nationality, ethnic background[1], social status[2], disability, health status, or gender and sexual identity. This means that the needs of participants are considered as much as possible, paying attention especially to needs that are often neglected in the current capitalist[3] and unequal social structure.

Accessibility is a complex network, and it is not possible or even meaningful to take all aspects of accessibility into account at the same time. And also, measures to improve accessibility depend on resources such as money, time, facilities, information, and expertise. **HOWEVER, when organizing events/activities, choices are made and they affect who can participate and who cannot. It is important to be aware of these choices and, if necessary, be prepared to change practices.**

Perspective/context

The tool was compiled by artists Tuulia Ritsilä and Hara Hermunen. The work is activist in nature; it is collectively compiled and based on lived knowledge. The tool is intended to serve both as a statement for more accessible performing arts and as a concrete aid in (art) work that takes accessibility into account.

The tool has been compiled in a community-centered manner with the support of the diverse knowledge of the participants visiting at sweetspot and the professional skills of occupational therapist Pinja Eskelinen. Throughout 2025, we have practiced and exercised accessibility work as part of organizing events and maintaining the self-organized sweet spot -space in Helsinki. Pinja has conducted an accessibility survey of our space and prepared comprehensive accessibility guidelines, which we have used to support the compilation of this tool. In November-December 2025, we held an accessibility activism club at sweet spot, and with the consent of the participants, the content of the discussions has also been used as material for this tool.

The accessibility tool will be developed together with its users. If you use this tool and would like to discuss its content or suggest additions or changes, please contact the authors. You can reach us by email at: sweetspotcontact@proton.me.

Why

It seems that there is only little practice-focused, easily understandable information available on accessibility. This tool aims to address this need. Accessibility is an essential part of equity4 and can be practiced in actions, not just at the level bigger institutions and laws. Self-organized spaces can be more flexible in terms of accessibility, because when organizers are closer to participants, it is easier to identify various needs that often remain hidden and to respond to them more flexibly.

Welcome <3

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1   **Ethnic background** refers to the group to which a person belongs based on cultural, linguistic, religious, or genetic characteristics.
2   **Social status** here refers to an individual's influence in society or a community.
3   **Capitalism** refers to the prevalent economic system based on private ownership, economic growth, competition, and centralization of money and power.

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4   In this context, **equity** means that everyone has an equal right to fulfill their basic needs, feel secure, receive the services they need, participate in influential and meaningful activities, be treated without discrimination, and feel that they belong to the community.

In striving for equality, it is important to recognize that people's starting points are different and to implement support measures and adjustments to reduce inequality.

Contents

1

inclusion and participation*

*Participation** here refers to those for whom it is possible, safe, and meaningful to participate in an event or activity.

How can the different backgrounds, starting points, and needs of participants be considered? Do participants have the opportunity to choose and influence?

BEFORE THE EVENT: PLANNING AND ORGANIZING

~ so that people feel safe and welcome, and are able to come if they want to ~

* consider whether the event or activity has **a focus group/groups** – who is the activity aimed at?

* consider working together with **support people or organizations** to get more information and reach the desired focus groups

* share the **values and guidelines** of the activity transparently

* participants have the opportunity to send **questions and wishes** in advance

Note: Directing activities to certain groups is not always a limiting factor, but can also bring a sense of freedom, safety, and belonging, for example to people belonging to minority groups. It may be desirable to keep participation as open as possible, but at the same time it is good to try to identify assumptions towards participants and accessibility limitations that automatically restrict for who the event/activity is intended or possible.

* location and accessibility of **the event venue** – for who is it close and for who is it far away? how easy is it to get there?

* choose **a time** that is considered to enable participation

* provide food and drinks

* provide sanitary products

* use understandable **language** (avoid overly academic language or language that focuses heavily on professional terminology).

* use multiple languages, e.g., Finnish and English.

* **include** all participants, also those who are not known in advance

* **do not assume** that participants have a certain knowledge base, skills, or a standard way of participating

* ensure **consent** in the space

* representation questions: work to ensure that **the ways of representation** do not exploit or offend the culture or practices of any group
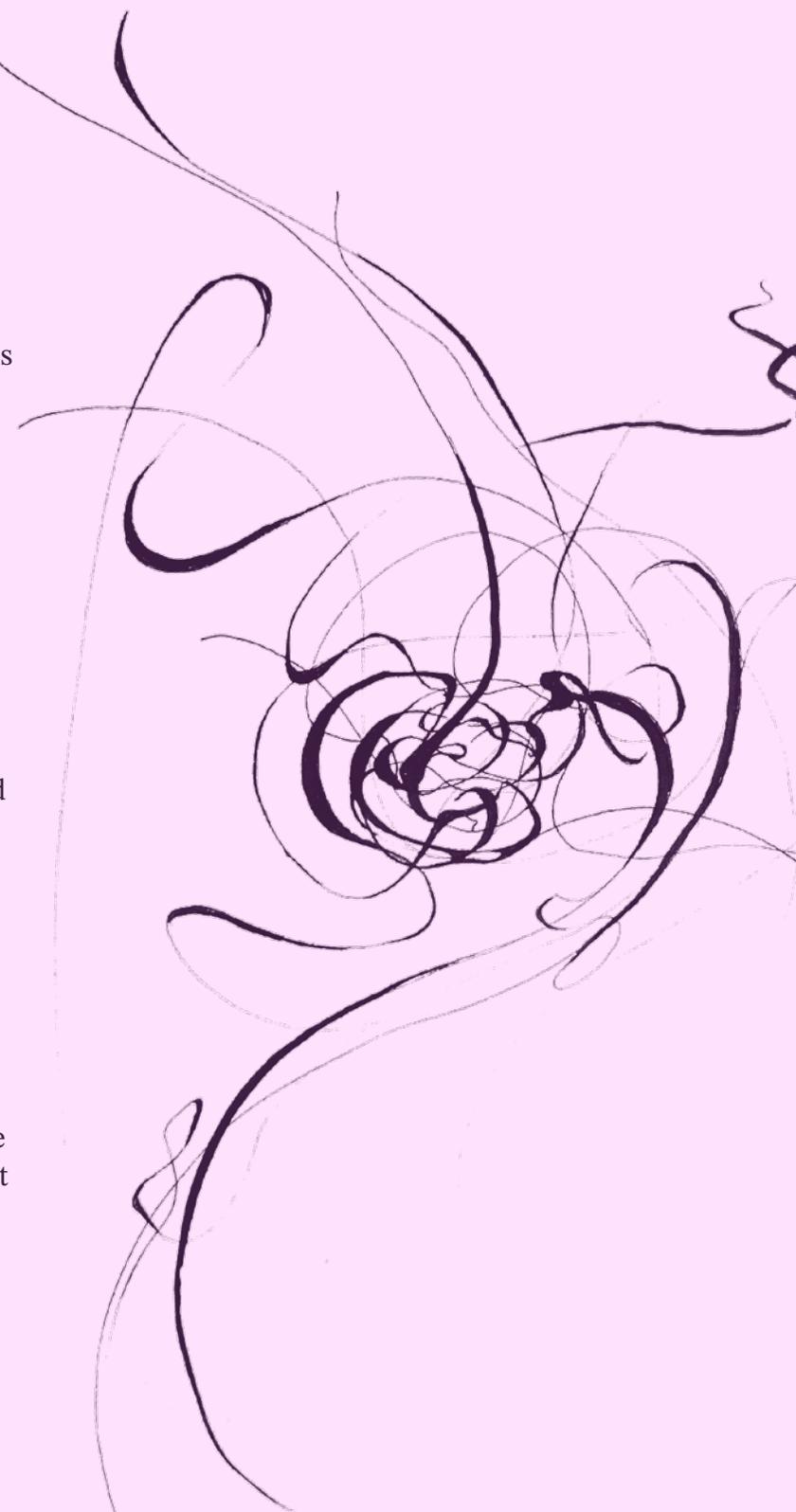
DURING THE EVENT: CONTENT, CONDITIONS, AND WAYS OF PARTICIPATING

~ so that everyone can participate in the way they are able to and wish to ~

Note: It is good to consider whether the event suggests a specific way of being and participating, or allows for several parallel ways. The needs and desires of participants may differ (e.g., one may want a calm, soft, and quieter space, while another may want to let loose, make noise, romp around, shout, and dance wildly).

Time
* participants can arrive late, leave early, or take their own breaks
* clear times for shared breaks

Space
* pay attention to the **sensory environment**; provide stimuli for multiple senses.
* pay attention to the type of participation the space suggests (e.g., acoustics, lighting, complexity, materials, furniture).
* **quieter room/area** where it is possible to rest and take a break
* **remote access**, e.g., streaming or video call, or the possibility to get materials afterwards such as a text summary or video recording

STATEMENT: It is important to create both spaces that allow a variety of ways of being at the same event as well as events that focus on enabling a specific way of being/participating.

In addition, accessibility can be implemented in relation to the specific characteristics of the event, activity, or culture (e.g., in the case of a punk concert, specific characteristics may include mosh pits, dim lighting, substance use, etc.). However, preserving important characteristics and offering parallel ways of participating are often not in conflict with each other (e.g., a concert or club may have quieter rooms that allow for conversation and are not smoking areas ;)).

Participation
* participants are told that **different ways of participating** are equally valuable.
* participants can choose the way of participating that suits them best and always have the **option to refuse** at any time
  * at the beginning of the event, the participants can be shown one possible way to easily refuse

* give participants the opportunity to refuse to be photographed at the event (if a participant is recognizable, ask them separately if the photo can be published).
* participants can be given **opportunities to choose**, for example
  * the order in which they want to experience/do things
  * different seating options; different chairs, cushions, sofas, mattresses
  * text can be in both audible and readable form (e.g., subtitles in a video or a drawing/writing program can be used in a discussion to write down the discussion live)
  * whether they want to work independently or in a group
* several versions of the same event can be organized, emphasizing different aspects of accessibility
  * e.g., **version 1** of the performance is on a rocky island where you can explore freely
  * **version 2** is a film version in a physically accessible space
  * participants can choose which version best suits their needs.
* enable or encourage participants during the event e.g. to move freely, react, touch things, not have to be quiet, do things that help them concentrate like stim, give feedback if they want to, etc.

* participants have the opportunity to **communicate** according to their needs through speech, gestures, or writing (it is a good idea to have paper and pens available).

* participants have the opportunity to steer the conversation toward topics that are important to them and their **own experiences**; they can decide how much they want to share.

* if the activity has a more permanent group of participants, **accessibility riders** can be used as support tool, where each participant shares what they need to be able to participate[1]

Note: Accessibility riders can be implemented, for example, through a joint discussion or by having participants write down their needs in advance. When starting a longer-term group project, especially if the group members do not know each other beforehand, forms can be used as support if desired.

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1   E.g. Accessibility rider form: Access-Rider-for-Creative-Freelance-Practitioners-Open-Template.docx

Support persons

* there should be at least **one support person** present who is not acting as a performer or facilitator; their task is to ensure that the participants' needs are met (e.g., accessibility contact, harassment contact, or first aid person).

Note: It is important to ensure that the support person does not take on a supervisory role similar to a "police officer" or other representative of the authorities, which may create a sense of threat or abuse of power rather than increasing accessibility. Are there situations where it is possible to create a culture of shared responsibility, in which case a separate support person is not needed?

* you can bring **an assistant**, service animal, or another person who enables one´s participation without separate registration or additional payment.

* if necessary, there is a sign language- or other language **interpreter** or audio description available on site[2]

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2   **Audio description** often means describing images and events perceived through sight in words. A simple example is describing your appearance when introducing yourself so that visually impaired people can also get an idea of what you look like. Audio description can help, for example, the audience of a performance to understand the course of events and create mental images.

AFTER THE EVENT: DISCUSSION AND FEEDBACK

~ so that participants have an active role and a chance to express their thoughts, criticism, and wishes ~

* participants can give **feedback** about the event/activity

* participants can take part in the planning, scheduling, and discussion of future activities (they can also influence themes and methods)

Note: Feedback can be given in **several ways** (e.g., verbally, by email, on a piece of paper, by letter, by voice message, etc.), and it should be made as **easy and voluntary** as possible. It is also good to allow anonymous feedback.
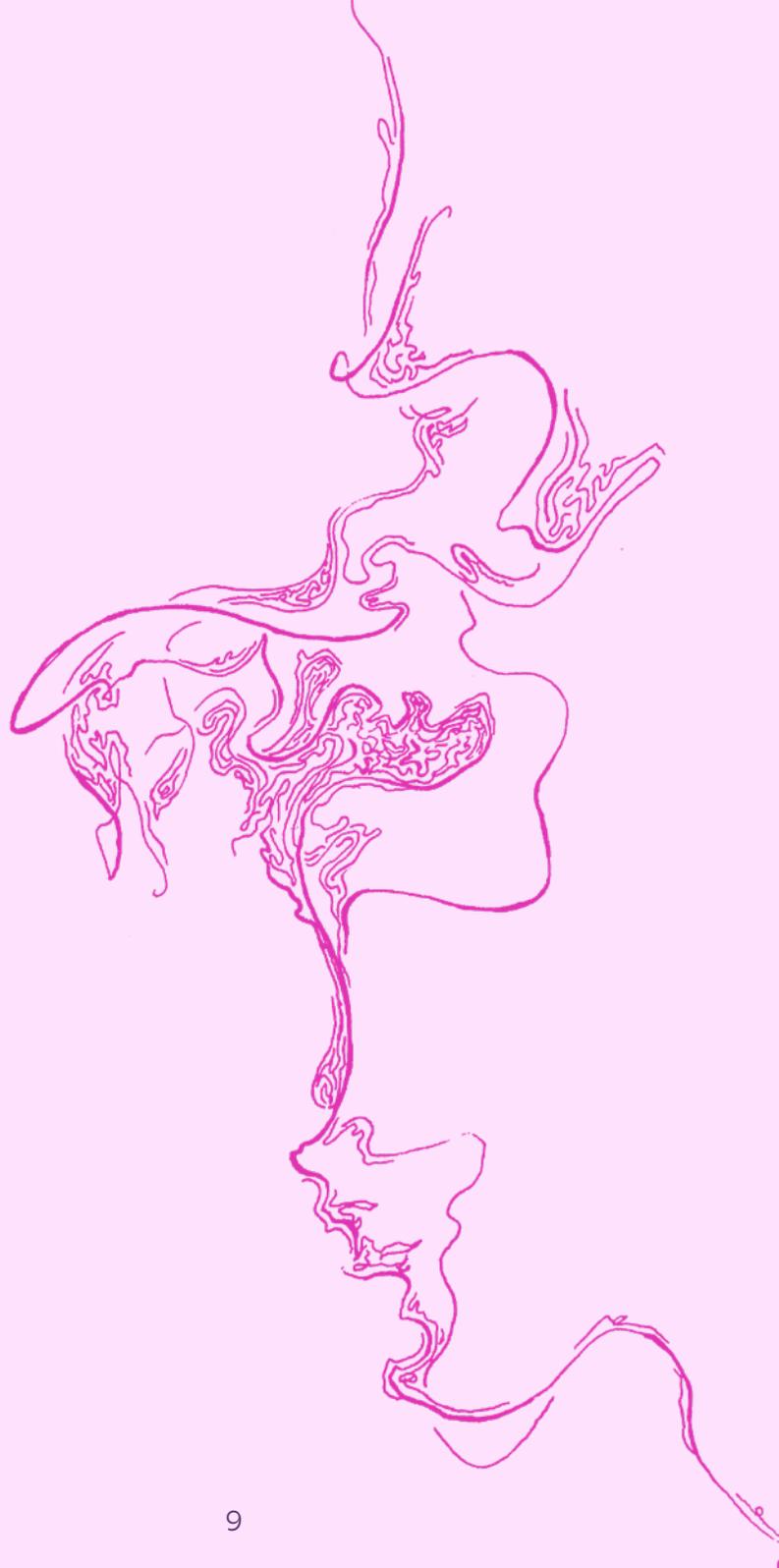
2

free event/activity for participants

What costs need to be considered to ensure that the event/activity is truly free for participants?

PARTICIPATION FEES & ALTERNATIVE SOLUTION

~ so that one's money situation does not determine whether they can participate ~

We support activities and structures in which art is **actually free** for the participants. However, due to the current political and financial structures, this is not always possible for event/activity organizers.

Below is a list of all **the things a participant may need money for** in order to participate and examples of alternative options to ensure that participation is truly free of charge.

* **admission fee/tickets** – no admission fee/tickets or pay what you can tickets (pwyc)[1]

Note: If pay what you can tickets are an alternative to regular-priced tickets, it is important to ensure that booking pwyc tickets is as easy as booking regular-priced tickets. It is also possible to direct money from sold tickets to a chosen cause/organization.

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1   **Pay What You Can** tickets are tickets where participants can pay whatever amount they wish according to their money situation. All tickets can work by this principle, or there can be a limited number of them.

Note: Often you may have to pay for a ticket even if you can't make it to the event – tickets should be available both in advance and on the day of the event at the door, so that participants can decide if they can make it depending on their situatuon. This gives them the opportunity to also cancel the ticket and get their money back.

* **costs of traveling by public transport,** taking into account that those traveling from further away will have to pay more (e.g., zones) and the possible risk of a fine if they do not pay for their tickets – if resources are available, the organizer can offer to pay the participant's travel ticket, e.g., by asking about the need for a ticket on the registration form. In the case of a larger event, the organizer can contact local public transport to arrange event transportation.

* **gas and parking fees** for those traveling by car – carpooling and shared costs, organizer providing free parking spaces (including accessible ones)

* **long-distance train, bus, or ferry tickets** if the event is further away or on an island – is it possible to offer participants collective transportation?

* **accommodation** if the event lasts all day or several days – are there people in

STATEMENT: If people need money to participate or attend, it is not free art! Normalizing the art that requires money from the participant is not class conscious[1] and follows capitalist model. **Art does NOT have to be a capitalist product.**

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1   **Class consciousness** here refers to taking into account inequalities based on social and economic status. Class consciousness involves recognizing that these inequalities are multi-generational and not due to individual's own actions.

the area who can offer accommodation to participants? is it possible to camp nearby?

* **necessary equipment** (e.g., for workshops) – equipment is provided to participants by the organizer, or it is agreed that participants will bring equipment for shared use

Note: If participants bring equipment or food to be shared, it is good not to expect every participant to bring anything in order to participate. This allows everyone to participate regardless of their financial situation.

* **food, snacks, drinks** – free food and drinks are provided at the event. The event can also be organized so that participants bring food to share.

Note: Food allergies can be taken into account, for example, by informing participants about the food in advance (e.g., whether it is vegan or gluten-free), by listing the ingredients of the food on display, or by asking about allergies in the registration form.

* **break: leaving and returning to the space** – participants have the opportunity to take breaks and return without complicated procedures (if you want to ensure that no outsiders enter the space, you can use stamps, wristbands, or other easily recognizable marks)

* **cloakroom/storage for clothes and belongings** – the event has coat hooks, lockers, or other storage space that does not cost the participant extra

* **warm and weather-appropriate clothing** if the event is outdoors – there is an indoor space nearby where participants can go, if necessary or the event is equipped with tents or other rain shelters, or blankets, raincoats, warm drinks, and sunscreen are available.

* **dress code/theme** – participants may dress according to the theme, but this is not required in order to participate. will there be costumes, wigs, or makeup available on site for participants to borrow if they wish?

Note: Information about the event/activity should be published early in advance and all participation fees should be stated as transparently as possible! This way, if the event is not free participants may be able to save up the necessary amount to participate.

* **who has time to participate?** Time can be a limiting factor for participation, so it may be a good idea to organize the same event on several dates.

3
accessibility of places and spaces*

*In this context, accessibility refers to taking diversity into account when choosing event venues, built environments, and access routes, considering factors such as mobility, vision, hearing, comprehension, and communication.

Short instructional videos on accessibility: ESKEs videos | Invalidiliitto

Accessibility aims to maximize agency of the participant, i.e., the ability to act and make decisions as independently as possible, without an escort or extra notifications. For example, arriving, leaving, and using the restroom independently.

ASSESSING THE ACCESSIBILITY OF A SPACE

~ so that people can get there and function as independently as possible ~

Note: Accessibility can best be assessed on site, as information is not always available or accurate (e.g., a toilet marked as accessible may not be wide enough for a wheelchair turn or may even be used as a storage room). Functionality can only be realistically assessed in practice, when someone with specific accessibility needs tests how smoothly things actually work.

This list is a simpler and summary version of the accessibility factors in spaces! The aim is to list things that can be assessed quite easily and independently. The professional assessment guide is long and difficult to understand Accessibility Handbook.pdf - Google Drive, so a professional is needed to carry out an assessment that takes all factors into account and meets the criteria!

entrance

* are there stairs at the entrance? If so, do they have a ramp? (max. height of ramp: 0,5 m. and there must be 1,5 m of free space at both ends of the ramp.)
* is there an automatic door opener button? Does the door opener button work from both outside and inside?

doors

* is the doorway wide enough (0,8 m)?
* are there thresholds in the doorways? (max. height 2 cm, preferably rounded)
* are the doors lightweight and easy to open?
* do the doors stand out from the surrounding wall?

corridors/passageways

* are the passageways wide enough? (1,5 m)
* is there enough space in the corners to turn with a wheelchair?

elevator

* does the building have an elevator in addition to stairs?
* is the elevator large enough? (1,1 m x 1,4 m)
* does the elevator have automatic doors or doors that are easy to open? If automatic, do the doors stay open long enough?
* can the buttons (elevator call, floor numbers, and alarm button) be pressed while seated?
* have visually impaired users been taken into account by raised pattern of the buttons?

toilet

* consider factors related to the door (see above)
* is there enough space (1,5 m in diameter) to turn and move around and move to the toilet seat and to the sink?
* does the toilet seat have adjustable armrests?
* can the sink, soap dish, drying facilities, toilet paper holder, and hand shower be used while seated?

lighting

* is the lighting bright (which can cause migraines, for example) or dim (which can make it difficult to see or cause fatigue)?
* does the room get disturbing glare from natural light or other light source?

sounds

* is the space very echoey? Can you hear sounds from neighbor rooms or corridors through the walls?
* is there any disturbing noise in the space, e.g. from air conditioning or lights?
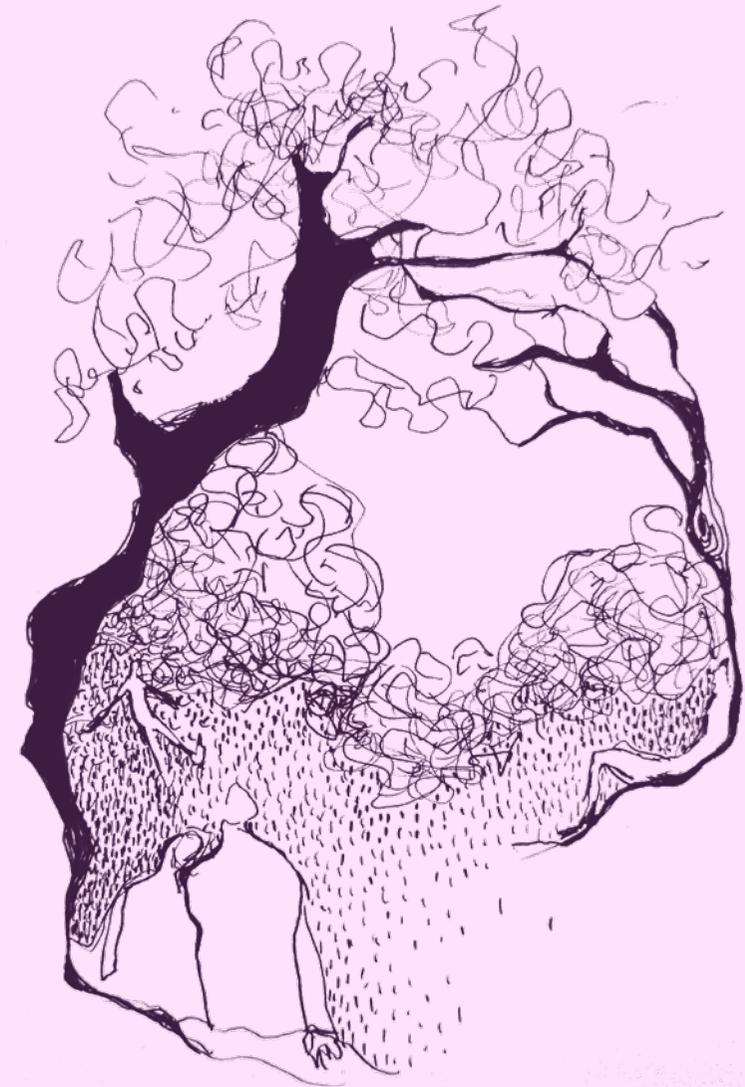
signs (especially if the building is confusing)

* are there signs in the building leading to the event space and restrooms? (e.g., in the lobby, elevator, hallway, next to the doorbell)

* are there signs on the doors of these spaces?

* are symbols used on the signs: Kulttuuria kaikille - Culture for All symbol bank

emergency exit

* is there an emergency exit map available in the building with a plan for assisting people with mobility disabilities in an emergency?

first aid supplies and medicines

* are there basic first aid supplies, pain-killers, and sanitary products available onsite?

accessible route from the nearest public transport stops

* a route that does not include stairs, big hills, or uneven terrain

drop-off point and accessible parking

* where is the nearest place to drop off someone arriving by taxi or other means of transport?

* are there free, accessible parking spaces nearby?

outdoor areas

* are the surfaces and walkways sufficiently spacious and even? (e.g., grass, cobblestones, rocks, root-covered ground, slippery surfaces, etc. can be difficult to navigate with assistive devices)

* is the area noisy? Can you hear speech? What is the lighting like in the area?

* are there places to sit? (e.g., benches, picnic tables, blankets, etc.)

* is it possible to access indoor facilities and restrooms if necessary?

Public spaces

* in public spaces, special attention should be paid to safety issues, such as the risk of harassment and the possible threat posed by the presence of law enforcement.

Note: When choosing an event venue, accessibility can be assessed approximately by asking the venue owner questions (e.g., does the building have accessible toilets, parking spaces, or emergency exits) or by taking simple measurements on site, e.g., with a tape measure, trying out the heights of things while sitting on a chair, and observing the sensory environment of the space.

Lore extensive and detailed surveys can be done by professionals for a fee. Surveys can be ordered e.g. Kulttuuria kaikille - Surveys

or Esteettömyys- ja saavutettavuuskartoittajat | Invalidiliitto. Cooperation can also be carried out with, for example, students in the field (e.g., occupational therapist). It is advisable to discuss the nature of the event with the surveyor and how the results can come into action.

INCREASING ACCESSIBILITY THROUGH YOUR OWN EFFORTS AND COOPERATION

~ what things can you do as an organizer and when should you call or send a message ~

Examples of accessibility improvements that are easy to implement yourself:

* at the start and end of events, **doors are kept open** or there is someone nearby who can open the door if necessary

* **move furniture** and mattresses (such as fluffy rugs) out of the way
  * the height of chairs can be adjusted as needed, e.g., with firm cushions.

* provide **different seating possibilities** (e.g., chairs, cushions, mattresses)
  * tuolien istuinkorkeutta voidaan muuttaa tarpeen mukaan esim. kovahkojen tyynyjen avulla

* prepare and attach needed **signs**
  * if there is no gender-neutral toilet in the building, one can be established by placing a sign (while also taking

into account other toilet users who, for example, due to their religious background, also prefer a gendered toilet)

* choes and poor sound insulation can be reduced by **placing curtains, rugs, or other fabrics** in the space, and events can be held at different times from those of neighbors to reduce noise.

* lighting can be improved by using several small **portable lamps** (instead of fluorescent lights, for example) or **curtains that block glare** from the window.

* if the door does not stand out from the surrounding walls, **tape can be placed** around the edges of the door

* participants are provided with **tools that enable participation**, such as earplugs, hearing protectors, sunglasses, objects to hold in their hands, induction loops, etc., according to their needs and available resources.

Examples of when it is good to ask for help or cooperation

* if resources are available for professional help, it may be a good idea to ask a professional to do the **accessibility survey** and provide guidance on further action

* especially if there are accessibility issues in the space, it helps to have **a support person** who can help with tasks such as

opening doors, finding places, moving items out of the way or handing them over, bringing parking permits, accompanying people to accessible toilets (if the toilet is located behind locked doors), etc.

* if there is no **accessible toilet** in the venue, find out if there is one elsewhere in the building or in another facility and ask if it can be used during the event if necessary (e.g., sweet spot has been able to use the accessible toilet at Seta, which is located in the same building, yay!).

* you can ask building management where the nearest **drop-off point** is and find out if there are any free **accessible parking spaces** nearby. If there is a bigger institution nearby that has its own accessible parking spaces, you can ask if it is possible to also get a parking permit for these spaces (e.g., sweet spot was able to obtain a parking permit for the accessible spaces at Stadin AO, yay!).

* you can also ask the building management for an **emergency evacuation plan**, if one is not available, and, if necessary, request that an evacuation mattress be purchased for the building to assist people with reduced mobility in an emergency

STATEMENT: **You have the right and responsibility to give feedback on accessibility issues.** Feedback is an active reach and important information for decision makers who may not be aware of their lack of accessibility.

EFFORTS TO IMPROVE ACCESSIBILITY IN FIXED STRUCTURES

~ trying to impact removing obstacles in the building or surrounding area ~

Note: If lack of accessibility has been identified in the building or on the route leading there through an accessibility survey or using experience (and it needs efforts from the building- on city management) you can try to influence the matter by discussing it or sending a message about the necessary measures to the management responsible.

4
accessible communication

What information about the event or activity will be shared, and through which channels?
How can communication be understandable, accessible, and lively at the same time?

PRE-EVENT/ACTIVITY INFORMATION

~ the information helps understand the nature of the event and whether one is able to participate ~

* **what, where, when** clearly (preferably visible in every post and message published about the event)

* more detailed **schedule:** what will happen and when

* **is the event free** and does it require registration

* **remind** people about the event again as it approaches

* what **elements or senses** are involved in the activity (e.g., sound, image, movement, smells, touch, eating)?

* what are the possible **ways to participate**?

* are participants expected to have certain **skills**? Or to act according to certain **instructions or values**?

* inform about the **themes or goals** for the event or activity (concepts can be explained openly)

* inform about **content or sensory stimuli** that may be triggering (note that anything can be triggering for someone, so the list cannot be perfect)

* are there **support persons** present who can be approached if necessary?

instructions on how to arrive
* how to find the right location (especially if the building is labyrinthine)

* nearest bike parking, public transport stops, and car parking spaces

* route from the nearest stops to the front door

Note: Videos have been found to be particularly effective in arrival instructions.

accessibility information
* accessibility information about the place and how to get there

* elements that increase accessibility (e.g., subtitles, room for resting, warm blankets or drinks, etc.)

Note: Provide transparent information about accessibility, including what is not accessible (if you are unsure or if the matter hasn´t been measured/tested, accessibility cannot be guaranteed).

STATEMENT: **When a place is said to be accessible but isn't, that's discrimination.** A person who has been discriminated against due to inadequate communication or other misleading information is entitled to compensation.

LANGUAGE AND FORM OF COMMUNICATION

~ you can easily find the information and the language is lively and inspiring~

* put the things that participants need to know as **clearly and concisely** as possible at the beginning and end

* **don't use too long texts**, but the words can be playful

* use several **different media** (e.g., text, images, video, audio)

* use **different text styles side by side** (e.g., information-focused, standard language, plain language[1], poetic, spoken language etc.)

* **key concepts** should be explained clearly.

* communication should be **consistent** (e.g., the same elements could be repeated in posts about a series of events)

accessible layout

* **font** size should be big enough and the font should be legible (e.g., not too styled).

* sufficient **line and paragraph spacing**

* sufficient **color contrast** Color Contrast Checker - Coolors

* if you want to illustrate different categories, they should be distinguished by shape, not just color. this also takes into account users who have difficulty distinguishing between color shades

functional features (e.g. on a website)

* information is **easy to find** and does not require too many clicks

* not too much to be scrolled on the same page

* the page **works on different devices** (e.g., computer, tablet, phone)

* does the text work with **text-to-speech programs**?[2] (e.g., not too many special characters)

* **alternative text** for images (to describe what is happening in the image in words)

* videos use **subtitles** in addition to speech

Note: Accessible communication does not mean that it has to be boring or stiff (e.g., simple black text on a white background), but rather that it can be achieved in many ways, if you are aware of the factors involved!

The official criteria for accessible online communication can be found here: Web Content Accessibility Guidelines (WCAG) 2.1 (long and rather difficult to understand).

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1 Plain language is a form of language that is easier to understand than standard language. It is important for people who find it difficult or impossible to read or understand standard language. Selkokieli tutuksi - eOppiva (in Finnish)

2 You can test **the text-to-speech program** in Word by clicking on the top menu: Review – Advanced Reading Program – Read Aloud or online TTSMaker (has multiple languages)

CHANNELS (EXAMPLES)

~ reach out to people for whom this activity could be important and interesting ~

* **social media channels** in use (assess and consider the ethics of the activity)

* **websites**

* **email lists** or other communication groups (especially if the activity is on-going)

* What's going on? | Helsinki group on Telegram

organizations and partners

* organizations and communities can share information about each other's activities and events

* event calendars for the city where the event is held, e.g.<u>Myhelsinki.fi</u>

printer media

* e.g. flyers, posters, stickers, zines

* these can be placed in public spaces such as libraries, youth centers, cultural centers, schools, recycling centers, hobby places, etc.

Note: It is a good idea to distribute printed event/activity announcements in places where you think members of your target group are likely to visit.

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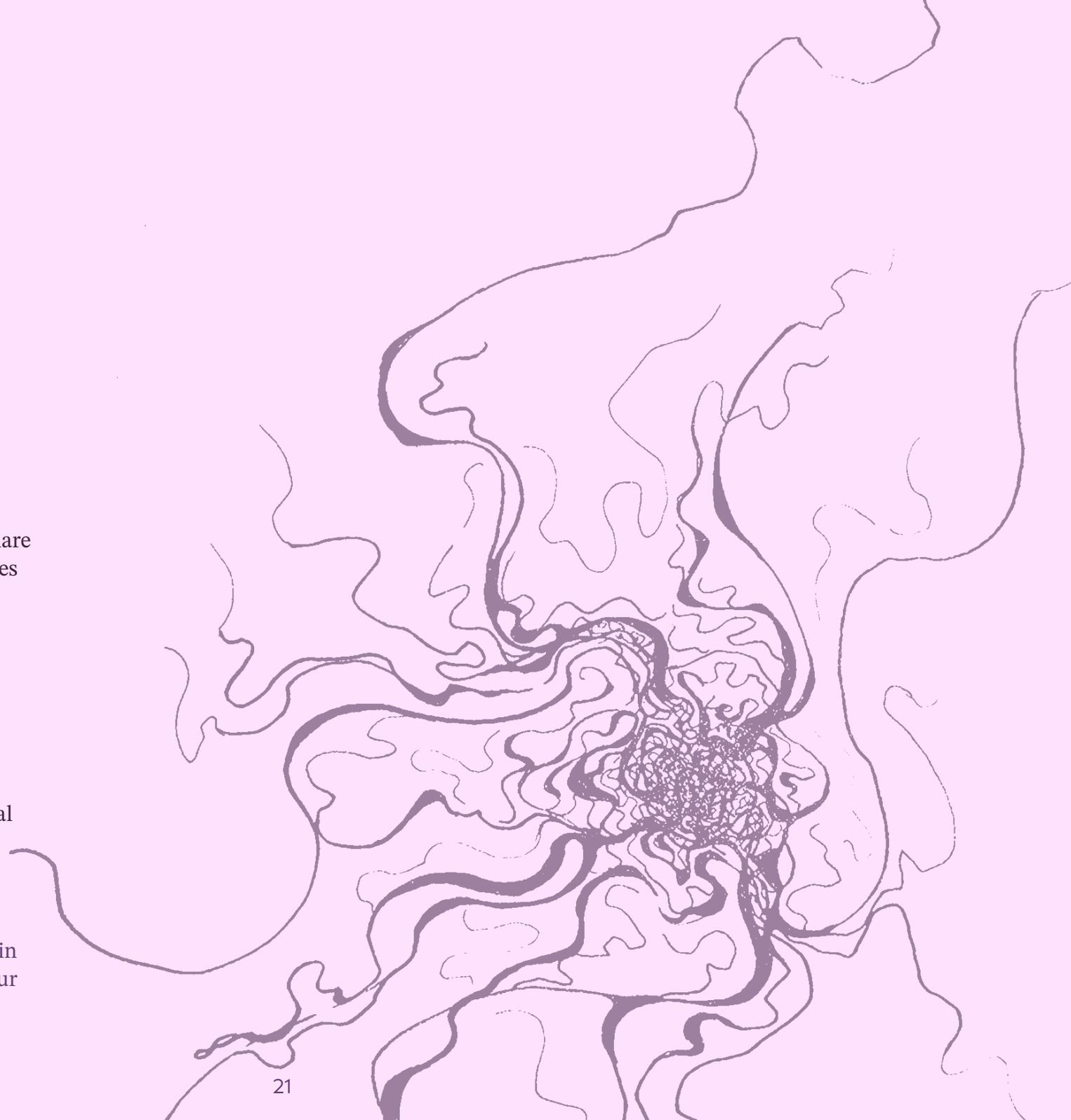
5
sharing
resources

Where can you get resources when you don't have money?
By listening, learning, borrowing, recycling, and sharing.

COMMUNITY-CENTERED RESOURCE SHARING

It is a good idea to share resources with others. While thinking about what you need to organize your activities, you can also think about **what resources you or your community have that could be shared with others.** All individuals and communities have different amounts and types of resources at different times. If you receive resources (e.g., a grant or workspace), you can consider ways to share them with others. This may include lending equipment, providing space, sharing information, being present, helping, etc. In this way, resources circulate, and activities are not based solely on accumulation, ownership, and consumption.

RESOURCES GRANTED BY AUTHORITIES AND BUDGETING

If you are applying for a grant for organizing events or activities, it is a good idea to **take accessibility work into account by scheduling time and adding accessibility work-related expenses to your budget**. Taking accessibility work into account in the budget enables the work to be implemented in practice and shows the funder that the project/initiative is executable. Keep in mind that planning and implementing accessibility takes working time!

Examples of expenses to be added to the budget

*   pay for doing accessibility assessment or accessibility cooperation

*   pay for equality- or other support persons

*   printing (e.g., providing texts in a readable format)

*   material related expenses e.g., lighting, audio and tactile materials, seating and lying down areas

*   food and health supplies (if you provide these to event participants)

*   participants' travel expenses, e.g., public transport tickets

*   factors that increase the accessibility of the venue (e.g., if there are steps at the entrance to the venue, a ramp is needed, or offering earplugs) etc. on a case-by-case basis!

*   call-out money (e.g. pay for a person who, if necessary, intervenes in a problematic situation in presented work to promote equality)

STATEMENT: considering accessibility work in the budget is effective also on a larger perspective, on the structural level of art funding -> if everyone takes accessibility into account in the amount of money they apply, it shows the funding parties that art can not be made with saving from these resources!

LIST OF FREE RESOURCES <3

(most of these are in Helsinki, as we work in that area ourselves)

materials and supplies
SWAMP: Art Material Swap and Waste Management Point (materials for artists and communities)

Pääkaupunkiseudun Kierrätyskeskus - Kierrätyskeskus (the centers have free sections, and by contacting them, it may be possible to access the warehouse)

Retkeilyvälinelainaamo Wempaimisto - Nuorten Helsinki (camping equipment for people under 29)

(9) Roinaränni | Facebook (recycling group for materials needed for exhibitions and performances)

Roskalava -groups for different cities and neighborhoods on Facebook

(9) Roskalava HKI | Facebook (announcements dumpster trucks in the Helsinki area)

spaces (situation in spring 2026)
sweetspot: @sweetspot.community
www.sweetspotter.fi

Other self-organized spaces in Helsinki: @lymy.life, @isotilahki, @kissmyars_galleria (on Instagram)

Organize your own | Oranssi (events and event space)

Microevents — Kaupunkiolohuone Kohtaus (event space)

Tilavarauspalvelu (spaces and equipment can be reserved through Helsinki City Library)

Our places - Youth Helsinki (hobby and hangout spaces and free activities for young people)

Tapahtumat – Sähinä (Lauttasaari Cultural Center hall open hours)

viikki.fi – Viikin Asukastalot (spaces for hobbies and events for Viikki residents)

Mushrooming.fi (not free, but shared workspaces for rent)

food
food waste from grocery stores

Pientapahtumat — Kaupunkiolohuone Kohtaus (surplus food kiosk)

food - Dodo (community dinner)

@ruokaaeiaseita.hki (on Instagram)

Health
Oma Väylä rehabilitation | Our Services | Kela (free rehabilitation for neurodivergent young people, doctor's report required)

Support and help - MIELI (crisis hotline, crisis reception, chat, peer support groups)

Seksuaaliterveystyö - Tyttöjen Talo (sexual counseling in Finnish)

Trans mutual aid group on Telegram

Common saunas and sweat & tears (sauna for trans people)

livelihood
Kaikukortti (free admission tickets and course places for people with low incomes)

VVA ry (services for homeless people)

What is Ohjaamo? - Ohjaamo (help with applications related to studying, employment, and housing, for people under 30)

GET SUPPORT – Vapaaliikkuvuus (advice on residence permits and immigration matters, as well as assistance for migrants in unstable money situations)

Assistance with student loan interest | Our Services | Kela (application for student loan interest subsidy)

Information/professional skills
Kulttuuria kaikille - Front Page (information and services to promote the accessibility of cultural services)

Feminist Culture House — Main page/ Selected projects (text publications on feminist working methods in the field of art and culture)

Jamk Future Factory for assignors | Jamk

University of Applied Sciences (collaboration with students at Jyväskylä University of Applied Sciences)

Innovation projects | Metropolia UAS (collaboration with students at Metropolia University of Applied Sciences)

https://www.nuoretaktivistit.fi/yhteistyo/ (collaboration with a neuro-minority organization, in Finnish)

YYA group on Telegram (ask or offer advice and help, announce events, etc.)

Courses | Studies Service | University of Helsinki (anyone can attend most university lectures just by walking in!)

Info about disabilities and accessibility

The Finnish Association of People with Physical Disabilities | Drupal

Information on the Federation | Finnish Federation of the Visually Impaired

Esteettömyys - Kuuloliitto (in Finnish)

Esteettömyys - Autismiliitto (in Finnish)

ADHD-oireisiin vaikuttavat ympäristö- ja motivaatiotekijät (in Finnish)

In English - CP-Liitto

Kehtysvammaliitto - in English | Accessibility

Kivunhallinnan lista - Suomen Kipu ry (in Finnish)

Briefly in English - Neuroliitto Neuroliitto

Mielenterveys ja toimintakyky | Mielenterveystalo.fi (in Finnish)

https://harrastamisensuomenmalli.fi/wp-content/uploads/2025/08/250819_HSM_Rovaniemi_Saavutettavuusopas.pdf (in Finnish)

Info about anti-racism

Sanasto — Fem-R ry (in Finnish)

English — Ruskeat Tytöt

Info about gender- and sexuality minorities

Sateenkaarisanasto suomeksi Seta ry:n verkkosivuilla (in Finnish)

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