



**Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths (DANCING)**

**Report**  
**The ERC DANCING Mid-Term**  
**Academic Conference**  
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*'Art and culture are not just frills, but crucial elements of human life.'*

Daniel Liebeskind

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## **Executive Summary**

The present report recaptures the DANCING Mid-Term Academic Conference on 4 September 2023 which marked the halfway point of the European Research Council-funded project 'Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths – DANCING'. The conference pursued two primary objectives, namely taking stock of the research conducted up until this point in the project and to situate that research within broader scholarly debates. Thus, besides presenting interim findings of the DANCING project, the received constructive criticism at this occasion is recalled and presented as it feeds into the on-going research undertaken by the DANCING team. The report also highlights which accessibility measures and reasonable accommodation was undertaken to organise and host an inclusive and accessible conference for all. To implement and communicate some of the preliminary findings on barriers and facilitators to cultural participation by persons with disabilities, a bespoke, accessible DANCING opera concert followed the academic sessions. This DANCING concert is equally presented and discussed in this report, including the manifold accessibility measures and facilitators to an inclusive concert performance employed.

As such, the DANCING project commenced on 1 September 2020 and is due to be completed on 31 August 2025. It pursues three main objectives, namely, exploring barriers and facilitators to cultural participation of persons with disabilities (experiential objective); investigating the intersection of cultural rights of persons with disabilities and cultural diversity in EU law (normative objective); and ultimately re-theorising cultural diversity as a constitutional principle of the EU (theoretical objective), each of which intersects with and supports the others. The DANCING project and research is organised in four complementary work packages.

To address all aspects of the research and the activities undertaken by the DANCING project at the halfway point, the DANCING Mid-Term Academic Conference was structured into two main parts. The morning session focused on EU disability law as a distinct field of enquiry as well as interdisciplinarity, intersectional approaches and participatory studies in academic research (especially but not exclusively in legal research). The aim was to examine how and to what extent the DANCING project can contribute to advancing the state-of-the-art and to interdisciplinary approaches in EU legal scholarship. The afternoon session zoomed in on preliminary and interim findings of the DANCING project and in particular those under work packages 1 and 2. Several invited respondents as well as attendees contributed to lively discussions offering insights and constructive criticism from legal scholarship and adjacent disciplines. Moreover, the arts-based research, and the chosen case study of inclusive dance, were discussed within a roundtable to elaborate on the benefits and challenges of such approach of combining legal-doctrinal work with non-cognitive ways of knowing. This roundtable also featured DANCING collaborators Stopgap Dance Company who were commissioned by DANCING to create a bespoke contemporary dance piece entitled 'Lived Fiction'. The academic part was closed with a keynote address by leading EU law scholar Professor Gráinne De Búrca.

The accompanying DANCING opera concert, which was organised in collaboration with the Department of Music of Maynooth University, emphasised and showcased the embedded arts-based and participatory approaches of the DANCING project by drawing on empirical findings under work package 1, which looks at barriers and facilitators to cultural participation by audiences and artists with disabilities. In this way, the DANCING concert both served to present interim findings in an alternate, non-academic way as well as acted upon them by implementing facilitators to create a more inclusive and artistically well-rounded concert performance for all.

In doing so, the DANCING Mid-Term Academic Conference further demonstrated the participatory approach that informs DANCING research. The DANCING Mid-Term Academic Conference therefore featured as a key output of the overall project, which pursues a diversified communication strategy, combining traditional academic outputs with artistic performances that embed the ethos and findings of the project and ties into the cross-cutting work package 4 and overall communication strategy of the DANCING project.

## 1. INTRODUCTION

This introductory part outlines the DANCING project and its main tenets as well as the primary objectives of the present report and sets out its structure. Moreover, this section comprises a note on terminology used in the project and this report.

### 1.1. The DANCING Project

The project ‘Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths (DANCING)’ explores the right of persons with disabilities to take part in cultural life as an essential aspect of enhancing cultural diversity in the European Union (EU). The project is funded by the European Research Council (ERC) and is based at Maynooth University (MU) under Professor Delia Ferri as a Principal Investigator (PI). It explores the extent to which the protection of the right to take part in culture of people with disabilities and the promotion of cultural diversity intersect and complement each other in the EU legal order. On the whole, DANCING deploys interdisciplinary approaches to produce ground-breaking knowledge intended to challenge the cultural exclusion often faced by people with disabilities, contributing to the creation of a more inclusive and culturally diverse European society.

DANCING commenced on 1 September 2020 and is due to be completed on 31 August 2025. It has pursued three main objectives. First, it has identified and categorised barriers to and facilitators of cultural participation experienced by persons with disabilities and how they affect the wider cultural domain (experiential objective). Secondly, it has provided a normative exploration of how the EU has used and can use its competence to combat discrimination and its supporting competence on cultural matters, in synergy with its wide internal market powers, to ensure the accessibility of cultural activities, to promote disability identities, while achieving cultural diversity (normative objective). Thirdly, it aims to advance the understanding of the legal concept of cultural diversity, which stems from the intersection of different sources of law, and, in the final phase of the project, will articulate a new theorisation of the promotion of cultural diversity within the EU legal order (theoretical objective). The project is underpinned by the UN Convention on the Rights of Persons with Disabilities (CRPD), which represents the global legal standard on disability rights, and is informed by the human rights model of disability.

Methodologically, DANCING combines legal, empirical, and arts-based research to achieve its experiential, normative and theoretical objectives. It is divided into four complementary and partially overlapping work packages (WPs). Three of them correspond to the key objectives of the project, and the fourth one is a cross-cutting WP that focuses on translating the research into practical tools that can effect societal change (Tools for Change).



## **1.2. The Key Tenets of the DANCING Project**

DANCING is informed by the principles and rights set out in the CRPD. It is underpinned by values of empowerment, respect for diversity and participation. It embraces the concept of disability as laid out in Article 1(2) CRPD, which recognises that persons with disabilities include those ‘who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others’. It further embraces the view explained by the UN Committee on the Rights of Persons with Disabilities (CRPD Committee, 2018, p. 2) that ‘disability is a social construct’ and ‘is one of several layers of identity’.

Furthermore, DANCING looks at the right to participate in culture in a comprehensive way with reference to its twofold individual dimension and its collective aspect (Romainville, 2015; Chow, 2018). The twofold individual dimension encompasses the right to access cultural activities, goods and services (i.e., the right to cultural consumption), and the right to active involvement in culture, which includes the engagement in the creation of cultural goods, services and activities. The collective aspect entails the right of cultural communities to be recognised and protected as well as to enjoy and make use of their cultural heritage and cultural expressions.

The project acknowledges the current comprehensive definitions of culture and the cultural domain that connect to cultural rights, but deliberately focuses on arts practices (including different artforms, encompassing amongst others literature, dance, music, theatre, and visual arts) and heritage as forms of cultural expression (Caust, 2019).

## **1.3. Aim of this Report**

The aim of this report is to present the DANCING Mid-Term Academic Conference which took place on 4 September 2023 to mark the halfway point of the project. The conference had two primary objectives, namely taking stock of the conducted research and situating that research within broader scholarly debates.

On foot of the empirical and arts-based research conducted in the project, the DANCING Mid-Term Academic Conference featured a bespoke accessible opera concert performance (DANCING concert). Such performance, which adds to the selected case study for arts-based research (which is inclusive dance) represented a way to showcase and put in practice the main findings of WP1. It was also a key output of the project, which pursues a diversified communication strategy, combining traditional academic outputs with artistic performances that embed the ethos and findings of the project. In doing so, the project further showcased the participatory approach that informs the DANCING project. The accessible DANCING concert was organised in collaboration with the MU Department of Music, and particularly Dr. Antonio Cascelli and Dr. Francesca Placanica.

#### **1.4. Terminology**

In line with the CRPD, which represents the global legal standard on disability, the report uses 'people first language' (i.e. persons/ people with disabilities). This is consistent with the approach applied throughout the project and in the various outputs, communications and activities, including in reports.

#### **1.5. Structure of the Report**

Following these introductory remarks, this report moves on to outline the role and aims of the DANCING Mid-Term Academic Conference in section 2. This section also elaborates on the accessibility measures taken to ensure active participation of attendees with and without disabilities. Furthermore, the programme and its various sessions are recalled and the presented interim findings of DANCING as well as the received input from academic peers are discussed. In turn, section 3 presents the role, aims and programme of the accessible DANCING concert that followed the academic part of the conference and recaptures the creation process of an accessible concert with the performers. Section 4 provides some concluding remarks.

## 2. THE DANCING MID-TERM ACADEMIC CONFERENCE

This section presents the aims and the main panels of the DANCING Mid-Term Academic Conference.

### 2.1. The Role and Aims of the DANCING Mid-Term Academic Conference

The DANCING Mid-Term Academic Conference aimed to take stock of the research conducted at the halfway mark and to situate DANCING within broader scholarly debates. Being academic in nature, the conference offered the opportunity to present interim findings and preliminary results of DANCING to the academic community and gather constructive criticism and remarks from academic peers on the outstanding research tasks.

The conference was thus structured into two main parts. The morning session comprised a panel focusing on EU disability law as distinct field of enquiry and a roundtable discussion addressing the role of interdisciplinarity, intersectional approaches and participatory studies in academic research (especially but not exclusively in legal research). In each session, the aim was to examine how and to what extent the DANCING project can contribute to advancing the state-of-the-art and to interdisciplinary approaches in EU legal scholarship.

The afternoon session encompassed two panels presenting the interim findings of WPs 1 and 2 of the DANCING project as well as a roundtable discussing the arts-based research of the project with a focus on the role of inclusive dance as a tool to enhance participatory research approaches. Thus, these sessions aimed at receiving constructive criticism on research conducted so far as well as garner insights from respondents and attendees to further the research under WPs 1 and 2 in the second half of the project. Moreover, the roundtable discussion served as platform to connect and develop the relevance of arts-based research methodologies for legal scholarship, which recently has begun to more fully embrace empirical and socio-legal research approaches, to substantiate doctrinal work. The final keynote address was proffered by Professor Gráinne De Búrca (European University Institute).

### 2.2. Accessibility as Core Ethos: Making the DANCING Mid-Term Academic Conference Inclusive and Accessible

Accessibility, besides being a key principle of the CRPD, is an essential value that informs DANCING as a whole. In line with the project's commitment to be as inclusive and accessible as possible, and consistent with our own [accessibility strategy](#), deployed since the beginning of the project, the DANCING team carefully considered each aspect of the conference.

Beginning with the conference venues which were chosen to allow all attendees to comfortably and independently access and participate in the conference. The room used for the academic sessions was a large, rectangular and ground-level room with floor-to-ceiling windows along three of its sides which created a well-lit space. This was important to support people with mobility impairments and people with visual impairments and allow them to move independently around the room. The seating was arranged in a theatre-style formation

facing the far end of the room, where the speakers were placed, with a wide aisle and wide-spaced rows of chairs on either side to facilitate people using wheelchairs or walking aids. Similarly, the reception area in which all breaks, including lunch and the closing reception, took place was located just outside the conference room and had a well-lit, spacious layout accommodating different needs. Moreover, bathroom facilities including accessible facilities were adjacent to the reception area on ground-level.

As the accompanying accessible DANCING concert required different seating and a stage area, the venue chosen was the Drama Room on the first floor of the MU School of Education. Both venues were thus within the same building and the first floor was accessible by an elevator as well as stairs. By virtue of it being a performance space, some aspects of the stage area and seating were pre-set, yet featured a spacious entrance and accessible first-row, floor-level seating.

The programme of the conference was devised in multiple formats including Braille, large print and accessible digital soft copies which were compatible with screen readers. The programme in soft copy format was circulated to participants and attendees prior to the conference so that people could become familiar with the schedule, speakers and presentations beforehand. Upon arrival to the conference, attendees were further provided with a physical copy of the programme in a format which suited their needs best and which allowed them to revisit the programme throughout the event.

Moreover, the entire conference was simultaneously interpreted into Irish Sign Language (ISL) as this is the primary language used by native sign language users in the Republic of Ireland. This supported attendees in both following sessions and engaging in the discussions with speakers. Two ISL interpreters taking turns were present to enable them to cover the entirety of the conference rather than segments of it.

### **2.3. Programme of the DANCING Mid-Term Academic Conference**

This section revisits and summarises the main take-away points of each individual session to report on the interim findings and ensuing discussions during the conference. The full programme of the DANCING Mid-Term Academic Conference is included in Annex I.

#### *2.3.1. Welcome and Presentation of ERC DANCING Project*

Opening the conference, Dr. Fergus Ryan in his capacity as head of the MU School of Law and Criminology welcomed participants and attendees to the event. He briefly sketched the history of the School of Law and Criminology recalling that legal research conducted at the faculty has long been concerned with the rights of marginalised groups and individuals, including persons with disabilities. Moreover, recent successes in securing prestigious funding through ERC grants and others were highlighted contextualising the DANCING project within a vivid research community.



*Head of the MU School of Law and Criminology, Dr. Fergus Ryan, opening the DANCING Mid-Term Academic Conference on 4 September 2023, with simultaneous ISL interpretation.*

Since the DANCING project is further affiliated and based at the ALL Living and Learning Institute (ALL Institute) at MU, one of its co-directors, Professor Deirdre Desmond, addressed the conference detailing the ALL Institute's mission and ethos of enabling people across their life course to fully participate in society based on a human rights and person-centred approach. Professor Desmond further pointed to the interdisciplinary nature of DANCING which reflects the interdisciplinary approach of the ALL Institute.

Underscoring the EU dimension and legal remit within which the DANCING project operates, the co-director of the MU Research Centre for European Law, Professor Tobias Lock, offered further remarks on the relevance of the DANCING project in elaborating EU disability law and its connections to European non-discrimination and fundamental rights law.



*Co-Director of the ALL Living and Learning Institute at MU, Professor Deirdre Desmond, addressing the conference.*



*Co-Director of the MU Research Centre for European Law, Professor Tobias Lock, offering introductory remarks with simultaneous ISL interpretation.*

Zooming in on the ERC DANCING project and setting the scene for the ensuing conference, Professor Delia Ferri, in her capacity as PI, explained the rationale and objectives of the project. She also drew attention to how the objectives of the project – exploring barriers and facilitators to cultural participation for persons with disabilities; investigating the intersection of cultural rights of persons with disabilities and cultural diversity in EU law; and ultimately re-theorising cultural diversity as a constitutional principle of the EU – support one another and intertwine. Professor Ferri highlighted that participation in culture is an expression of personhood and dignity with the potential to promote fuller enjoyment of human rights as well as embodying and embracing cultural diversity. Referring to the CRPD and its impact on the EU legal order, she briefly outlined the significance of Article 30 CRPD in enabling persons with disabilities to have the opportunity to develop and utilise their creative, artistic and intellectual potential. Moreover, Professor Ferri highlighted the two-fold dimension of cultural participation of persons with disabilities and the fact that Article 30 CRPD can act ‘as a tool for the transformation of how cultures think about disabled people’.



*The speakers opening the DANCING Mid-Term Academic Conference seated from l-r: Dr. Fergus Ryan, Professor Deirdre Desmond, Professor Delia Ferri and Professor Tobias Lock.*



### *2.3.2. Panel 1 – Situating EU Disability Law within EU Law Scholarly Debates*

The first panel of the conference addressed broader questions of ensuring rights of persons with disabilities within the EU legal order. It highlighted that one of the overarching results of DANCING is that of contributing to the articulation of EU disability law as a stand-alone field of enquiry. The panel was chaired by Professor Mark Bell (Trinity College Dublin). Professor Ferri presented on ‘Disability as Field of EU Law: Constitutionalisation, Federalising Trends and Hybridity’, and discussed the evident constitutionalising dynamics of disability rights and how they are advanced by federal trends in the EU. Following this, DANCING PhD candidate Iryna Tekuchova presented on ‘The Global Reach of EU Disability Law: An Initial Appraisal’ building on work by, amongst others, Professor Elaine Fahey and Professor Frank Schimmelfennig. She sketched the theoretical framework underpinning her thesis research which more specifically examines the global reach and influence of EU disability law and policy on Eastern Partnership countries.

The ensuing discussion, moderated by chair Professor Bell, was a lively exchange between the three invited discussants, Professor Joana Mendes (University of Luxembourg), Professor Elise Muir (KU Leuven), and Professor Giuseppe Martinico (Scuola Superiore Sant’Anna di Pisa). The discussion and the views proffered by discussants were key to adding perspectives and layers of reflection to the doctrinal research of the DANCING team.



*Panel 1 with speakers from l-r: Professor Mark Bell, Professor Joana Mendes, Professor Delia Ferri, DANCING PhD Candidate Iryna Tekuchova and Professor Giuseppe Martinico. Joining online, Professor Elise Muir is seen on the screens behind the panellists.*



### *2.3.3. Roundtable Discussion – Advancing Interdisciplinary Research*

To complement the first panel, the roundtable discussion chaired by Professor Dorothy Estrada-Tanck (University of Murcia) focused on the impact and benefits of interdisciplinary research in legal scholarship. The speakers were primarily, but not exclusively, drawn from legal disciplines with Dr. Pauline Cullen (MU) offering insights on interdisciplinary research from sociology. Further participants were Professor Michael Doherty (MU), Professor Kristin Henrard (Vrije Universiteit Brussels) and Dr. Juan Jorge Piernas López (University of Murcia).

Since legal sciences are inclined to work on the presumption of a singular truth that can be produced by razor-sharp analysis and ‘black letter reading’ of law (legal sources), interdisciplinary research challenges that presumption and requires opening up the conversation around the meaning and effect of law as well as adopting other complementary methodologies. The roundtable participants outlined their experiences with interdisciplinary research and the challenges they have faced as well as how they have come to reconcile them with their respective doctrinal work. Participants pointed out that interdisciplinary research allows presenting results from multiple angles by addressing different (academic) audiences. They illustrated how, by utilising different terminologies, frames and concepts to address the same research question(s), data and findings, a multiplicity of perspectives can be developed. They further discussed how interdisciplinary enquiry is key to understand the context besides the content of law, producing a more holistic understanding of how law works in practice which is particularly true for EU law.

While speakers agreed that there are inherent methodological challenges, interdisciplinary research was considered paramount in addressing research questions comprehensively and that productive tension provoked by different disciplinary approaches can be harnessed to facilitate breaking through path-dependency supporting democratising knowledge creation. Ultimately, the roundtable considered this to be of added value for any research endeavour and in particular for advancing the state-of-the-art of legal scholarship.



*Speakers in the Roundtable Discussion on Advancing Interdisciplinary Research from l-r: ISL Interpreter, Professor Dorothy Estrada-Tanck, Dr. Juan Jorge Piernas López, Dr. Pauline Cullen, Professor Kristin Henrard and Professor Michael Doherty.*

#### *2.3.4. Panel II – Enhancing Cultural Participation of Persons with Disabilities: What Role for the European Union?*

Following the lunch break, the first panel of the afternoon session chaired by Dr. Charles O’Sullivan (MU) bridged the earlier elaborations on EU disability law with DANCING’s focus on cultural participation of persons with disabilities. Members of the DANCING team thus presented interim findings on the EU’s role in enhancing cultural rights of persons with disabilities within the EU legal order. Building on an article written by the PI Professor Ferri, entitled ‘The Role of the European Union in Ensuring Accessibility of Cultural Goods and Services: All about that ... Internal Market?’, Eva S. Krolla discussed how the EU contributes to the accessibility of cultural goods and services through various sectoral yet complementary pieces of legislation focusing on access to culture, i.e. on the audience and consumption dimension.

DANCING PhD candidate Léa Urzel Francil by contrast considered how the EU supports cultural professionals and artists with disabilities presenting both hard and soft law measures the EU has taken in the fields of employment and non-discrimination law as well as cultural policy. Discussant Professor Lisa Waddington (University of Maastricht) offered several remarks on the interventions and gave particular emphasis to the, at the time impending, ‘European Disability Card’ legislative initiative of the European Commission which, amongst others, was

supported by the then-Spanish Presidency of the Council of the EU. This latter initiative was subsequently negotiated by the EU co-legislators and through entry into force and transposition establishes a European Disability Card which serves as proof of disability and eligibility to several concessions including for the enjoyment and consumption of cultural goods and services across the entire EU for cardholders. Thus, this initiative served as one of the latest examples through which the EU enhances the cultural participation of persons with disabilities despite limited competence in this sphere.



Speakers in Panel 2 from l-r: Professor Delia Ferri (covered), Dr. Charles O’Sullivan, Eva S. Krolla, DANCING PhD Candidate Léa Urzel Francil and Professor Lisa Waddington.

### 2.3.5. Panel III – Barriers and Facilitators to Cultural Participation of Persons with Disabilities

The second panel of the afternoon zoomed in on WP 1 of the DANCING project and the first interim results of the empirical, socio-legal research conducted within the remit of the project. Chaired by DANCING Advisory Board member Professor Anna Lawson (University of Leeds), the panel entitled ‘Barriers and Facilitators to Cultural Participation of Persons with Disabilities’ saw DANCING post-doctoral research Dr. Ann Leahy as well as Dr. Philip Finn (MU) discuss different barriers and facilitators to cultural participation as experienced by persons with disabilities across the EU and UK as well as in the Republic of Ireland specifically.

Dr. Leahy thus presented key findings as they emerged from the qualitative analysis of interviews with organisations of persons with disabilities, organisations working on arts and

disability and organisations of deaf people conducted up until this point in the research. A total of 64 organisations from across the EU and UK were interviewed by way of semi-structured interviews or written questionnaires to elicit the experience of facilitators and barriers to cultural goods and services (as audiences) and cultural production (as cultural professionals and artists). Five main barriers were identified by DANCING, namely lack of effective laws and policies, inadequate services and/ or funding, negative attitudes, lack of accessibility and lack of involvement of persons with disabilities in cultural organisations. Facilitators as identified by DANCING include detailed and accessible funding mechanisms, training of cultural workers, quality assurance through people with disabilities, consultation of persons with disabilities, the employment of cultural professionals with disabilities and their visibility.

Whereas Dr. Leahy's intervention covered findings from the 27 EU Member States and the UK, Dr. Finn zoomed in on a specific financial social welfare instrument, the 'Basic Income for Artists', in the Republic of Ireland with a particular view of analysing its effect on artists with disabilities. As this instrument interacts with other welfare instruments such as disability allowances, Dr. Finn discussed the obstacles that recipients face when attempting to maintain their disability allowance yet also avail of supports for their artistic careers. Preliminary findings of the analysis suggested that bodily limitations of artists with disabilities were insufficiently considered in the criteria of the 'Basic Income for Artists' scheme, existential struggles due to reduced or ceased financial disability supports and other welfare obstacles mainly attributable to lack of available information on different supports and lack of knowledge on the part of relevant officers as well as the nature of income fluctuation in the arts and cultural sectors were identified as inhibiting factors for artists with disabilities to benefit from the 'Basic Income for Artists' instrument.

Dr. Charles O'Mahony (University of Galway) acted as discussant and contextualised the preliminary findings of the DANCING project and Dr. Finn's research within wider disability studies and disability law specifically.



Speakers in Panel 3 from l-r: Professor Anna Lawson, Dr. Charles O’Mahony, Dr. Philip Finn and Dr. Ann Leahy.

### 2.3.6. Roundtable Discussion – Arts-Based Research and Inclusive Dance

The final roundtable, chaired by DANCING Advisory Board member Professor Sarah Whatley (Coventry University), addressed arts-based research methodologies and in particular inclusive dance as utilised by the DANCING project. To this end, besides invited speakers Professor Aoife McGrath (Queen’s University Belfast) and Dr. Victoria Durrer (University College Dublin), Sho Shibata, then-Executive Producer of Stopgap Dance Company and DANCING collaborator, participated in this roundtable alongside Professor Ferri. The roundtable discussed questions of knowledge acquisition through arts-based research and how different forms of knowledge interact and complement one another. Focus was given to how arts-based research and non-cognitive ways of knowing supplement legal-doctrinal research. The discussion more particularly zoomed in on inclusive dance as one such arts-based way of knowing. Sho Shibata explained that Stopgap Dance Company were eager to engage in an academic research project because it also broadened and challenged their ways of approaching the creation of a choreography, somewhat echoing points of the earlier roundtable testing presumptions within a given discipline or practice.

Professor Ferri highlighted how the collaboration with Stopgap Dance Company and the commissioned contemporary dance piece ‘Lived Fiction’ – which at the time was being created and rehearsed – featured in the overall DANCING research and pointed to the various forms



of engagement ranging from semi-structured interviews with Stopgap Dance Company members to audience surveys and focus groups to immersive practices of observation and participation in dance classes and rehearsals at different junctures of the creation process.



*Speakers in the Roundtable Discussion on Arts-Based Research and Inclusive Dance from l-r: Professor Sarah Whatley, Professor Aoife McGrath, Dr. Victoria Durrer and Professor Delia Ferri. Then-Executive Producer of Stopgap Dance Company, Sho Shibata, joined online and is seen on a screen behind the speakers.*

### *2.3.7. Closing Keynote by Professor Gráinne De Búrca*

The DANCING Mid-Term Academic Conference was closed by a keynote address from Professor Gráinne De Búrca (European University Institute) who connected online to deliver her speech. Professor De Búrca leveraged on her extensive knowledge and work on human rights law and protection at international and EU levels to elaborate on how the EU has engaged with the CRPD to protect and promote the rights of persons with disabilities within its territory. Recalling the drafting process of the CRPD as well as the accession process of the EU to the CRPD, Professor De Búrca highlighted the significance of the Convention within the EU legal order as it is the first binding international human rights treaty which the EU concluded on behalf of its Member States and as regional integration organisation. She further reflected on the innovative sides of the CRPD and its role in more comprehensively protecting the fundamental rights of persons with disabilities, including in the EU.



*DANCING team with the invited speakers who participated in person outside the MU School of Education (conference venue).*

### 3. THE DANCING CONCERT

Following the academic sessions, an accessible DANCING opera concert offered conference participants the opportunity to engage with an accessible and inclusive art practice. In fact, the organisation of this concert stemming from a collaboration with the MU Department of Music, deployed some of the inclusive practices the DANCING project identified in the course of its research. This DANCING concert included an artist with a disability, Paolo Grazioli, and was an important way to celebrate the diversity and richness of culture brought by persons with disabilities in practice. It exemplified the ethos of the DANCING project and highlighted that DANCING engages with diverse artforms, beyond the 'case study' on inclusive dance. The full programme of the DANCING concert is included in Annex II and the Lyrics Sheet distributed at the DANCING concert is available in Annex III.

#### 3.1. The Role and Aims of the DANCING Concert

As set out above, DANCING aims to, amongst others, support the implementation of Article 30 CRPD by way of academic research substantiating our understanding of legal principles, legal practices and rights across the EU. Yet, it equally aims to contribute to the implementation of Article 30 CRPD by showcasing best practices. Being further premised on the idea that cultural exclusion of people with disabilities has not only engendered their marginalisation, but has also entailed a loss for society as a whole, DANCING strives to support cultural diversity through its collaboration with artists with disabilities. This DANCING concert therefore complemented the academic research by embedding some important accessibility features for artists and audiences alike. It further contributed to substantiate the interdisciplinary and participatory research approach inherent to DANCING.

#### 3.2. Performers

The DANCING project had the chance to collaborate with colleagues from the MU Department of Music, in particular Dr. Antonio Cascelli and Dr. Francesca Placanica, as well as Italian tenor Paolo Grazioli, who identifies as an artist with a disability, to create a bespoke opera concert. While Dr. Cascelli has been a critical friend of DANCING since early stages of the project, soprano singer Dr. Placanica and tenor singer Paolo Grazioli collaborated with DANCING especially for this concert.

Besides his activities as performer and accompanying pianist, Dr. Cascelli is a musicologist who has taught music and performance studies at the University of Hull, University of Southampton and at MU, where he is currently Associate Professor. His academic research focuses on the history of music theory, with particular emphasis on analysis, theory, metaphor and performance.

In turn, Dr. Francesca Placanica too is an artist-researcher and extensively performs as a music theatre, opera and chamber soloist in Europe, Canada and the USA. She currently is a Marie



Curie Senior Research Fellow at the University of Huddersfield and the project-leader of her practice-based project, 'Networks of Practice in New Music Theatre (NePraMusT, 2022-24)'.

Tenor singer Paolo Grazioli has extensive experience as choir and solo opera singer since 1973. Following a serious injury in 1979, Paolo's singing career was temporarily halted. However, he was later able to return to his singing career. Since then reasonable accommodation has been key to facilitate his operatic and acting work at the Arena di Verona, Italy and throughout Europe.



*From l-r: Dr. Antonio Cascelli, Dr. Francesca Placanica and Paolo Grazioli rehearsing for the accessible DANCING concert in the Drama Room in the MU School of Education.*

### **3.3. Programme of the DANCING Concert**

The musical programme comprised six works by five different composers from the 18<sup>th</sup> century until today. Works selected were composed by Stanislao Gastaldon, Francesco Paolo Tosti, Leonard Cohen and Franz Lehár. It also included music from blind composer Maria Theresia von Paradis (1759 – 1824). Maria Theresia von Paradis stands out as a groundbreaking musician and composer of her time. As a female concert pianist and someone who lost her eyesight at an early age, she enjoyed a rare, yet successful career. She is one of very few musicians and composers with a disability able to have influenced the world of classical music, albeit often underappreciated.

### **3.4. Accessibility of the DANCING Concert**

Although collaborator and tenor singer Paolo Grazioli required few reasonable accommodations for his performance in the bespoke DANCING concert, considerations were given to his physical impairments throughout the creation and rehearsal phases. Thus, to accommodate and facilitate his performance, his seat as well as the placement of the music rack and sheets were adjusted to best suit his needs. Moreover, for the duets that Dr. Francesca Placanica and Paolo Grazioli sang together, the choreographic aspects were designed in such a fashion as to seamlessly and independently allow Paolo Grazioli to perform and sing without any inhibiting barriers.

As mentioned above, the DANCING concert was held in the Drama Room of the MU School of Education. It was also helpfully located in the same building as the conference room easing the transition from the academic sessions to the concert.

The Drama Room is fully accessible and allowed for a flexible layout to accommodate different needs. Although some aspects of the stage area and seating were pre-set, the Drama Room features a spacious entrance, stage area and accessible first-row, floor-level seating. It also has space for wheelchairs.

The stage area, without steps or barriers, featured a black Steinway grand piano and two chairs for the performers during the DANCING concert. For the performance the audience space was darkened by dimming the headlights, while spotlights illuminated the audio describers, sign language interpreter and performers to support their respective visibility. Minimal colourful backlighting was utilised to enhance the musical performance throughout, yet refrained from being overly stimulating to reduce any difficulty for audience members who may find colourful or dynamic lighting disrupting or distressing.

The DANCING team also put in place other measures to create an accessible experience of the performance in close collaboration with the performers. Similar to the programme of the academic conference, the programme for the DANCING concert was devised in various accessible formats. These formats included a large print version, Braille copies and digital soft copies compatible with screen readers. The latter were sent out to attendees prior to the DANCING concert whereas the large print and Braille copies were provided to audience members upon arrival to the concert venue.

The performance was introduced and then accompanied throughout by two members of the DANCING team, Ms Hilary Hooks and Mr Tiarnán McDonough, who acted as live audio describers. The live audio descriptions were one strategy pursued in creating a more widely inclusive performance and to supplement the experience of the music as performed. To this end the audio describers gave careful and precise descriptions of the programme, performers and pieces. The audio description, however, did not only feature as an accessibility measure but aimed to be artistically complementary to the musical performance. Thus, by introducing and describing the pieces particular attention was given to conveying the aesthetic and emotional intentions of the presented works. For a smooth augmentation through audio

description, three pieces at a time were introduced before being performed to balance the complementary experience of live audio description with the musical performance.

The DANCING concert was furthermore simultaneously interpreted into ISL as the primary language of native sign language users in the Republic of Ireland. This included both the introductory and closing remarks, the audio descriptions as well as the musical performance itself. Since most pieces were sung in Italian, few members of the audience were able to follow the lyrics through their native tongue. However, the ISL interpretation accompanied each piece by focusing on the mood, tempo, and experience of listening to the music as it was likely experienced by those who do not speak Italian. To this end, and to enhance the artistic ISL interpretation, the DANCING project worked together with ISL interpreter Shelley Gibson, who had previously interpreted arts-based research and activities for the project. To further supplement this experience, the audience were provided with lyrics sheets that featured the original lyrics and their English translations. This supported audience members in engaging with the compositions and works in a variety of ways and aimed at establishing a holistic experience capturing the compositional and emotional effects sought by the composers and performers.



*Delivery of the introductory remarks to the accessible DANCING concert, from l-r: ISL interpreter Shelley Gibson, and live audio describers, Hilary Hooks and Tiarnán McDonough.*



*Performing during the accessible DANCING concert from l-r: Dr. Antonio Cascelli, Dr. Francesca Placanica and Paolo Grazioli with ISL interpreter Shelley Gibson in the background. Seated are the live audio describers Hilary Hooks and Tiarnán McDonough.*



*After the DANCING concert from l-r: Dr. Francesca Placanica, Hilary Hooks, Paolo Grazioli, Professor Rachel Msetfi (MU Vice President Research and Innovation), Shelley Gibson, Professor Delia Ferri, Tiarnán McDonough and Dr. Antonio Cascelli.*

#### 4. TAKING STOCK AND LOOKING AHEAD

On the whole, the conference showed that DANCING is at the forefront of advancing novel approaches to legal research and state-of-the-art knowledge creation by combining empirical, doctrinal and arts-based research and embedding participatory approaches. This offers the possibility for DANCING to comprehensively analyse the right to culture of persons with disabilities as enshrined in the CRPD within the EU legal order and how this intersects with cultural diversity. In doing so, the DANCING project has endeavoured to push the boundaries of legal scholarship through its innovative combination of research methodologies. The constructive criticism received at the DANCING Mid-Term Academic Conference supported, sharpened and refined the DANCING team's approach and aligns with DANCING's commitment to produce excellent and groundbreaking research. As such, the conference supported self-reflection among the DANCING researchers as well as offered inspiration to add to and advance the research conducted thus far.

The accompanying DANCING concert made accessible to everyone emphasised and showcased the embedded arts-based and participatory approaches of DANCING. In devising an inclusive and accessible concert, the DANCING team drew on its empirical findings under WP 1 regarding barriers and facilitators to cultural participation of audiences and artists with disabilities. This element of the event both presented interim findings in an alternate, non-academic way as well as acted upon them by implementing facilitators to create a more inclusive and artistically pleasing performance for all.

Notably, further ways in which the DANCING team have 'translated' the interim findings from the project up until this point include cartoons, infographics, blog posts and reports, all of which aim to communicate with and reach beyond the academic-only audiences to better effect societal change on the basis of the academic research. These efforts are not exclusively tied to the DANCING Mid-Term Academic Conference and the accessible DANCING concert, but rather form part of the cross-cutting WP 4 and overall communication strategy of the DANCING project.

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## Annex I – Programme of the DANCING Mid-Term Academic Conference, 4 September 2023

The formatting of the programme has been adapted to the file and does not fully reflect the final graphic format of the final programme. Accessible versions are available elsewhere on the DANCING website, see here:

<https://ercdancing.maynoothuniversity.ie/diary/events/event-dancing-mid-term-conference/>

**DANCING Project**  
**Mid-Term Academic Conference**  
**4 September 2023**

**ALL Institute**  
Building, living & learning

**Maynooth University**  
National University of Ireland Maynooth

**erc**  
European Research Council  
Advanced Grant

The DANCING project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation programme (grant agreement No. 864182).

**ERC Project**  
**“Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity Through European Union Law: Exploring New Paths - DANCING”**

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***The Project***

The project ‘*Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths - DANCING*’, funded by the European Research Council (ERC) and led by Prof. Delia Ferri, investigates the extent to which the protection of the right to participate in culture of people with disabilities and the promotion of cultural diversity intersect and complement each other in the European Union (EU) legal order. It aims to disrupt the conventional approach adopted by EU law scholarship by using a combination of legal, empirical and arts-based research to pursue three complementary objectives. Firstly, it identifies and categorises barriers and facilitators to cultural participation experienced by people with disabilities and how they affect the wider cultural domain. Empirical research, in form of semi-structured interviews with organisations of people with disabilities across the 27 Member States of the EU and the UK as well as arts-based research underpin the achievement of this objective within Work Package (WP) 1. Secondly, it provides a normative exploration of how the EU has used and can use its competence to combat discrimination and its supporting competence on cultural matters, in synergy with its wide internal market powers, to ensure the accessibility of cultural life and activities, to promote disability identities, while achieving cultural diversity. Through an in-depth legal analysis, it aims to bridge the implementation of the UN Convention on the Rights of Persons with Disabilities (CRPD) and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Thirdly, it aims to advance the understanding of the legal concept of cultural diversity, which stems from the intersection of different sources of law and will propose a new theorization of the promotion of cultural diversity within the EU legal order.

To know more about the project visit: <https://ercdancing.maynoothuniversity.ie/>



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This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation programme (grant agreement No. 854182).



### *The Principal Investigator – Prof. Delia Ferri*

Delia Ferri is a Professor of Law at Maynooth University (MU) School of Law and Criminology, where she lectures primarily in the fields of EU Law and International and European Disability Law and acts as Director of the Postgraduate Research (PhD) Programmes in Law. Since March 2020, she is co-Director of the [MU Assisting Living & Learning \(ALL\) Institute](#), an interdisciplinary research institute that promotes person-centred systems and evidence-based policies that empower people across their life course. Prof. Ferri is also affiliated researcher at the DIRPOLIS Institute (Institute of Law, Politics and Development) of Scuola Superiore Sant’Anna (Italy) within the research cluster on social rights, social inclusion and disability, and a fellow at the Burton Blatt Institute of Syracuse University (USA). Between 2018 and 2022, she has been a member of the [Royal Irish Academy \(RIA\) Standing Committee in International Affairs \(SCIA\)](#). In 2022 she has been appointed as a member of the [RIA Ethical, Political, Legal and Philosophical Studies Committee](#). She is a senior member of the [European Disability Expertise](#) network funded by the European Commission. In June 2023 she has been appointed as a member of the Scientific Committee of the Fundamental Rights Agency of the European Union.

### *The DANCING Mid-Term Academic Conference*

The DANCING Mid-Term Academic Conference aims to take stock of the research conducted so far and to situate DANCING in broader scholarly debates. This conference marks the halfway point of the project. Being academic in nature, it offers the opportunity to present the interim findings and preliminary results of DANCING to the academic community and gather feedback and positive criticism. Further, this Mid-Term Academic Conference aims to link DANCING to current debates in EU law, to engage with interdisciplinary scholarship on disability as well as socio-legal research, and to discuss participatory research approaches.

The conference is articulated into two main sessions. The morning session will comprise a panel focusing on how and the extent to which DANCING contributes to the building of EU disability law as distinct field of enquiry and situates the project within the broader field of EU law. Following this first panel, a roundtable discussion will address the role of interdisciplinarity, intersectional approaches and participatory studies in academic research (especially but not exclusively legal research), and how DANCING can contribute to enhance innovative methodological approaches. The afternoon session will include different panels fully dedicated to the presentation of the interim results of WP1 and WP2 of the DANCING project. Papers presented by DANCING researchers will be discussed by leading academics who will provide feedback and constructive remarks. A final roundtable will debate on the arts-based research of the project with a focus on the role of inclusive dance as a tool to enhance participatory approaches.



This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation programme (grant agreement No. 884182).

### ***After the Conference***

Following the conference all participants and attendees are warmly welcome to attend an accessible concert performance graciously organised in collaboration with the Department of Music of Maynooth University.

The concert will begin at approximately 5.45pm in the Drama Room of the School of Education (SEO 133 - first floor). The performance will comprise a number of pieces carefully selected by Dr. Antonio Cascelli (Piano) in close cooperation with Dr. Francesca Placanica (Soprano) and Paolo Grazioli (Tenor). After the concert all attendees are warmly invited to a reception in the foyer of the School of Education, which will take place around 6.45pm.

For further information please see the concert programme.

### ***When?***

Monday, 4 September 2023

### ***Where?***

Maynooth University, School of Education (SEO) Room 001



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ERC Project  
"Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural  
Diversity Through European Union Law: Exploring New Paths - DANCING"

## Mid-Term Academic Conference

DANCING Project – Maynooth University  
4 September 2023



School of Education (SEO) Room 001

*Coffee and Registration from 8.45am*

9.15 – 9.30am	<b>Welcome</b> <a href="#">Dr. Fergus Ryan</a> – (Head of School of Law and Criminology, Maynooth University) <a href="#">Prof. Deirdre Desmond</a> – (Co-Director ALL Institute, Maynooth University) <a href="#">Prof. Tobias Lock</a> and <a href="#">Dr. Karen Lynch Shally</a> – (Centre for European Law, Maynooth University)
9.30 – 9.45am	<b>Presentation of the ERC project DANCING</b> <a href="#">Prof. Delia Ferri</a> (Maynooth University)
9.45 – 11.10am	<b>Panel I – Situating EU Disability Law within EU Law Scholarly Debates</b> Chair: <a href="#">Prof. Mark Bell</a> (Trinity College Dublin) "Disability as Field of EU Law: Constitutionalisation, Federalising Trends and Hybridity" – <a href="#">Prof. Delia Ferri</a> (Maynooth University) "The Global Reach of EU Disability Law: An Initial Appraisal" – <a href="#">Iryna Tekuchova</a> (PhD Candidate, Maynooth University) Discussants: <a href="#">Prof. Joana Mendes</a> (Université du Luxembourg) <a href="#">Prof. Elise Muir</a> (Katholieke Universiteit Leuven) <a href="#">Prof. Giuseppe Martinico</a> (Scuola Superiore Sant'Anna) <b>Q&amp;A</b>
11.10 – 11.30am	<b>Coffee Break</b>
11.30 – 12.30pm	<b>Roundtable Discussion – Advancing Interdisciplinary Research</b> Chair: <a href="#">Prof. Dorothy Estrada-Tanck</a> (Universidad de Murcia) <a href="#">Dr. Pauline Cullen</a> (Maynooth University) <a href="#">Prof. Michael Doherty</a> (Maynooth University) <a href="#">Prof. Kristin Henrard</a> (Vrije Universiteit Brussel) <a href="#">Dr. Juan Jorge Piernas López</a> (Universidad de Murcia)
12.30 – 1.45pm	<b>Lunch Break</b>



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1.45 - 2.40pm	<p><b>Panel II - Enhancing Cultural Participation of Persons with Disabilities: What Role for the European Union?</b>  Chair: <a href="#">Prof. Andrea Broderick</a> (Universiteit Maastricht)  "Acessibility of Cultural Goods and Services: A Regulatory Jigsaw" - <a href="#">Prof. Delia Ferri</a> &amp; <a href="#">Eva Krolla</a> (Maynooth University)  "The Role of EU Law in Advancing Participation of Cultural Professionals and Artists with Disabilities" - <a href="#">Léa Urzel Francil</a> (PhD Candidate, Maynooth University)  Discussant: <a href="#">Prof. Lisa Waddington</a> (Universiteit Maastricht)  <b>Q&amp;A</b></p>
2.40 - 2.50pm	<b>Coffee Break</b>
2.50 - 3.45pm	<p><b>Panel III - Barriers and Facilitators to Cultural Participation of Persons with Disabilities</b>  Chair: <a href="#">Prof. Anna Lawson</a> (University of Leeds)  "Barriers and Facilitators to Cultural Participation: A Qualitative Analysis" - <a href="#">Dr. Ann Leahy</a> (Maynooth University)  "Basic Income for Artists and Disability Allowances: Experiences from Ireland" - <a href="#">Dr. Philip Finn</a> (Maynooth University)  Discussant: <a href="#">Dr. Charles O'Mahony</a> (University of Galway)  <b>Q&amp;A</b></p>
3.45 - 4.30pm	<p><b>Roundtable Discussion - Arts-Based Research and Inclusive Dance</b>  Chair: <a href="#">Prof. Sarah Whatley</a> (Coventry University)  <a href="#">Prof. Delia Ferri</a> (Maynooth University) &amp; <a href="#">Laura Jones</a> (Stoppgap Dance Company)  <a href="#">Dr. Victoria Durrer</a> (University College Dublin)  <a href="#">Prof. Aoife McGrath</a> (Queen's University Belfast)  <b>Q&amp;A</b></p>
4.30 - 4.45pm	<b>Coffee Break</b>
4.45 - 5.30pm	<p><b>Closing Keynote</b>  <a href="#">Prof. Gráinne de Búrca</a> (New York University - European University Institute)  <b>Q&amp;A</b></p>
	<b>Final Remarks</b>

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*At the end of the event guests are invited to attend a concert organised in collaboration with the Department of Music. The concert will take place in the School of Education Drama Room SEO 133 (first floor).*

## Keynote Speaker

### Professor Gráinne de Búrca

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Gráinne de Búrca is Florence Ellinwood Allen Professor of Law at New York University (NYU) and of 1 September 2023 she will take up a Chair in Constitutional Law at the European University Institute (EUI) in Florence.

Before joining NYU Law faculty in 2011, she held tenured posts as professor at Harvard Law School, Fordham Law School, and at the European University Institute in Florence. Before that, she was Fellow of Somerville College and lecturer in law at Oxford University from 1990 to 1998.

Her main field of research and expertise is European Union law, and she has written widely on questions of European constitutional law and governance, human rights and discrimination. She studied law at University College Dublin and the University of Michigan and was admitted to the bar at Kings Inns, Dublin. She is co-editor of the Oxford University Press (OUP) series Oxford Studies in European Law, and co-author of the leading OUP textbook *EU Law*, currently in its seventh edition. She is co-editor-in-chief of the *International Journal of Constitutional Law (I•CON)* and serves on the editorial board of the *American Journal of International Law* and on the editorial advisory board of numerous other journals.

Among other honours and awards, Gráinne recently received an Honorary Doctorate in Law (LLD) from University College Dublin in 2022 and in the same year was made an Honorary Member of the Royal Irish Academy.



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## Chairs, Speakers, and Discussants

**Mark Bell** is Regius Professor of Laws at Trinity College Dublin. During 2018-2021, he was Head of the School of Law. Previously, he was a professor at the School of Law, University of Leicester, where he was also Head of the School of Law (2011-2014). Mark is a member of the Advisory Board of the Berkeley Center on Comparative Equality and Anti-Discrimination Law and the Board of Directors of the Irish Centre for European Law.

**Andrea Broderick** is Full Professor at the Department of International and European Law at Maastricht University, where she holds the UNESCO Chair in Human Rights and Peace. Since May 2022, Andrea has been the Co-Director of the Maastricht Centre for Human Rights. In addition, she is the Dutch Director of the European Master's Programme in Human Rights and Democratisation, Venice, and has carried out that role since 2019. Andrea also worked as a lawyer in professional practice.

**Pauline Cullen** is Associate Professor at the Department of Sociology and a researcher at the Centre for European and Eurasian Studies, Maynooth University. Her work examines civil society mobilization on social justice and gender equality at national and European Union level, women's movements and gender and political representation. She has also worked as a gender expert for advocacy organisations working on gender justice and equality issues.

**Michael Doherty** is Full Professor of Law at the School of Law and Criminology, Maynooth University. His expertise lies in the areas of Irish and EU employment and labour law, industrial relations, and social dialogue. He has published widely on all of these topics in international books and journals, has worked on a number of EU-wide projects on cross-border working terms and conditions, and is a member of several European research networks looking at employment and labour law and policy in the EU.

**Victoria Durrer** is Ad Astra Research Fellow in Cultural Policy at UCD and co-founder of Cultural Policy Observatory Ireland. A social scientist, her work focuses on how the spatial and relational dynamics of administration and policy both shape and are challenged by artistic practice as social, cultural, and professional endeavours. Her work, which has received support from the Higher Education Authority, the Irish Research Council, the Royal Society of Edinburgh (UK), and the Arts and Humanities Research Council (UK), is interdisciplinary and often based on collaborative research designs, data collection and analysis with research participants.

**Dorothy Estrada-Tanck** is Professor of Public International Law at University of Murcia, and Co-director of its Legal Clinic. She is Chair of the UN Working Group on Discrimination against Women and Girls. Dorothy holds a PhD in Law (EUI), an MSc in Political Theory (LSE) and a Law Degree (Escuela Libre de Derecho, Mexico). She enjoys broad academic and professional experience in the UN, State bodies, NGOs and universities in Mexico, Italy, Spain, U.S.A. and Canada. She authored *Human Security and Human Rights under International Law* (Hart Publishing, 2016; Best Book Award 2017, IABA, Washington, D.C.).



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**Delia Ferri** is Professor of Law at the School of Law and Criminology and Co-Director of the Assisting Living and Learning (ALL) Institute at Maynooth University. She is also a member of the Maynooth University Social Sciences Institute (MUSSI), and a fellow of the Maynooth Centre for European and Eurasian Studies. In September 2020 her PI-led project 'Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths – DANCING' began, which is funded by a European Research Council (ERC) Consolidator Grant.

**Philip Finn** is post-doctoral researcher and Irish Research Council (IRC) Research Fellow at the School of Law and Criminology, Maynooth University carrying out a research project co-funded by the IRC and the Arts Council of Ireland. The project explores the impact of the welfare system on the working lives of artists with disabilities. He completed his PhD in the Department of Sociology, Maynooth University entitled 'Playing with the Absurdity of Welfare: Experiences of Irish Welfare Conditionality'.

**Kristin Henrard** is Professor of International Law at the Migration, Diversity and Justice Research Centre within the Brussels School of Governance at Vrije Universiteit Brussel since August 2020. Previously, she held positions at the University of Groningen and the University of Rotterdam, where she became Professor of Human Rights and Minorities in 2010. Kristin is the author of over 160 publications focusing on human rights, the strengths, and weaknesses of the jurisprudence of international courts in terms of interpretation, limitation analysis and the related balancing of interests.

**Laura Jones** is Co-Artistic Director at Stopgap Dance Company (UK). She is a fierce advocate for dance and disability, inclusion, and equality, advancing the sector through teacher training in inclusive practice, public speaking, and consultancy work. Laura started her training at Linda Butler School of Dance, aged 5. Having sustained a spinal injury in 1998, Laura went on to become the first wheelchair user to complete 100% of the A-Level dance syllabus.

**Eva Krolla** is a research assistant within the ERC DANCING project. She holds a joint Erasmus Mundus Master of Arts in Euroculture from the University of Groningen and Università degli studi di Udine. For study and research purposes she has previously spent time at Åbo Akademi and *Uniwersytet Jagielloński w Krakowie*. Her research has mostly focused on democratic theory, fundamental rights (violations) and minority rights within the European Union.

**Anna Lawson** is Professor in the School of Law at the University of Leeds, where she is also the Joint Director of the University-wide interdisciplinary Centre for Disability Studies and Co-ordinator of the Disability Law Hub. Her academic interest in disability and law is rooted in her own experience of life as a disabled person. Her research focuses on disability equality and human rights at the UN, European and domestic level.



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**Ann Leahy** is post-doctoral researcher in sociology within the ERC DANCING project where her main focus is qualitative research on cultural participation by people with disabilities across Europe. Her PhD was an interdisciplinary qualitative study that examined the intersection between disability and ageing. It formed the basis of a book published in 2021 (Policy Press). Both her PhD studies and the dissemination of her thesis were supported by awards from the Irish Research Council and she also received a Hume scholarship from Maynooth University.

**Giuseppe Martinico** is Professor of Comparative Public Law at *Scuola Superiore Sant'Anna*, Pisa, where he also serves as STALS (Sant'Anna Legal Studies) Editor. Previously, he was García Pelayo Fellow at the *Centro de Estudios Políticos y Constitucionales* (CEPC), Madrid and Max Weber Fellow at the European University Institute, Florence. His research interests cover comparative and European constitutional law, in which he published extensively in international peer-reviewed journals in three languages (English, Italian and Spanish).

**Aoife McGrath** is Professor of Dance at the School of Arts, English and Languages, Queen's University Belfast. She is a dance artist/choreographer and PaR dance scholar who is interested in how embodied knowledge can be valued and included within interdisciplinary, collaborative, and policy-informing research processes. She is PI or Co-PI for several funded research projects (EU Horizon 2020, AHR C, HEA North South Fund) collaborating with researchers in sociology, psychology, education, and the health sciences. She has published widely on dance in Ireland, and book publications include her monograph *Dance Theatre in Ireland: Revolutionary Moves*.

**Joana Mendes** is Professor of Comparative Administrative Law at the Faculty of Law, Economics and Finance at Université du Luxembourg. She holds a doctorate from the European University Institute and has held academic positions at the University of Amsterdam. Joana has been a Fulbright Visiting Scholar at Yale Law School and has been a guest lecturer at several other institutions. Her research focuses on the exercise of public authority in the EU drawing on comparative public law.

**Elise Muir** is Professor of European Law at the Faculty of Law of KU Leuven and Visiting Professor at the College of Europe in Bruges where she teaches a course on EU fundamental rights law. Elise is the Principal Investigator of the RESHUFFLE project funded by the European Research Council and devoted to rethinking our understanding of the institutional landscape for the protection of fundamental rights in Europe. She is the author of the monograph 'EU Equality Law: The First Fundamental Rights Policy of the EU' (OUP, 2018).

**Charles O'Mahony** is lecturer in Law at the University of Galway since 2012 and was Head of School between 2017-2021. He completed a PhD at the Centre for Disability Law and Policy, NUI Galway entitled 'Diversion: A Comparative Study of Law and Policy Relating to Defendants and Offenders with Mental Health Problems and Intellectual Disability'. He previously worked as Amnesty International Ireland's Legal Officer on its mental health campaign and as a legal researcher for the Law Reform Commission of Ireland.



This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation programme (grant agreement No. 884182).



**Juan Jorge Piernas López** is a Jean Monnet Chair holder and Senior Lecturer at the University of Murcia. He received legal education across Europe and in the US and graduated as Doctor of Law from the European University Institute in 2013. He is an international consultant on European Union law and policy for the World Bank, several governments and for the ENI CBC Med Program. He extensively publishes on European Union Law and has been cited 6 times by three Advocate Generals of the Court of Justice of the European Union.

**Iryna Tekuchova** is a PhD candidate within the ERC DANCING project. Her research seeks to investigate to which extent the rights of persons with disabilities are integral to the EU External Action and how the 'global reach' of EU law impacts on the rights of people with disabilities outside the EU. Iryna graduated from the University of Bremen with an LL.M Degree in International and European Law. She has over five years of experience as an inclusion expert and consultant for Ukrainian state authorities, international and national civil society organizations.

**Léa Urzel Francil** is a PhD candidate within the ERC DANCING project. She holds an LL.B. from the University of Nantes, studied European and International Law at the University of Helsinki and completed an LL.M. in International and Comparative Disability Law and Policy at NUI Galway. Her PhD research focuses on the disability dimension of cultural production in the European Union. It aims to investigate the extent to which participation of persons with disabilities in cultural production processes is protected and promoted, and how disability features in cultural products and services.

**Lisa Waddington** is the European Disability Forum Professor of European Disability Law. Her Chair was established in cooperation with the European Disability Forum. Professor Waddington participates in a number of European networks and projects and is a member of the senior research team and legal research coordinator for the European Disability Expertise (EDE) Network, as well as the Senior Expert on the Ground of Disability in the European Network of Legal Research in Gender Equality and Non-Discrimination.

**Sarah Whatley** is Professor of Dance and Director of the Centre for Dance Research, Coventry University. Her research focuses on dance in the context of cultural heritage, digital technologies, somatic practices, and inclusion in dance. Her current funded projects and publications are concerned with the intersection between dance, disability, prosthetics, and robotics. She chairs the Arts and Humanities Research Council (AHRC)-sponsored 'Dance Research Matters' campaign to raise the profile of dance research in the UK.



DANCING

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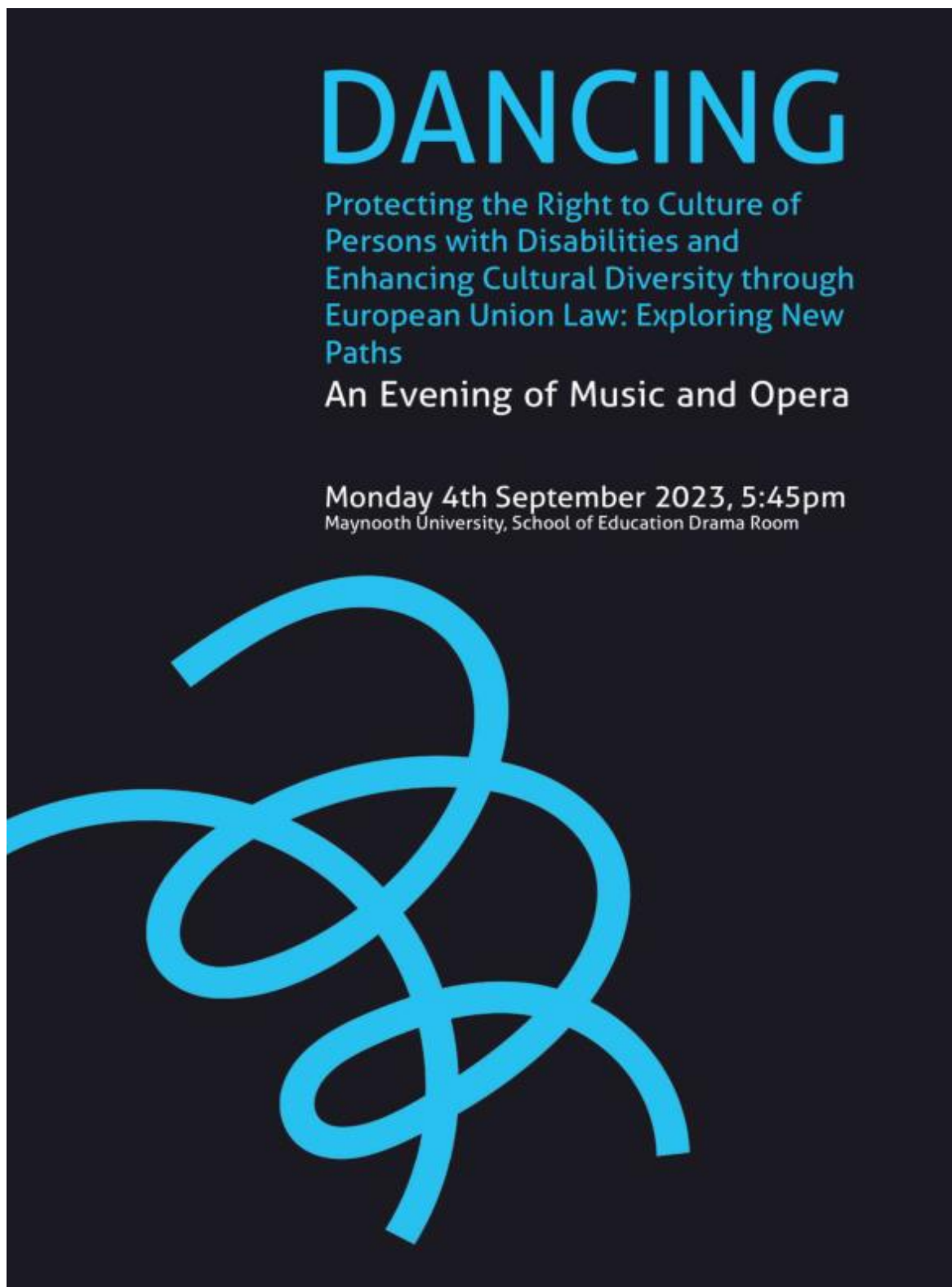
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**Charles Edward O'Sullivan** is an Assistant Professor at the School of Law & Criminology, Maynooth University. Prior to joining the School of Law & Criminology, Maynooth University in 2023, Charles was a Lecturer at the School of Law, Ulster University (2020-2023) where he also acted as a Course Director and Chair of the Ethics Filter Committee. His research focuses primarily on migration, the welfare state and social inclusion, and he has published widely on these topics in peer reviewed journals such as the *Journal of Social Security Law*, *BioLaw*, the *European Journal of Migration and Law*, and *Human Rights Law Review*.

## Annex II – Programme of the DANCING Concert, 4 September 2023

The formatting of the programme has been adapted to the file and does not fully reflect the final graphic format of the final programme. Accessible versions are available elsewhere on the DANCING website, see here:

<https://ercdancing.maynoothuniversity.ie/diary/events/event-accessible-concert/>



# Welcome

Good evening,  
*Buonasera,*

I am pleased to welcome you all to an evening of music and opera to mark the occasion of our Mid-Year academic conference, held earlier today. This evening's concert is an opportunity to enact some of the inclusive practices we have identified as part of our research, and to celebrate how cultural life is enriched when greater inclusion is afforded to people with disabilities. We are pleased to welcome disabled and non-disabled performers on the stage and to present a performance that embeds some important accessibility features, including sign language interpretation and audio description.

Tonight's concert, graciously organised in collaboration with the Department of Music at Maynooth University, is key to the ethos of the DANCING project. DANCING investigates the extent to which the protection of the right to take part in culture of people with disabilities and the promotion of cultural diversity intersect and complement each other in the European Union (EU) legal order. Being premised on the idea that cultural exclusion of people with disabilities has not only engendered their marginalization, but has also entailed a loss for society as a whole, DANCING aims also to support the implementation of Article 30 of the UN Convention of the Rights of Persons with Disabilities. DANCING disrupts the conventional approach adopted by EU law scholarship by using a combination of legal, empirical and arts-based research to pursue three complementary objectives, experiential, normative and theoretical respectively. In that regard, engagement with different art forms is part of the interdisciplinary approach that characterises the project. Hence, tonight's performance expands such engagement, which has thus far focused on inclusive dance practice.

On a more personal note, tonight's concert is close to my heart as it presents some *arie* from Italian opera, and reminds me of my time as intern in the Arena di Verona back in 2003. I also feel that opera illustrates the rich palette of human life, reflecting the full inclusion that DANCING aspires to promote.

Delia Ferri  
Principal investigator for DANCING

**Please join us after the performance for a reception graciously offered by the School of Law and Criminology.**

# DANCING

Protecting the Right to Culture of  
Persons with Disabilities and  
Enhancing Cultural Diversity through  
European Union Law: Exploring New  
Paths

## An Evening of Music and Opera

Presented in collaboration with Maynooth University  
Department of Music

**Soprano** Francesca Placanica

**Tenor** Paolo Grazioli

**Accompanist** Antonio Cascelli

## Concert Programme

**Stanislao Gastaldon** Musica Proibita

**Maria Theresia von  
Paradis** Morgenlied Eines Armen Mannes

**Francesco Paolo  
Tosti** La Serenata

**Francesco Paolo  
Tosti** 'A Vucchella

**Leonard Cohen** Alleluya Music

**Franz Lehár** Tace Il Labbro



# Programme

## Musica Proibita

**Stanislaw  
Gastaldon**  
(1861-1939)

'Musica Proibita' ('Forbidden Music'), is a composition with a compelling history. The text of this aria by Gastaldon was written under the pseudonym Flik Flok, to music he had composed twenty years earlier

The text describes a young girl's desire to echo the refrain of a love song, sung to her by an attractive young man each night beneath her balcony. This is forbidden by the girl's mother, so the girl sings the melody alone in her absence.

## Morgenlied Eines Armen Mannes

**Maria Theresia von  
Paradis**  
(1759-1824)

The English translation of this piece is titled 'Morning-Song of a Poor Man'. It is a setting from a poem by Johann Timotheus Hermes. The text recounts the inner monologue of a poor man who wakes up in the morning and when confronted with the misery of his life, wishes for his wife and child to keep sleeping in blissful slumber. The music portrays the sense of urgency implied by the text through a tragic declamation recalling eighteenth-century operatic style

Von Paradis was an Austrian musician and composer who lost her sight at an early age. Some believe it was for her that Mozart may have written his Piano Concerto No. 18 in B-flat major. She had a successful career as a concert pianist, and switched to composing and teaching later in life. She was an advocate for the musical education of young girls and the visually impaired.

Von Paradis' overcame the barriers she faced in her time, as both a woman and a person with disabilities, to become a star musician and composer. Unfortunately, Von Paradis' work remains underrepresented in current classical music programming

# Notes

## La Serenata

Tosti was a singer and one of the greatest composers of chamber music. His contribution to the genre, which includes over 400 compositions in multiple languages, is comparable with Schumann and Schubert.

The song's title, which means "the serenade", is a 'supplica', in which the singer is heard urging the sound of the serenade to wing its way to a beloved who rests alone under the moon's radiance.

**Francesco  
Paolo Tosti**  
(1846-1916)

## 'A Vucchella

'A Vucchella', one of Tosti's most well-known romanzas, is built on Gabriele D'Annunzio's poetic metaphor describing the lips of the lover as a small rose ('A Vucchella' translates as "a dimple", referring to the dimple at the crest of the lips).

The poet, using the Neapolitan language, begs his lover for a kiss with a romantic yet fervent tone.

## Alleluya Music

'Alleluya Music' transforms the well-known song 'Hallelujah' by Leonard Cohen into a sacred composition, with revisions to both the music and the text of the original. This adaptation was done by the Bass singer Salvatore Schiano di Cola, with input by Giampaolo Grazioli.

**Leonard Cohen**  
(1934-2016)

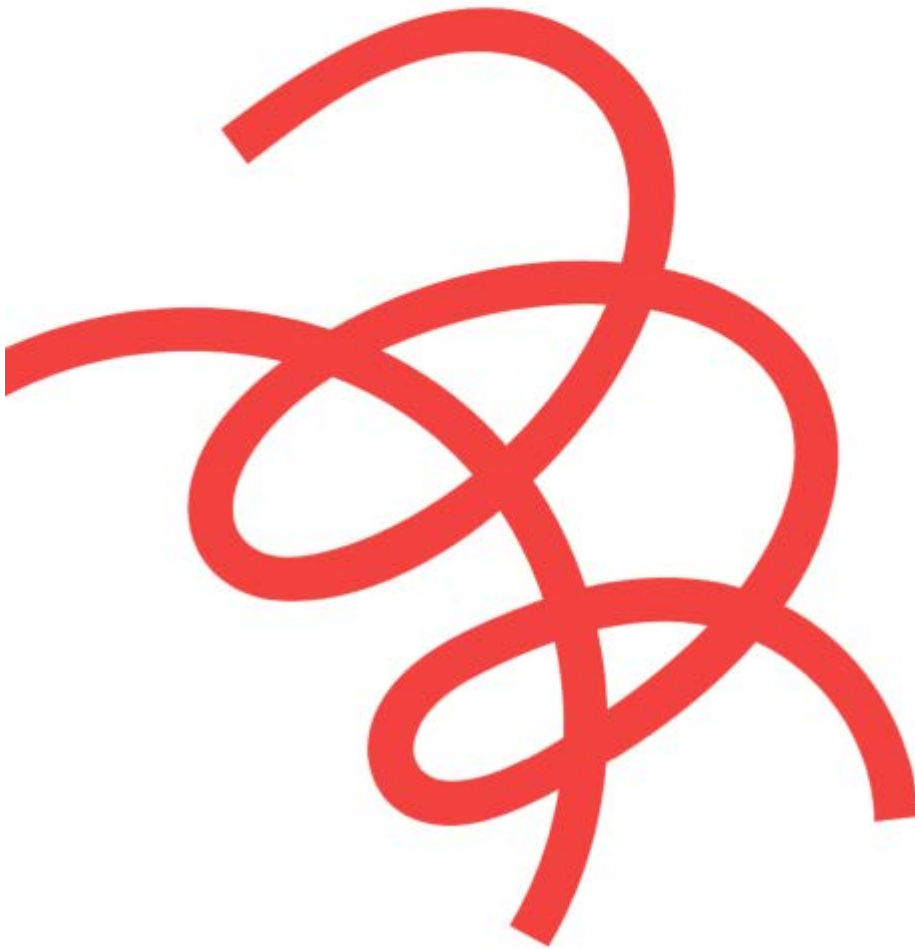
## Tace Il Labbro

The final piece is 'Tace Il Labbro', which translates as 'Lips are Sealed' from the operetta 'La Vedova Allegra' or 'The Merry Widow', composed by Franz Lehár.

This piece appears in Lehár's operetta towards the end, as various schemes start to unfold. The aria is sung by the character Danilo who, on the notes of a splendid and well-known waltz, declares his love for Hanna.

**Franz Lehár**  
(1870-1946)

# About the Performers





## Francesca Placanica

Francesca Placanica, soprano and artist-researcher, performs extensively as a music theatre, opera and chamber soloist in Europe, Canada and the USA. A PhD in Music from University of Southampton (2013) and a twentieth-century vocal performance scholar, she has been producing and performing on smaller-scale musical monodramas since 2012, which she toured across European Universities and concert venues, with the support of higher education partners. She is currently a Marie Curie Senior Research Fellow at University of Huddersfield and the project-leader of her practice-based project, 'Networks of Practice in New Music Theatre (NePraMusT, 2022-24). For more information, please visit: [www.francescaplacanica.com](http://www.francescaplacanica.com).

## Paolo Grazioli

Paolo Grazioli is a tenor whose long career is strongly connected to the Arena di Verona where he began as a choir artist in 1973. Following a serious injury in 1979, Paolo's singing career was temporarily halted, returning to the Arena as choir singer again in 1981.

Since 1989, Paolo has performed in prestigious venues across Italy as well as Budapest, Salzburg and Vienna. This includes solo performances at Teatro La Fenice (Venice), Teatro Massimo (Palermo). His operatic work includes several supporting actor roles at the Arena di Verona, where he performed until 2010. Notable performances include appearing as a featured performer in a live performance of Strauss' 'Salome' on RAI RADIO, the Italian radio channel operated by the national public-broadcasting organisation RAI, and as a soloist at the Mozarteum premiere of Salieri's Requiem. In addition, he has performed for audiences across Italy as part of composer and conductor Ennio Morricone's choir.

## Antonio Cascelli

Antonio Cascelli is a musicologist and performer specialising in piano accompaniment. He has taught music and performance studies at the University of Hull, University of Southampton and the University of Maynooth, where he is currently Associate Professor. Antonio's research focus is the history of music theory, with particular focus on analysis, theory, metaphor and performance. His papers on Chopin and Schenkerian analysis, among other topics, have been widely published in illustrious journals including Cambridge Opera Journal, Early Music, and Ad Parnassum. Antonio has collaborated with Radio Vaticana in Rome, Italy, on several recorded programmes. In 2018 he coordinated the Medieval and Renaissance Music Conference (MedRen2018) in Maynooth. As performer, he has collaborated with singers Virginia Kerr, Niamh Murray, Eamonn Mulhall, Francesca Placanica, and cellist Alison Hood.

# DANCING

## Project Team

<b>Delia Ferri</b>	Principal Investigator
<b>Ann Leahy</b>	Post-Doctoral Researcher
<b>Hilary Hooks</b>	Project Manager
<b>Léa Urzel Francil</b>	PhD Candidate
<b>Iryna Tekuchova</b>	PhD Candidate
<b>Eva Krolla</b>	Research Assistant
<b>Tiarnán McDonough</b>	Research Assistant



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## Annex III – Lyrics Sheet from the DANCING Concert, 4 September 2023

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### ***Musica Proibita*** ***Stanislao Gastaldon***

Ogni sera di sotto al mio balcone  
sento cantar una canzone d'amore,  
più volte la ripete un bel garzone  
e battere mi sento forte il cuore.

Oh quanto è dolce quella melodia!  
Oh com'è bella, quanto m'è gradita!  
Ch'io la canti non vuol la mamma mia;  
vorrei saper perché me l'ha proibita?

Ella non c'è ed io la vo cantare,  
la frase che m'ha fatto palpitare;  
vorrei baciare i tuoi capelli neri,  
le labbra tue e gli occhi tuoi severi!

Vorrei morir con te, angel di Dio,  
oh bella innamorata tesoro mio;  
qui sotto il vidi ieri a passeggiare  
e lo sentiva al solito cantar

Vorrei baciare i tuoi capelli neri,  
le labbra tue e gli occhi tuoi severi!  
Stringimi, o cara, stringimi al tuo core,  
fammi provar l'ebbrezza dell'amor.

### ***Morgenlied eines armen Mannes*** ***Maria Theresia von Paradis***

Weckst du mich zum neuen Jammer,  
Tag? den meine Sehnsucht rief,  
als in meiner kleinen Kammer  
Weib und Säugling ruhig schlief?  
Treffst nur Mich, ihr neuen Sorgen!  
[Schont noch meines] Weibes Herz,  
Wek sie spät, qualvoller Morgen,  
ach! ihr letzter Blick war Schmerz!

Ruh nur sanft! die Qual des Lebens,  
Säugling! trifft dich nie zu spät!  
Du [wirsts] fühlen, wie vergebens  
meine Wehmut für dich fleht.  
Bald fällt deine nackten Glieder

### ***Forbidden Music*** ***Stanislao Gastaldon***

Every night under my balcony  
I hear the singing of a love song,  
a handsome lad repeats it many times  
and I feel my heart beating strong

Oh how sweet is the melody!  
Oh so beautiful, how pleasing!  
My mother doesn't want me to sing it;  
I'd like to know, why she forbade it?

She isn't here and I want to sing it,  
the words that had me palpitating;  
I'd like to kiss your dark hair,  
the lips of yours and your cutting eyes!

I'd like to die with you, godly angel,  
oh beautiful love-struck treasure of mine;  
I saw him yesterday down there walking  
around  
and I heard him singing as usual

I'd like to kiss your dark hair,  
the lips of yours and your cutting eyes!  
Squeeze me, loved one, squeeze me to your  
heart,  
make me feel the intoxication of love

### ***Morning-Song of a Poor Man*** ***Maria Theresia von Paradis***

Do you awaken me to new misery,  
Day? that my yearning summoned,  
when in my little chamber  
my wife and infant slept peacefully?  
You new cares, fall only on me,  
Spare yet my wife's heart,  
Waken her late, harrowing morning,  
ah! her last glance was pain!

Only rest gently! the agony of life,  
my infant! shall never come upon you too  
late!  
You shall feel how vainly  
my melancholy pleads for you.  
Soon upon your naked limbs

jedes Wetter grausam an!  
bald quält dich der Hunger wieder,  
den mein Weib nicht stillen kan!

Schlummre, Freundin meiner Jugend,  
fühl die Noth nicht, die mich schreckt;  
sie ist da, weil Fleis und Tugend  
[uns] nicht mehr, wie vormals, dekt! --  
Ich kan Kind und Weib nicht retten!  
"Gott der Gnaden, das kanst du.  
"mach sie glücklich; und zieh Ketten,  
"die Mich drücken, vester zu!

"Ich will still auf rauhen Wegen  
"des gewohnten Jammers gehn,  
"und auch heut um Brod und Segen  
"für mein Kind und Weib [dir] flehn."--  
Sie erwachen! -- O dein Scherzen,  
Säugling! wie durchdringt es mich! --  
Diese allertiefsten Schmerzen  
warlich, Herr, sie jammern dich.

*La Serenata*  
*Francesco Paolo Tosti*

Vola, o serenata:  
La mia diletta è sola,  
e, con la bella testa abbandonata,  
posa tra le lenzuola:  
O serenata, vola.  
O serenata, vola.

Splende Pura la luna,  
l'ale il silenzio stende,  
e dietro i veni dell'alcova  
bruna la lampada s'accende.  
Pure la luna splende.  
Pure la luna splende.

Vola, o serenata,  
Vola, o serenata, vola.  
Ah! là. Ah! là.

Vola, o serenata:  
La mia diletta è sola,  
ma sorridendo ancor mezzo assonnata,  
torna fra le lenzuola:

every sort of weather shall fall brutally!  
soon hunger shall again torture you,  
[hunger] that my wife cannot assuage!

Slumber, beloved of my youth,  
do not feel the hardship that frightens me;  
it is there because diligence and virtue  
no longer [shield us] as they once did!--  
I cannot save my child and wife!  
"God of mercy, you can do so.  
"make them happy; and pull the chains  
"that press upon me all the tighter!

"I shall walk quietly upon  
"the rough ways of accustomed misery,  
"and beseech Thee today as well  
"for bread and blessings for my child and  
wife."--  
They are waking! -- Oh your jesting,  
infant! how it runs through me! --  
These most severe of pains  
truly, Lord, they cause Thee to feel for me.

*The Serenade*  
*Francesco Paolo Tosti*

Fly, o serenade:  
My beloved is alone,  
with her beautiful head hidden  
under the sheets:  
O serenade, fly.  
O serenade, fly.

The moonlight is pure,  
wings of silence stretch out,  
and behind the veils of the dark alcove  
the lamp burns.  
The pure moonbeams shine.  
The pure moonbeams shine.

Fly, o serenade,  
Fly, o serenade, fly.  
Ah! là. Ah! là.

Fly, o serenade:  
My beloved is alone,  
but still smiling [while] half asleep,  
she has returned beneath the sheets:

O serenata, vola.  
O serenata, vola.

L'onda sogna su 'l lido,  
e 'l vento su la fronda;  
e a' baci miei ricusa ancora un nido  
la mia signora bionda.  
Sogna su 'l lido l'onda.  
Sogna su 'l lido l'onda.

Vola, o serenata,  
Vola, o serenata, vola.  
Ah! là. Ah! là.

**'A Vucchella**  
**Francesco Paolo Tosti**

Sì, comm'a nu sciorillo  
tu tiene na vucchella  
nu poco pocorillo  
appassuliatella.

Meh, dammillo, dammillo,  
- è comm'a na rusella -  
dammillo nu vasillo,  
dammillo, Cannetella!

Dammillo e pigliatillo,  
nu vaso piccerillo  
comm'a chesta vucchella,

che pare na rusella  
nu poco pocorillo  
appassuliatella...

**Alleluya Music**  
**Leonard Cohen - Adapted by Paolo Grazioli**

Il sole sorge ed è giorno e  
c'è Tanta vita intorno, a me  
è la fede che mi illumina, il cammino  
Signore sono davanti a Te, n  
ti parlo, sei mio amico, Tu  
la redenzione dei nostri dolori.  
Hallelujah, Hallelujah  
Hallelujah, Hallelujah

O serenade, fly.  
O serenade, fly.

The waves dream on the shore,  
and the wind [blows] through the branches;  
and my kisses don't result in a nest [being  
offered],  
by my blonde lady.  
Dreaming on the shore, [are] the waves.  
Dreaming on the shore, [are] the waves.

Fly, o serenade.  
Fly, o serenade, fly.  
Ah! là. Ah! là.

**To a Little Mouth**  
**Francesco Paolo Tosti**

Yes, like a little flower,  
You have got a sweet mouth  
A little bit  
withered.

Please give it to me  
it's like a little rose  
Give me a little kiss,  
give, Cannetella!

Give one and take one,  
a kiss as little  
as your mouth

which looks like a little rose  
a little bit  
withered.

**Hallelujah**  
**Leonard Cohen - Adapted by Paolo Grazioli**

The sun rises and it's daylight,  
There is so much life around me  
It is faith that lights my way along, the way  
Lord I am before  
I'm talking to you, you are my friend,  
You are the redemption of our sorrows.  
Hallelujah, Hallelujah  
Hallelujah, Hallelujah



E per amore Ti sei immolato  
per dare a noi l'eternità,  
e beato chi vivrà con Te per sempre.  
Signore, dalla Tua santità  
fiorisce il bene, agli uomini  
rinnova, in noi l'amore, in Te Signore,  
Hallelujah, Hallelujah  
Hallelujah, Hallelujah

Da quando ho conosciuto Te,  
Il Tuo respiro è entrato in me,  
sei l'amore che mi illumina, il cammino.  
Signore sono davanti a Te,  
mi guardi e mi sorridi, Tu  
mi guidi e mi sostieni col Tuo amore.  
Hallelujah, Hallelujah  
Hallelujah, Hallelujah

***Tace il Labbro***  
***Franz Léhar***

Tace il labbro  
T'amo dice il violin  
Le sue note dicono tutte m'hai d'amar

Dell'amor la stretta  
Chiaro a me parlò  
Sì è ver tu m'ami, sì  
Tu m'ami è ver

Del valzer dell'ardor  
Or batte il picciol cor  
E col suo palpitar  
Ei dice a me:  
Mi devi amar!  
Tace il labbro, quest'e' ver  
E' chiaro pure il suo pensier  
Ei dice t'amo sì  
Io t'amo

Dell'amor la stretta  
Chiaro a me parlò  
Sì è ver tu m'ami, sì  
Tu m'ami è ver

And for love you sacrificed yourself  
To give to us eternity,  
Blessed is he who will live with you forever.  
Lord, by your holiness  
Good flourishes to men  
You Lord, renew love in us love.  
Hallelujah, Hallelujah  
Hallelujah, Hallelujah

Since I met you,  
Your breath entered me,  
You are the love that illuminates my path.  
Lord I am before you,  
You look at me and smile at me,  
You guide me and support me with your  
love.  
Hallelujah, Hallelujah  
Hallelujah, Hallelujah

***Lips are Sealed***  
***Franz Léhar***

Though lips are sealed, violins whisper:  
Care for me!  
All our dance steps do keep asking,  
Care for me!

Our fingers clasping feel so right to me  
clearly telling me: it's true,  
you care for me!

With ev'ry waltzing step  
Our souls do fall in step,  
Even our foolish hearts,  
They pound and sound:  
Be mine, be mine!  
And though the mouth, it still is sealed,  
And yet it couldn't be more plain:  
I care so much for you.  
I care for you!

Our fingers clasping feel so right to me  
clearly telling me: it's true,  
you care for me!