

Truths: Care, queer, crip etc.

Practice-led Research on Digital Equity in Disability through Artistic Methods, Informed by Queer and Crip Theoretical Frameworks

(DIY and professional accessibility practices, filmmaking, performance art, performance for camera, queer and crip theories, DIY fanzine-making)

SUMMARY

This project aims to create a series of fully accessible digital works or live interactions that use technology as both medium and subject. The content explores digital equity and the lived realities of disability in Greece, while intentionally expanding the discourse beyond conventional understandings of physical or mental impairment.

Rather than reinforcing singular or medicalized narratives, the project focuses on generating new materials, subjects, and truths. Through creative engagement with digital tools and spaces, it proposes that crip identity is not limited to disability alone—but encompasses a broader spectrum of resistance, creativity, and non-normative ways of being, knowing, and communicating.

The research investigates the concept of digital equity in Greece as understood and experienced by a group of people with and without disabilities. Under the guidance of Thomás Diafas, the group participated in a series of collaborative sessions using performance art, performance for camera, zine-making, and methodologies rooted in queer and crip theory. Through these artistic and critical practices, participants explored the impact of technology on their everyday lives and developed personal and collective understandings of what digital equality means to them.

The resulting works reflect a multiplicity of perspectives, revealing technology's paradoxical role in the context of disability—as both *“the great headache”* and *“the great helper.”* Together, they imagine more inclusive, cyborgian futures shaped by accessibility, interdependence, and radical creativity.



Photo by Dimitris Maofis

A. DESCRIPTION

CONTEXT

Building on the December 2023 workshop, grounded in IN+ART principles and a holistic approach, a group of individuals with disabilities came together to discuss and co-create responses to key questions surrounding their digital presence – or absence. The project **“Truths”** extends this inquiry, broadening its scope over time and raising new questions.

Through “Truths,” we explore the dual role of digital visibility for disabled individuals – both as **audiences** and as **content creators**. While people with disabilities actively engage with digital platforms to express views on social issues, **accessibility remains limited**, and **visibly disabled journalists or media representatives are still rare**. This research challenges the ongoing misrepresentation and reductive portrayals of disability in digital spaces, where individuals are often defined solely by their disability, leaving little room for the expression of their **multiple, intersecting identities**.

AIMS AND OBJECTIVES

The aim of “Truths” was to create a safe, inclusive, and participatory space for co-creation, while critically examining ableism in the digital world. The project investigates the concept of digital equity in Greece, as experienced and understood by a diverse group of individuals with and without disabilities.

Through “Truths”, we sought to redefine the digital portrayal and presence of disabled individuals by challenging dominant stereotypes, expanding public understanding, and enabling self-representation that embraces the full complexity of individual identities. The project also aimed to explore the role of technology in either reinforcing or reducing social inequalities, particularly regarding access and representation in digital spaces. Central to this was an examination of the need for digital strategies that are adaptable, inclusive, and responsive to the real-life experiences of disabled people.

METHODOLOGY

Under the guidance of Thomas Diafas, the group engaged in a series of collaborative sessions incorporating performance art, performance for camera, zine-making, and methodologies grounded in queer and crip theory. Through these artistic and critical practices, participants reflected on the role of technology in their daily lives and

explored how it shapes – and often limits – their experiences. These sessions allowed for the development of both personal and collective understandings of what digital equality means to them.

OUTPUTS

Using a participatory, practice-led methodology, the following activities and outcomes were achieved during the project:

- **Group formation:** Participants were selected via an open call. Across all sessions, up to 18 individuals took part, with the majority identifying as disabled or Deaf, including also one blind participant, one neurodivergent individual, and non-disabled participants. ([post](#))
- **Eight hybrid (online and in-person) sessions** (March – July 2025) were conducted, enabling participants to explore both physical and digital spaces.
 - 3 initial online sessions focused on introducing themes of digital equity, performance art, queer and crip theory.
 - 3 in-person workshops deepened the exploration of these themes, allowing participants to co-create digital content and develop digital artworks.
 - 2 online sessions were dedicated to collaboratively creating a reflective fanzine.
- **Artworks and creative process documentation:** A series of digital artworks were created to raise awareness around digital equity and representation. See video [here](#) and performance
- **Public performance – “The Greek Parliament in the Future”**
Held in Athens on 13/4/2025, this open performance showcased the project’s outcomes, shared key learnings, and fostered community dialogue around digital accessibility and inclusion.
Attendees: 20 | [post](#) | [video](#) | [selected photos](#)
- **Co-created manual/fanzine:** Developed collaboratively, the fanzine includes reflections, insights, challenges, and creative solutions that emerged throughout the project. See the fanzine [here](#) and [here](#)
- **Development of accessible materials:** The group explored ways to ensure all outcomes would be accessible to individuals with sensory disabilities. When participants faced limitations in doing so, accessibility experts were engaged to support the process.

IMPACT

With collaboration and inclusion at the core of the project, participants were consistently encouraged to share feedback throughout the sessions, actively shaping both the process and its outcomes. On multiple occasions, they expressed appreciation for the open, flexible framework and the “out-of-the-box” approach – while also voicing doubts and highlighting aspects they felt didn’t work. Their honest engagement with both the theoretical and practical elements of the project led to input and insights that exceeded our expectations. The participants’ commitment and their expressed desire to continue the work beyond the project’s timeline stand as strong indicators of its lasting positive impact.

The resulting digital artworks and documentary film reflect the participants’ growth, creativity, and self-expression. They offer meaningful insights into the skills developed and the themes explored over the course of the sessions.

In terms of broader impact, the public performance event served as a key milestone for community engagement. The event, attended by 20 people, received enthusiastic and positive feedback. One of the most notable responses from attendees was their appreciation for the project's originality – particularly its approach to disability not as a sole focus, but as one part of a broader, creative, and thought-provoking narrative. The innovative presentation, where the audience viewed the backs of performers while watching the main action through projection, was especially well received for its fresh and experimental nature.

The co-created manual/fanzine stands as a lasting resource and a testament to the project’s success. Its collaborative creation and potential for future use by other groups demonstrate the project's sustainability and its capacity to inspire similar initiatives focused on digital equity, accessibility, and inclusive artistic practices.



Photo by Dimitris Maofis

B. REFLECTIONS

EASY READING

I was in New York, participating in a talk on Care, when someone in the audience asked if I was also working on Disability and Crip Studies.

"How did you know?!" I asked.

"It's pretty obvious, isn't it?" she replied.

But this wasn't the first time a project I was working on turned out to be connected to another seemingly unrelated field. There's a book considered important in the Crip Queer academic world—*Feminist, Queer, Crip* by Alison Kafer. In it, Kafer discusses the concept of Crip time, which parallels Queer time: both suggest that queer and crip individuals exist outside conventional temporalities. They may need more, less, or simply different time. They experience time differently.

While working as the artistic director of a queer festival, I noticed a significant absence of crip individuals in the queer arts world. Moreover, not all queer events were accessible. In practice, queer does not always include crip. That's one of the reasons why the festival is currently on pause.

"Queer" and "Crip" are political terms—once derogatory, now reclaimed to describe oneself. Even though they are open-ended concepts, they can also be specifically defined. After a conversation with ChatGPT, I adopted the following definition:

David M. Halperin (2003), in *Saint Foucault: Towards a Gay Hagiography*, defines "queer" not as a specific identity but as a "positionless critique of normativity." He famously wrote: "Queer is by definition whatever is at odds with the normal, the legitimate, the dominant."

What links queer, crip, and care is their shared resistance to the mainstream, the dominant, and the normative. If you're familiar with the social model of disability, you'll know that disability only exists wherever and whenever society fails to accommodate the human body. In a truly accessible society, disability is not experienced in the same way as it is, for example, in the center of Athens.

During a performance, a Greek artist shared that she doesn't consider herself disabled when she's in Berlin—because there, she can move around freely and independently. In Greece, she cannot. Care, then, becomes a toolkit: a set of mechanisms that enable accessibility, making a space or a society livable for both queer and crip individuals.

During my Master's studies, I developed a care-full toolkit to counter the stress and depression caused by an inaccessible, capitalist educational system. I proposed

community engagement through shared self-care practices, rather than individualistic, success-driven (art) production. I often refer to Arte Útil (“useful art”), a concept introduced by Tania Bruguera, to express my belief that art should offer practical solutions to societal problems. Alain de Botton supports this idea in his book *Art as Therapy*—he argues that art should help us solve our problems.

Inspired by this, I refer to my practice as *Performing the Real*: a way of exploring the boundaries between performance art and everyday life.

In the project *Truths*, I intended to combine my methodologies while learning through teaching. Drawing on both *Performing the Real* and our shared aim of uncovering the “true truth” of disability—beyond the misconceptions and stereotypes reproduced in both the digital and physical worlds—we brought together individuals with and without disabilities in a creative process. This included online and in-person workshops, digital and live performances, and the creation of both a digital and printed fanzine. After all, for me, the topic of digital equity is a platform for exposing the mechanisms that prevent equity across all areas of life. And this is called: Holistic approach.

Please allow me to use the following pages as a record of the creative journey of *Truths*: its first phase in December 2023, its second from January to July 2025, and its future.

This project is part of the Holistic Approach strand of the INCLUDE+ (The Inclusion Digital Economy Network +) research program at the University of Leeds.

HOW TO DIY -OR BETTER- WITH A GROUP

First, you invite a group of individuals. Then you ask them what their needs are around the topic. At the end, you give them the tools to find the solutions they want. Inspiring collaboration without intervention is not easy. In the work of artists who collaborate with communities, I always detect methodologies or aims that are connected to projects promoted and supported by institutions.

My personal challenge is to make art that is useful but not necessarily sellable—something the community itself needs, not something I think it needs. This becomes easier when you're working within a research project and approach it with open-ended questions. A helpful guide for this has been Dean Spade's *Mutual Aid*, where he suggests how not to copy mechanisms in mutual aid projects that are normally used by institutions and governments, and how to find alternatives.

At first, I thought digital equity wouldn't be a relevant topic for Greek crips. For someone who cannot even get to the nearest supermarket due to the lack of accessible streets, digital access might seem secondary. In such cases, the conversation naturally shifts to topics like street infrastructure, ramps, the privatization of the public sector, and, consequently, social degradation.

However, due to (or thanks to) the pandemic and the disastrous current government, Greece has become one of the few fully digital countries—digitizing the entire public sector and allowing people to access legal documents directly from their devices. You no longer need to apply for a document; you simply download it from the platform called gov.gr (short for government).

Then there is social media, the most democratic platform for expressing opinions and achieving visibility. As a result, some of the most successful TikTokers and Instagram influencers in Greece are people with disabilities.

What I notice, however, is that their content almost always centers on disability. This single element of their identity seems to dominate their entire public presence. The same often happens with queer individuals: once a public figure comes out, they are repeatedly invited to speak only about queerness.

But is a disabled person allowed to talk about something beyond disability? And if so, what would that be?

The title of the first film of the *Truths* project, the TV show "*Yasou Kalinoches*", chosen by the team, refers to the hilarious *Xena: Warrior Princess* episode where Gabrielle tries to speak Ancient Greek but ends up stringing together Americanized phrases and names of Greek cities. Unintentionally, she uses them as a spell to awaken the Titans, chanting:

“Eucharisto para poly! (Thank you very much!)” Etsi ki etsi! (So-so!) Yasou kalimera! (Hello, good morning!) Yasou kalinichta! (Hello, good night!) Yasou kalinoches! (A made-up word blending 'good night' with the Spanish word noches, meaning 'nights') Heraklion! Chania!” (famous touristic cities in Crete island)

In our TV show, the audience encounters something unexpected: a group of Crips commenting on the negative reactions that followed the voting on the marriage equality law in Greece. “Should everyone have an opinion on the topic?” the journalist asks—receiving a negative response from the invited psychologist.

What makes the film special is not just its subject matter but also its process: it gradually becomes a fully accessible broadcast. Until now, Greek television had never invited a person with a (visible) disability to reflect on a random topic—let alone produced a fully accessible news program.

There is, however, one exception: Paralympic athlete Eteoklis Pavlou, who, since 2023, has co-hosted the morning show *Breakfast @ Star* on Greek channel STAR alongside his wife, Eleni Hatzidou. His disability is presented as a “by the way” fact, which is exactly my point.

Although he has spoken about his disability in many interviews, this part of his identity is not present in his daily TV work—offering a rare example of a disabled person in media being allowed to simply be more than a part of their identity.

What does disability mean, though? What does one think when we talk about a disabled person?

ON COMMUNICATION

Another challenge during the first phase of *Truths* was to research ways of making a group of individuals with different disabilities functional, so we could have different embodied experiences and entry points to the subject of digital equity. We first focused on ways of communication in the real and the digital world. Digital media have taken over our everyday life and (un)fortunately, it's impossible to avoid their use. What the individuals pointed out is that non-disabled people should be aware of the communication media they use when contacting a disabled person.

For instance, due to the lack of digital education and awareness, many people send audio notes to deaf individuals, or written texts to blind people. A mixed group requires sign language interpreters and various assistants to function as mediators between the participants.

There are, of course, popular portable applications like *voice-to-text* or *Google Translate*: one can just open their device and talk to the person in front of them—just as a tourist in a foreign country would do. We tried both, as well as *Gemini*, *SIRI*, and *ChatGPT*, which work far better than other applications, but all participants agreed that there should be improvements; we still need a human presence.

For younger people, this is easier since they were born between wires and data. However, one admits that technology should go hand in hand with community engagement. Philosopher and writer of *The Posthuman* (Polity, 2013) Rosi Braidotti, suggests that before we answer what the posthuman is, we should answer what the human is. Indeed, before learning how to collaborate on a project on digital equity, the team had to learn first how to collaborate.

Examples of community-building projects, solo performances that deal with minimalism and poetry, and Trier's and Vinterberg's *Dogma 98* served as a safe platform to build on collaborative work by mostly amateurs.

Non-disabled participants learned more about working with disabled people, and disabled people learned more about working with others who have different (dis)abilities from their own. Thus, we realized that disability is not a category with specific characteristics and needs.

—*What would you talk about if they allowed you to talk about whatever you want?*

—*Marriage equality, but in an accessible way.*

The rest, in the film.\

“Our [digital] needs are dynamic and highly individualistic” — a standardized approach to digital equity won't address them. However, there are cases where a deaf person might say, “Please, don't send me audio messages,” and another might

say, “Oh, I don’t care,” exactly because everyone has their own personality that affects their needs and wishes.

Personality is often forgotten when talking about disability, the same way mental health disabilities are often absent from the discourse. In a recent conversation I had about my desire to create an accessible self-organized performance art school, someone said, “But the toilets are not wheelchair-friendly.” I understood that, for this person, disability is something specific: a person in a wheelchair.

This is when I realized that through *Truths* we would bring to light more realities—more truths—of disabilities.

Closing the chapter on communication, I would like to mention something that was shared with me by one of the participants. Cyprus is not a digital state like Greece. This means that in order to book a doctor’s appointment, you have to call the hospital instead of doing it online. As you can imagine, for a deaf person this would be impossible. Also, during the appointment, there must be someone else who is able to speak and hear—meaning that this person will know the deaf patient’s medical history before they do.

“Why don’t they learn sign language as a prerequisite to be a public officer?” she asked. That’s a good question, indeed. “Like teachers, for example, at school. We learn English in order to communicate with someone who doesn’t speak our language, but we don’t learn Cypriot Sign Language to communicate with the person who lives next door”, she adds—and she is right.

Before we go to the digital, let’s first stay with the human.



Photo by Dimitris Maofis

ON CONSCIENTIZATION¹

Imagine a fully accessible parliament—can you? Before we can build such a space, we must first gather disabled individuals who are aware of the political dimension of their disability. That's where we started: bringing people together to reflect on how such a vision might become reality.

Thankfully, we were able to form a mixed group once again. Insights flowed not only during the workshop sessions but also through the creation of a performance for the camera, a live performance, and a fanzine. The group's strong desire to go deeper into the subject of digital equity helped us secure a second grant to support a two-month, practice-led research process.

I believe every project should begin with an open call—to welcome more voices, more perspectives, more desires. I believe in the openness that transdisciplinarity brings. When you allow strangers in, the data becomes richer, and the truth becomes truer.

In our first workshop, we had more than 20 participants. By the time of the final performance in May, 16 remained fully engaged. That means, for over a month, these Crip individuals chose to synchronize across time and space—to meet in front of a digital device and reflect together on the topic of digital equity. Why? Because we realized that conversations about the digital world allow us to imagine a better real world—and learn the strategies to achieve it. And because the digital is accessible.

I had my doubts at the beginning. Greece is the least accessible country I have ever visited. There are, quite literally, more urgent things to fix—basic infrastructure, for one. But, once again, digital equity is just an entry point to much larger questions. It holds space for bigger conversations while being a big conversation in itself.

What could this workshop add to their lives, to their experiences, to their needs? I needed to find out. How could this arte be útil?

I went deeper into my need to make this work matter. Why was I compelled to pursue this research? After my own experiences with migration and my work as the artistic

¹ Conscientization is the process of developing a critical consciousness of the social and political forces that shape our lives, and developing the critical thinking skills to challenge injustice and create change. This is not simply an intellectual process, or a moment of enlightenment, but one that presupposes an ongoing commitment to action. Nor is it an individual process; we discover and seek to change reality through our collective activity. The concept is a difficult one as it is often misused by people who treat it as an intellectual process. Paulo Freire says that we all acquire social myths which have a dominant tendency, and so learning is a critical process which depends upon uncovering real problems and actual needs. (Source: <https://www.freire.org/concepts-used-by-paulo-freire>)

director of a queer arts festival, I recognized how crucial it is for individuals to understand the political dimensions of their identities. This time, it wasn't only about digital equity—it was about ensuring that tech users are aware of their rights as political beings, and that they can build their capacities with that awareness at the core. In the ANNEX, you can find the notes and the seminar's outline.

During the workshop, the participants were invited to create a cyborg persona and project all their needs and the characteristics they would like to have. In *Feminist, Queer, Crip*, Kafer² critically engages with Haraway's³ concept of the cyborg, arguing that while it holds potential, it often fails to account for the political and social exclusions faced by disabled people, particularly in terms of citizenship and civic participation.

No matter how much technology is used to function, we should also remember that these individuals are not robots—they are citizens. They are, after all, human beings. The idea of the Crip cyborg as a citizen—and the lack of Crip individuals as citizens in the public sphere—allowed us to reflect on why disability is still seen as a limited identity, reduced only to the physical or mental state of a person.

In his recent online interview, Yiannis Vitsos, the blind journalist of the first workshop's film "Yasou Kalinoches", was invited to talk about his sexuality as a blind person: *How does a blind person in Greece flirt, and what kind of porn do they watch?* (6 July 2025, *News 24/7*). In a comment under the article when it was published on Facebook, someone wrote: "Do blind people have easy access to services? Do they have access to work? Do they have the comfort to go out for a walk? No. His concern is whether a blind person can fuck."

Digital material becomes viral and can affect the audience positively and/or negatively. Likewise, social media is undoubtedly a powerful tool for the new generation to become educated. It is also accessible, allowing people with disabilities to connect with the outside world.

I know what a cyborg is! It's like the bionic woman of my generation!

The workshop was shaped through interaction with the participants. I wanted to bring useful information from academia, to extract ideas and notions, and to make them simple enough to be used by the participants—to inspire their feeling of being active citizens. Paulo Freire named this *Conscientization*. Participants were asked to attend the workshop, which began as a lecture, with me presenting the theory and ending with a conversation on the topics. Then, they were given questions to answer

² Kafer, A. (2013). *Feminist, queer, crip*. Indiana University Press.

³ Haraway, D. J. (1991). *Simians, cyborgs, and women: The reinvention of nature*. Routledge.

for the next meetings. Their answers regarding *Digital Equity* can be found in the ANNEX.

We put the text one of us had written in Google Translate and we pressed the button for speech translation. At one point we heard something inappropriate so we looked at each other: was it on the text or was the translator? Then, we found out that **Google Translation of the word ΑμεΑ (People with Disability) into Άτομα με Ειδικές Ανάγκες (People with Special Needs)** Greek is a difficult language with million possibilities but the acronym for People with Disabilities falls in the trap of using exactly the same letters as the other one. Thus, it is preferable to use the 2nd and 3rd letter in small letters *με* which translates to *with*. People(Άτομα) with(με) Disability (Αναπηρία) instead of (Άτομα με Ειδικές Ανάγκες)

The team reacted wisely, expressed their opinion on what “special needs” means to them, and they rejected it as a term. There is nothing *special* when the environment is universally accessible. And it’s true—when one of the participants asked me why I chose to approach the topic of *Digital Equity* through a crip lens, I answered that it was because I had the need to uncover the strategies that limit individuals in the same way I experience them—as a queer, almost-crip pedagogue and citizen.

Technology is often linked with an abled body, the same way it is linked with a successful CEO, or a happy hetero-cis family. Pedagogy is also linked to ableism—this is why there is still “special education”: “for special people.” For the last few years, I have been researching how self-care practices from everyday life can make arts education and arts production more accessible and less stressful. Through creating communities instead of promoting individualistic ideas, and by being critical of narratives that demand overproductivity from artists and art students, I create safe environments of co-creation and co-existence. There is nothing *special* in this—it is the only way I know, and the only way that works for me. And, apparently, for others too.

Thus, I find that *Digital Equity* is a modern and easy way to address all the above-mentioned issues. It comes from our everyday life, and everyone has their opinion on the topic. Since the digital is already part of our lives, it can serve as a platform to raise awareness and put other important issues at stake.

Through the process, participants also learned methodologies of how to be together. Since the first workshop last year, it was clear that technology should not be used as an alibi to substitute the human: we need communities of support. Knowledge circulated freely; there was no right or wrong, and each participant’s personal experience was respected.

This time, I felt that DIY became *sur mesure*. We researched ways that worked for us and brought the technological closer to the human. *My big helper and my big headache*, a blind participant said, referring to the fact that Gemini can help her, but sometimes can be too complicated.

The Greek government became fully digital before ensuring that all citizens were digitally literate. *The Greek Parliament in the Future*⁴, the final performance of the project envisions a future⁵ in which the crip members of the parliaments make use of technology to form a universally accessible parliament⁶.

⁴ More info here: <https://liminal.eu/the-greek-parliament-in-the-future/?lang=en>

⁵ "The future is queerness' domain. (...) We must strive, in the here and now's totalizing rendering of reality, to think and feel a then and there. (...) Queerness is also a performative because it is not simply a being but a doing for and toward the future". Muñoz, J. E. (2009). *Cruising utopia: The then and there of queer futurity* (p. 1). New York University Press.

⁶ Inspired by the Queer and Crip theoretical material that was taught during the workshops, one deaf participant chose to create a character who has an only fans account while being at the same time member of the Greek parliament. His intention was not only to make Queer Crips visible but to also comment on the phenomenon of shaming sex positivity inside and outside the community.

THE PERFORMANCE

Why performance? Why queer and crip theory? When performance art focuses on a here and *now*⁷ Muñoz insists on a then and there of queerness, suggesting us to hope and to dream for a utopian future. Our performance is inspired by the contradiction of these two ideas resulting in an artwork that it's happening *now* and *here* about a topic that it's *then* and *there* (future).

Time is an important topic not only in arts but also in Crip and Queer theory. Accessibility often depends on the time that it's spent on the design of the project, on how much time the participants take to execute the tasks and how much time the audience has to offer to the artwork, the participants etc. Kafer explains that the concept of changing time ex. slowing time or making it *sur mesure* it's Crip time, as it was also Queer time, and here is where Queer and Crip meet: both have their own ways of doing things (in a non-normative way).

One could argue that queer time *is* crip time, and that it has been all along. Queer time is often defined through or in reference to illness and disability, suggesting that it is illness and disability that render time "queer". These shifts in timing and pacing can of necessity and by design lead to departures from "straight" time, whether straight time means a firm delineation between past/present/future or an expectation of a linear development from dependent childhood to independent reproductive adulthood. (...) Although Halberstam does not limit queer time to the time of illness and infection, he describes it as "emerg[ing] from the AIDS crisis", a context that forced gay communities to focus on "the here, present, the now" (Kafer, 2013. p.34-35).

In a fully accessible setup, using screen projection that mirrored what a phone was recording, the audience could see and hear what was happening on the other side of the room. At the end of this text, you'll find a technical manual explaining how to use your phone as a camera, connected to Zoom.

As shown in the video, one of the participants wasn't physically present in the room with us. Thanks to Zoom, we were able to collaborate with them remotely, demonstrating that physical presence was not a prerequisite for meaningful participation.

⁷ An idea frequently referenced by Abramović.

However, we encountered connectivity issues that we hope to resolve in the future. For the next stage of the project, we plan to research how AI and accessibility features can enhance the environment further—with human support. For example:

- How can Sign Language interpreters work effectively in digital spaces?
- How might audio describers collaborate with or benefit from AI tools?
- How can technology assist, rather than replace, human access providers?

These are some of the questions that will guide the future of the project.

Hereby the press release of the performance:

In the center of the chamber stands a microphone. From there, the government announces new presidential decrees and ministerial decisions. But this time, something is different. The changes are not just ordinary legislative acts—they are a vision for a Parliament open to all. A Parliament where accessibility is a given, technology serves as a bridge, and ‘marginalized’ groups become equal voices in shaping the future.

This is the utopian Parliament that comes to life through the performance of participants in the “*Truths*” workshop with Thomas Diafas. A Parliament where people with disabilities are not mere spectators, but protagonists. Through the power of art, they address accessibility issues in the Greek state, propose innovative solutions where technology enhances citizen inclusion in public affairs, and prove that politics belongs to everyone.

In the ‘*Truths*’ project launched in December 2023, a group of citizens with and without disabilities reveals a ‘truer truth’ – breaking free from stereotypes and one-dimensional representations while examining issues of digital equity. Because people with disabilities aren’t defined solely by their physical condition; they are citizens with perspective and voice capable of changing everything.



Photo by Dimitris Maofis

DIY DIGITAL EQUITY

What does it mean to create an accessible environment? It means learning from the community, sharing knowledge, and allowing individuals to apply that knowledge in their own way—especially in the way that suits them best. That’s why I encouraged complete freedom. There is no right or wrong.

This approach reflects the idea of praxis⁸—the continuous cycle of action and reflection. Inspired by the concept of Arte Útil (“useful art”), the goal was to move beyond theory toward practical, community-centered solutions. Solutions that are useful not in a commercial sense, but in terms of being relevant and empowering for the community. There were no hierarchies, no experts imposing rules, and no fear of mistakes—only experimentation, exchange, and shared growth.

One of the key questions we explored was: How can deaf individuals collaborate with blind individuals? What are the challenges, and what tools do we need to overcome them?

Together, we built DIY knowledge systems. While the original topic was digital equity, the conversation naturally expanded: we discussed the broader role of technology, how it enables collaboration, and how we can make it work for us—not the other way around. Participants learned new skills and techniques, such as how to use subtitles online, how to sync assistive devices with smartphones, and how to adapt communication methods to meet different access needs.

Digital equity means inclusion—not just having access to devices, but being part of a shared process of knowledge creation and decision-making. It means recognizing different kinds of intelligence and ability, and designing systems that make space for all of them.

The work was not about achieving perfection. It was about creating space—a space where people could try, adapt, and discover what works for them. A space where the value lies in collective experimentation, not in expert-driven outcomes. A space that reflects the ethics of accessibility: flexible, respectful, and rooted in the lived experiences of the people it is meant to serve

⁸ Praxis is a continuous cycle—we would say a *spiral*—of action and reflection. It is not enough for people to come together in dialogue in order to express the problems they face. They must actively work together to change their situation, reflect critically upon their reality to gain further knowledge, and in doing so transform their reality through further action and critical reflection. This cycle of action and reflection is never ending. (Source: <https://www.freire.org/concepts-used-by-paulo-freire>)

.Here's how to use your iPhone as a camera for Zoom on your laptop using Apple's Continuity Camera feature:

Requirements:

- iPhone (iOS 16 or later)
- Mac laptop (macOS Ventura or later)
- Both iPhone and Mac must be on the same Wi-Fi network, signed in to the same Apple ID with Bluetooth and Handoff turned on.

Step-by-Step Guide:

1. Connect to the Same Network

- Make sure your Mac and iPhone are on the same Wi-Fi network.
- Ensure Bluetooth is ON for both devices.
- Sign in with the same Apple ID on both devices.

2. Mount or Position Your iPhone

- Place your iPhone near your laptop, ideally mounted or propped up.
- You don't need to open the Camera app.

3. Start or Join a Zoom Meeting

- Open the Zoom app on your Mac.
- Join or start a meeting.

4. Select iPhone Camera in Zoom

- In Zoom, click the arrow next to the camera icon.
- From the camera list, choose:
 -  iPhone Camera (under "Continuity Camera")

Zoom will now use your iPhone's rear camera as the video source.

Troubleshooting:

- If iPhone Camera doesn't appear, make sure:
 - iPhone is unlocked and nearby.
 - Both devices are on the same Apple ID and network.

- Continuity Camera is enabled:
iPhone → Settings → General → AirPlay & Handoff → Continuity Camera = ON

If you're using a Windows PC (or a Mac that doesn't support Continuity Camera), you can still use your iPhone as a webcam in Zoom using third-party apps like EpocCam or Camo Studio.

Option 1: EpocCam (by Elgato)

Use your iPhone as a wireless or USB webcam.

What You Need:

- iPhone (iOS 13+)
- Windows or macOS
- Install EpocCam on both devices.

Steps:

On iPhone:

1. Go to the App Store and install EpocCam.
2. Open the app (it will show a camera preview or connection status).

On Windows PC:

1. Go to: <https://www.elgato.com/en/epoccam>
2. Download and install EpocCam drivers.
3. Connect your iPhone and PC to the same Wi-Fi OR via USB cable.

In Zoom:

1. Launch Zoom and join/start a meeting.
2. Click the arrow next to the video icon.
3. Select EpocCam Camera.

Your iPhone will now act as a webcam!

Option 2: Camo Studio (by Reincubate)

More powerful; offers HD video and camera control (focus, white balance, etc.)

What You Need:

- iPhone
- Windows or macOS
- USB cable connection recommended for best quality

→ 📱 Steps:

On iPhone:

1. Download Camo from the App Store.

On PC:

1. Go to <https://reincubate.com/camo/>
2. Download and install Camo Studio.

Connect:

1. Connect iPhone to PC using a USB cable.
2. Open the Camo app on iPhone and Camo Studio on PC.
3. Grant permissions and choose the desired camera (front or rear).

In Zoom:

1. In Zoom, click the camera dropdown.
2. Choose Camo Camera.

🚨 Tips:

- Make sure your iPhone is unlocked.
- Restart both apps if Zoom doesn't detect the iPhone camera.
- Use a tripod or phone mount for stable video.

CREDITS

Concept & Coordination: Thomas Diafas

Administration & Management: Marilena Koukouli

Greek Sign Language Interpretation: Vasiliki Alexandri

Subtitles: Anna Dimkou

Community Liaison: Andreas Plemmenos

Accessibility Services Supervision: Grigoris Stathopoulos

Performers: Zoe Angelopoulou, Vasiliki Arapogiorgi, Maria Gazi, Alexandra Theofilopoulou, Marilena Koukouli, Mariliana Lygeri, Isidora Lyrusti, Maria Mamantaki, Andreas Plemmenos, Xenia Touloupa, Maria Tountasaki, Christos Christakopoulos

Participants in sessions: Zoe Angelopoulou, Vasiliki Arapogiorgi, Ana Balan, Sotirios Boyiatzis, Dafni Damianidou, Maria Gazi, Rafaela Grigoropoulou, Alexandra Theofilopoulou, Chrysa Kokkinou, Mariliana Lygeri, Isidora Lyrusti, Maria Mamantaki, Andreas Plemmenos, Ismini Politi, Xenia Touloupa, Maria Tountasaki, Konstantinos Kimonas Tsetsos, Christos Christakopoulos

Production: liminal

This initiative is part of the INCLUDE+ (The Inclusion Digital Economy Network +) research program at the University of Leeds.



Photo by Dimitris Maofis