Picture This

Literature review and analysis, September 2008
Increasing the cultural participation of people with a disability in Victoria

A Victorian Government initiative
This literature review and analysis was commissioned by the Victorian State Government and explores literature relevant to the arts and disability sector in Victoria as at September 2008.

This report should be read in conjunction with Picture This: Increasing the cultural participation of people with a disability in Victoria, community consultation and analysis (DPCD, 2010). Together these reports provide a unique snapshot of arts and disability in Victoria and a springboard for future work.

Since the time of writing, the cultural landscape and policy environment continues to change and some details in this report may no longer be current.

Any views and recommendations contained in this report do not necessarily reflect the views of the Victorian Government or indicate a commitment to a particular course of action.

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Copies of this report are also available for download at www.officefordisability.vic.gov.au

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Increasing the cultural participation of people with a disability in Victoria

Literature review and analysis
September 2008
Acknowledgements

Picture This was commissioned by the State Government of Victoria through the Office for Disability (Department of Planning and Community Development) in partnership with Arts Victoria (Department of Premier and Cabinet) and Disability Services Division (Department of Human Services).

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Literature review and analysis

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The Victorian Office for Disability was established in the Department for Victorian Communities in 2006 (now the Department of Planning and Community Development) with a mandate to put disability on the agenda across the Victorian Government. The Office for Disability is the first of its kind for Victoria. Its role is:

- to provide expert policy advice and support to the Minister for Community Services to implement a coordinated whole-of-government response to disability
- to support the Victorian Disability Advisory Council according to sections 11–13 of the Victorian Disability Act 2006
- to support the development and implementation of disability action plans according to section 38 of the Disability Act 2006
- to manage programs and activities, such as community awareness projects, that support the aims of the Office for Disability.

Arts Victoria, Department of Premier and Cabinet
www.arts.vic.gov.au
Arts Victoria advises on and implements arts policy. It is charged with making the arts available and accessible to all Victorians and with supporting and developing Victoria's artists and creative industries. Arts Victoria encourages innovation and diversity, values Indigenous culture and believes the arts play a vital role in strengthening communities. Arts Victoria is a part of Victoria’s Department of Premier and Cabinet and reports to the Victorian Minister for the Arts.

Disability Services Division, Department of Human Services
Disability Services is a division of the Victorian Department of Human Services. The division aims to improve the quality of life for Victorians with a disability by encouraging supports that enhance independence, choice and community inclusion. The role of the division is to fund providers across the non-government sector to provide direct support and care for people in Victoria with an intellectual, physical, sensory or neurological disability, or an acquired brain injury. The division also provides some care and support services to people with a range of disabilities. These services and supports are governed by the provisions of the Victorian Disability Act 2006.
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Executive Summary
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Executive Summary

In Australia and overseas, significant steps have been taken to improve arts participation rates for people with a disability. At the same time, there has been an increasing recognition globally of the value of the arts in strengthening communities.

In spite of the progress that has been made, arts and cultural participation rates for Australians with a disability remain lower than those for the general population. In 2008, the Office for Disability (Victorian Department of Planning and Community Development), in partnership with Arts Victoria (Victorian Department of Premier and Cabinet) and the Disability Services Division of the Victorian Department of Human Services, commissioned research on arts and disability to:

- identify barriers to arts participation for people with a disability
- identify strategies to overcome these barriers and close the disparity in arts participation currently experienced by Victorians with a disability.

The title of the commissioned research is Picture This: Increasing the cultural participation of people with a disability in Victoria. This literature review and analysis is Stage One in a three-stage project. The primary purpose of the literature review was to examine relevant published literature in an attempt to find answers to the question:

**How can participation in the arts for people with a disability, as artists and as audience members, be increased?**

**Value of the arts**

A sizeable international body of data and research on the benefits of arts participation for individuals and their communities has been generated over the past 20 years. The contribution made by the arts to improving social inclusion for people with a disability, and to community health and wellbeing in general, is widely accepted and reflected in government policy and planning at all levels of government, both overseas and in Australia.

**Disability in Australia**

The most recent Australian Bureau of Statistics (ABS) data on disability in Australia show that people with a disability comprise roughly 20% of the total population and these one in five Australians with a disability experience lower educational achievement, lower employment rates and lower incomes than the rest of the Australian population. The incidence of disability in Victoria is the same as for Australia (20% or one in five).

In 2008, the ABS reported that in 2006 in Australia, adults with a disability were significantly less likely than other Australians to have attended arts events and venues in the previous year (ABS, 2008b). This difference in cultural participation has remained constant over the past four years. Not surprisingly, people with the most restrictive disability experience were even less likely to have attended cultural venues and events.
No comprehensive Australian data is currently available on people with a disability who work, or aspire to work, as professional artists.

The literature review uncovered the following barriers to attendance at arts events/venues by people with a disability:

- **financial** – cost of admission and capacity to pay
- **physical** – transport and parking difficulties, lack of disabled access features in arts venues, both physical (for example wheelchair access, hearing loop technology) and interpretive (for example subtitles and Auslan interpreters for the Deaf and hearing impaired)
- **low levels of arts awareness** – lack of information about accessible arts venues and accessible activities in arts marketing materials
- **inadequate training of arts personnel** – low levels of disability awareness and training among staff at arts venues
- **attitudinal** – negative views held by arts personnel and society in general about people with a disability.

These barriers can be disincentives for arts practitioners with a disability seeking to pursue a career in the arts.

Strategies to overcome barriers to participation can be divided into the following broad categories:

**Public policy strategies**, including:

- arts-specific or disability-specific legislation, policies and planning, particularly disability action plans (DAPs), which aim to increase arts participation by people with a disability or protect their right to such participation
- funding programs and application processes that support and encourage greater levels of application from people with a disability or from organisations that foster arts participation by people with a disability
- improvements in public transport services
- improvements in education and training for people with a disability.
Executive Summary

Venue design strategies that facilitate physical access to arts venues for people with a disability through improvements in:

- parking access
- physical design and fit-out
- use of adaptive technologies.

Audience development strategies where arts venues and organisations effect change through staff training, marketing, ticket pricing and programming that:

- reduces negative attitudes to disability among arts staff
- ensures staff are well versed in services and adaptive technology intended to improve access to their venue/organisation for people with a disability
- improves the range, awareness and affordability of accessible arts programs and events for people with a disability.

Employment and training strategies to increase opportunities for artists and arts workers with a disability.

Recognition of artistic achievement in the arts and disability through arts industry awards, exhibitions and events that celebrate and showcase achievements.

Academic research into arts and disability.

Self-advocacy to change public perceptions about disability.

The literature review also established that, internationally and in Australia, arts and disability peak bodies play a crucial role in addressing barriers to participation for people with a disability.

In terms of best practice in government policy and planning for disability and the arts, the recent achievements of the Arts Council of Wales (Celfyddydau Cymru) were considered noteworthy. Over four years (2003/04–2006/07), dramatic increases in arts participation rates by people with a disability were achieved in Wales. The value of government arts grants awarded to people with a disability increased 48% and attendance rates by people with a disability at arts venues funded by the Arts Council of Wales increased 48%.
The review also noted the recent global proliferation of government disability action plans following the adoption of new disability discrimination legislation in many countries, including the Disability Discrimination Act 1992 in Australia. (http://www.austlii.edu.au/au/legis/cth/consol_act/dda1992264/).

These DAPs have resulted in more accessible public buildings and more attention being paid to the rights of people with a disability at government level. However, the strategies outlined in most DAPs developed by arts agencies, including the Australia Council, are primarily inward-looking. The DAPs appear designed to ensure compliance with the letter of the law in the removal of any physical and employment opportunity barriers for people with a disability within the agency, rather than proposing more externally-focused, interventionist strategies to improve, for example, artistic development opportunities for Australian artists with a disability.

The literature review identified four main research gaps in the Australian arts and disability sector:

• inadequate data sets for arts and disability due to variations in terminology and categories employed in data collection, and significant gaps in data collected

• the relative lack of effective evaluation processes and studies on the efficacy of strategies implemented to overcome barriers to arts participation by people with a disability

• the sporadic nature of Australian arts and disability research to date, and lack of an ongoing program of robust research into arts and disability to inform government policies and strategies

• relative absence of effective, long-term career development strategies for artists or arts workers with a disability.

Two lesser, but more easily rectified gaps, were identified in relation to the Victorian arts and disability sector:

• the absence of a current, comprehensive guide to arts and disability services, disability access guidelines and legislation in Victoria

• the absence of a comprehensive web portal to promote and provide information on arts and disability services, adaptive technology for artists and arts audiences, and opportunities and events in Victoria, particularly employment opportunities.
The literature review concludes with suggestions for future work to build on progress to date in improving arts participation rates for people with a disability. These include:

**Addressing the inconsistencies in arts terminology and categories** employed by the ABS in its studies of people with a disability, and the failure of the ABS to collect data on employment levels in the arts for people with a disability.

**Undertaking more in-depth research** to address some of the research gaps brought to light through this literature review, especially:

- research into existing, effective employment initiatives, incentives and training programs that foster the professional development of artists and arts workers with a disability, with a view to developing proactive programs or targeted interventions to support career paths in the arts for people with a disability
- research into the role, operations and relationships of arts and disability peak bodies.

**Developing and maintaining a Victorian arts and disability web portal** with an excellent search engine mechanism, featuring only the most relevant and current links.

**Produce an up-to-date, comprehensive guide to disability and the arts in Victoria** using the Arts Council of Wales publication, *Equal Spaces: Best practice guidance for arts providers on disability*, as a model. This may prove useful for Victorian Government portfolio arts agencies when developing, monitoring and revising their DAPs.
Introduction
Introduction

In 1948, the United Nations adopted the *Universal Declaration of Human Rights*, enshrining in that document the right of all individuals to participate in the arts, by declaring that:

‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and share in scientific advancement and its benefits’

(United Nations, 1948, Article 27: 1

Despite this long recognised human right to participate in arts and cultural activities, it has only been in recent decades that real progress has been made in developing arts policies and strategies targeting people with a disability to ensure they are able to participate in the cultural life of the community, and to enjoy the arts as fully as other members of their communities.

In Australia and overseas, significant steps have been taken to improve arts participation rates for people with a disability, as arts practitioners and as consumers of artistic products and programs.

There has also been an increasing recognition globally of the value of the arts in strengthening communities. This value is eloquently expressed in the following rationale for inclusion of questions about the arts in the 2005 Community Indicators Victoria statewide survey to measure the wellbeing of Victorian communities:

‘Most types of arts involvement have a social dimension that is an important basis for building social capital and community identity. The arts, through their communicative power, enhance individual engagement with the world in ways that have both personal and public benefits. These effects are instrumental in that they can open people to life and create the fabric of shared values and meanings that improves the public sphere. Collective artistic activity has the potential to provide a forum for voice, affect social change or promote a community’s unique cultural identity.

Participation builds social cohesion and connectedness, thereby reducing isolation. Through building a collective identity, events and cultural facilities also build community strength. Community and cultural events provide a range of socially inclusive activities that contribute to overall community wellbeing.’

(Community Indicators Victoria. Participation in arts and cultural activities
www.communityindicators.net.au/metadata_items/participation_in_arts_and_cultural_activities)

In spite of the great progress made in arts and disability, arts and cultural participation rates for Australians with a disability remain lower than those for the general population. These lower participation rates are a matter of continuing concern for governments that wish to maximise the life experience and human potential of all citizens. Such concern is exemplified in Australia by the recent decision of the Cultural Ministers Council to develop, for the first time, a national arts and disability strategy:
‘to ensure that all Australians with a disability are given the opportunity to engage fully in the arts and cultural activity.’


For similar reasons, in 2008, the Office for Disability of the Victorian Department of Planning and Community Development, in partnership with Arts Victoria and the Disability Services Division of the Victorian Department of Human Services, commissioned research on the participation of people with a disability, both as artists and as arts audience members. The main purpose of this research is to:

- examine the role of arts and cultural development in delivering social inclusion outcomes for people with a disability
- identify barriers to participation in the arts by people with a disability
- inform strategies to increase access and participation across a range of government and community contexts in Victoria.

The resulting Victorian research project – *Picture This: Increasing the cultural participation of people with a disability in Victoria* – is a three-stage project, of which this literature review represents Stage One. The primary purpose of the literature review was to examine relevant published literature, both hard copy and electronic, to address the question:

**How can participation in the arts for people with a disability as artists and as audience members be increased?**

From the issues uncovered through the literature review process, a discussion paper will be developed to inform Stage Two, a statewide community consultation involving interviews, focus groups and forums to determine current arts and disability approaches, models and practices. The third and final stage of the project will be the development of engagement strategies that support a whole-of-government approach to disability in the arts in Victoria.

In recent years, Victoria has experienced a burgeoning of arts and disability activity, much of it funded by Federal, State and Local Government. With this growth has come critical acclaim and higher public profiles for leading Victorian disability arts companies and individual artists.

Examples of successful Victorian disability arts companies include:

- performing arts groups such as Back to Back Theatre from Geelong, Melbourne-based groups, rawcus, Weave, Club Wild and Rollercoaster Youth Theatre, Brrr Theatre in Ballarat and Break of Day Players in Warrnambool
Introduction

• visual arts studios/groups such as Neami Splash Arts Studio and Arts Project Australia in Melbourne and The Colour Gang from Bairnsdale

• Ignition, the disability arts training program, managed by Northern Metropolitan Institute of TAFE

• festivals such as the bi-annual Art of Difference at Gasworks Art Park in Melbourne, The Other Film Festival, organised by Arts Access (Vic), and the regional festival, Awakenings, held annually in Horsham

• networks such as Mouth and Foot Painters and the Deaf Arts Network.

Victoria also has some outstanding individual artists with a disability, for example, painter, Jane Trengove; Deaf performance artist, Asphyxia; and young comedian Maysa Abouzeid, who is developing an international reputation for stand-up comedy, much of which is informed by her experiences of visual impairment and her mixed cultural background.

This snapshot shows the types of disability arts activity currently occurring in Victoria. A more current and comprehensive picture should be possible following the community consultation undertaken for Stage Two of this arts and disability research project.

Many of the problems encountered in reviewing the published research on arts and disability arose from variations in defining what constitutes the arts, culture and disability – geographically, over time, and sometimes even within the one research organisation. One example is the different definitions of ‘the arts’ used in surveys conducted by the ABS.

For the purpose of the project, Picture This: Increasing the cultural participation of people with a disability in Victoria and this literature review, the following definitions of key terminology have been applied:

**Artists**
People involved in ‘creative’ participation, that is, actively engaged with the making, creating, organising, initiating, producing and facilitating of arts activities.

**Arts**
Music, dance, physical theatre, theatre, literature, visual arts, film/media, community arts and interdisciplinary arts.

**Arts and disability**
Refers to the ways that mainstream art practices can give consideration to issues experienced by people with a disability.
**Audience**
People involved in ‘receptive’ participation that involves receiving (watching, listening, purchasing, etc.) a cultural event or product.

**Culture**
Includes both the ‘arts’ listed above, and attendance and participation in the activities of museums, performing arts centres, art galleries and cinemas.

**Disability arts**
Arts created by artists with a disability that is informed by an aesthetic of disability.

**Participation**
Two types of arts participation are examined in this review:

- receptive participation – arts participation as an audience member
- creative participation – arts participation as an artist or arts program participant.

**Person/people with a disability**
This literature review has, as its referencing framework, the social model of disability currently in common use within government and arts and disability organisations both in Australia and internationally.

The social model of disability rests on the idea that barriers to the full social participation of people with disabilities are located in the way society is organised, and it challenges society to address and dismantle those barriers (Oliver, 1990). To quote from *Equal Spaces* the recent best practice guide on disability issues for arts providers published by the Arts Council of Wales:

> ‘The social model [of disability] encourages society to view disabled people as equal with non-disabled people – with rights rather than needs, and differences rather than problems.’


The terms ‘person with a disability’ or ‘people with a disability’ are the preferred terms in common usage in the disability sector in Australia and are used throughout this document.

More detailed discussions of the issues and differences in the definition and application of arts and disability terminology are contained in Appendix 1 Defining arts and culture, Appendix 2 Models of disability and Appendix 4 Arts and disability vs. Disability arts.
Introduction

The brief developed by the Victorian Office for Disability for its three-part arts and disability research project defined the subject scope of the research as follows:

This research will need to study a range of national and international arts and disability frameworks, policies, strategies and contexts that may include:

- broader arts and inclusion policies and specific arts and disability policies;
- barriers to participation as an audience member and artist with a disability;
- the role and impact of arts in social inclusion;
- access and inclusion strategies;
- educational and professional development opportunities;
- employment strategies that ensure artists with a disability have pathways to sustainable employment opportunities;
- current investment and trends in community arts projects;
- accessible arts grants processes;
- disability arts utilised as a form of cultural identity and social action;
- adaptive arts technology; and,
- interactive online arts initiatives.

(Victorian Department of Planning and Community Development, 2008, Request for quotation: Arts and Disability Research Project)

For the purpose of this literature review, published literature covering all or some of the above topics, was gathered and analysed to discover satisfactory answers to the basic research question underlying the project, which is:

How can participation in the arts for people with a disability, as artists and as audience members, be increased?

Both hard copy and electronic sources were consulted and included relevant legislation, policy documents, academic and government reports and studies, strategic plans, journal and newsletter articles, fact sheets, memoirs, case studies and websites.
Partly due to time and resource constraints, publications reviewed were limited to English language materials. The research project team considered the materials most relevant to the Australian context were those from English-speaking nations – namely Australia, New Zealand, the United Kingdom and Ireland, the United States and Canada. Publications on arts activities undertaken by children with a disability as part of their formal education programs have also been excluded from this review.

The purpose of a literature review and analysis is to examine existing literature relevant to a particular research question and to analyse more closely the most relevant documents. The analysis of arts and disability in this report of the review cannot provide complete and equal coverage of all topics listed in the research brief because some topics have more published research on them than others. Perceived gaps in the literature examined are discussed in a later section of this report ‘Part E: Research gaps and focus of future research’.

This research was commissioned by the Victorian Government to identify reliable information on new or improved strategies to increase arts participation by people with a disability in Victoria. Therefore, the analysis of the reviewed literature has a deliberate Victorian slant in discussions on the present situation for people with a disability and on strategies and frameworks considered most relevant to the research question. This is particularly the case in the closing sections of the review ‘Part E: Research gaps and focus of future research’.
The value of the arts
Part A The value of the arts

From the broadest international policy charter to the most specific studies about arts projects, there is agreement that participation in the arts has significant value for human beings: as a basic human right, as an intrinsically meaningful experience and as activity that can be instrumental in achieving many valued outcomes including those in social, health, economic and educational domains.

The Universal Declaration of Human Rights, adopted by the United Nations in 1948, enshrines the rights of all individuals to participate in cultural life, which includes the arts, and states that:

‘Everyone has the right freely to participate in the cultural life of the community, and to enjoy the arts and share in scientific advancement and its benefits.’

(United Nations, 1948, Article 27: 1 www.ohchr.org/)

The International Covenant on Economic, Social and Cultural Rights which came into force in 1976, clarifies these rights, stating:

‘All peoples have the right of self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development.


The recently developed Victorian Charter for Human Rights and Responsibilities also names cultural rights as a priority, ensuring that:

‘people of all cultural, religious, racial or linguistic backgrounds have the right to enjoy their culture, declare and practise their religion and use their languages.’


A commitment to the cultural development of citizens is being recognised by governments around the world, concomitant with the growing recognition of the value of the arts.

There is a strong focus on cultural policy by the British Government. Tessa Jowell, while Minister for Culture, wrote a substantial essay on the value of culture, which was introduced with this statement:

‘Culture alone can give people the means better to understand and engage with life, and as such is a key part in reducing inequality of opportunity and which can help us slay the sixth giant of modern times - poverty of aspiration.’

The Arts, Health and Wellbeing Policy of the Arts Council of England is a substantial and well-researched document that outlines the value of the arts for health and wellbeing agendas,

‘through advancement of determinants of health including living environments, educational attainment and social capital, and social outcomes including community engagement and participation in civic life.’


Across the world, local government, being the level of government closest to the people, is also recognising the social importance of the cultural development of citizens and the role local governments can play as supporters and facilitators for arts and culture. An international policy initiative, Agenda 21 for Culture (United Cities and Local Governments. Committee on Culture. 2008 http://www.agenda21culture.net/) is being adopted by local governments across the world in recognition of the significant role cultural development plays in a citizen’s life experience, and the contribution made by arts and culture to the health and vitality of cities and local communities.

In Australia, Federal and State Government policies reflect a growing appreciation of, and commitment to, the value of arts participation to build strong and inclusive communities. A good example of this commitment is provided by the ABS when explaining its reasons for the collection of data in 2003 on cultural attendance by people with a disability:

‘governments across Australia seek equitable access to, and participation in, arts and cultural activities for their citizens, recognising that involvement in arts and culture can impact on health and wellbeing, social inclusion and social cohesion.’

(ABS, NCRC, 2007)

Policy documents developed by all Australian State Government arts departments have, for some years, demonstrated an appreciation of the social value of the arts. They share as a common priority a commitment to increasing and broadening participation in the arts. Most also name a specific commitment to access and inclusion.

Arts ACT’s Action Statement for the Arts 2006–2008 strongly states the role played by the arts in community building and the intention of the ACT Government to increase arts participation by all members of the community:

‘the arts play a vital role in creating and sustaining a lively and inclusive community. Most importantly, the arts are for all. The ACT Government believes in fostering arts activities and experiences that are accessible to all members of the community.’

Arts NSW does not, at present, have an arts or cultural policy, however its Strategic Plan 2007–2011 (http://www.arts.nsw.gov.au/Portals/0/documents/Strategic%20plan%20SUMMARY%20FINAL%2023%2011.07.pdf) lists ‘increased participation and broader access to the arts’ as a goal.

Creative Community, the Northern Territory Government’s 2000 policy for arts and cultural development, lists community capacity building (which the policy defines as ‘strengthening communities through participation in creative activity and cultural development’) as the second of its three key policy directions. It also makes this statement on social inclusion and the arts:

‘Territorians should have access to arts opportunities regardless of income, location or ethnicity.’


The Queensland Government’s cultural policy, Creative Queensland, (http://www.arts.qld.gov.au/policy/creativeqld.html), which was adopted in 2002, describes the value of arts participation as providing ‘opportunities to improve quality of life, social equity and economic independence’ and ‘of building social cohesion and a sense of belonging and connectedness’. This policy also states ‘the need to promote equitable access’.

The Heart of South Australia, a direction paper released in 2003 by Arts South Australia, states that ‘the Government’s commitment to social inclusion is well served by our arts and cultural institutions’ (Arts SA, 2003). The current Arts SA funding handbook nominates ‘the creative and artistic aspirations of people with disabilities’ as one of three current priorities for arts funding in South Australia (Arts SA, 2008a: 5).

Tasmania’s 2001 Cultural Industries Plan has no specific mention of disability arts but includes a statement about the government’s commitment to ‘a community motivated to engage with the arts’. One of the four goals in the current strategic plan of the Tasmanian Arts Advisory Board is to ‘increase participation in arts and cultural activities’ (Tasmanian Arts Advisory Board, 2001).

The current strategic plan of the Western Australian Department of Culture and the Arts Strategic Objectives 2005–2008 (http://www.dca.wa.gov.au/about_the_department/Strategic_Objectives/Introduction) has as its second strategic objective to ‘foster an environment in which culture and the arts is recognised and valued as essential to community wellbeing’. The department plans to achieve this by ‘developing and strengthening the relationship between culture and the arts and other non-government and government sectors including tourism, health, disability services, justice and industry resources’.

Arts Victoria launched the current Victorian Government arts policy, Creative Capacity + Arts for all Victorians (http://www.arts.vic.gov.au/files/013cf295-3080-4edd-8dde-9b650000c20e/CC_.pdf) in 2003. This policy includes several strong statements on access and inclusion and has as its first goal
participation in the arts for all Victorians. Strategies developed to meet this goal aim to ‘encourage Victorians from more diverse backgrounds to engage with cultural activities… as a way of enjoying life, developing wellbeing and stimulating their own creative, intellectual and expressive capacities’. The policy also acknowledges the social contribution of the arts including ‘the potential to revitalise our society, building stronger links within our community and creating a more innovative State’ (Arts Victoria, 2003: 14).

A recognition of the community-building value of participation in the arts also appears in most Australian local government policy and planning. Not surprisingly, it is usually in those local government areas where arts activity is most vibrant that council policy and planning documents specifically acknowledge the value of the arts. For example, the City of Port Phillip states in its Arts Plan 2003–2006 that ‘the arts can contribute to individual wellbeing and a positive sense of local identity for the whole community’.

One of the key principles of the City of Melbourne’s Arts Strategy 2004–2007 (http://www.melbourne.vic.gov.au/AboutCouncil/SupportingtheArts/Documents/strategy_arts.pdf) is that ‘Participation in, and access to, the arts is integral to the wellbeing, creativity, diversity and innovation of Melbourne’s citizens and the wider Victorian community’ and that ‘all communities, cultures and individuals should be encouraged to feel welcome, respected and safe’.

A 2005 discussion paper, prepared by director for Victoria’s Cultural Development Network Judy Spokes, explores the relationship between the arts and community strengthening through an in-depth study of relevant government policy and funding initiatives in Victoria. As a result of her research, Spokes recommends the prioritisation of a cultural dimension in all public planning (Spokes, 2005).

A significant international body of data and research on the benefits of arts participation for individuals and their communities has been generated over the past 20 years. John Holden, an associate at the UK think tank Demos, in proposing a new system of cultural value, describes the three different categories in which the value of arts and culture are commonly assessed. These are:

1. **intrinsic value** – the value of culture in and of itself

2. **instrumental value** – the contribution that cultural activity can make to other agendas, which can include social, health, economic, employment and tourism

3. **institutional value** – relating to the processes and actions that cultural organisations such as museums, art galleries and libraries adopt when they interact with the public. Institutional value flows from the working practices and attitudes of cultural institutions, and is rooted in their moral values. (Holden, 2004 http://www.demos.co.uk/files/CapturingCulturalValue.pdf)
Intrinsic value of the arts
There is ongoing debate about the relative priority that should be given to intrinsic and instrumental values of the arts. Some have argued that the intrinsic value of arts, and the enjoyment and self-fulfillment that individuals gain through their participation, should be value enough. Former UK Minister of Culture Tessa Jowell for example, comments that ‘too often politicians have been forced to debate culture in terms only of its instrumental benefits to other agendas’ (Jowell, 2004).

Instrumental value of the arts
The 2005 seminal report on the value of the arts, published by the RAND Corporation in the US, elaborates three types of intrinsic benefits. The third of these benefits pushes into the territory of the ‘instrumental value of the arts’ as the benefits of arts participation mentioned are benefits that ultimately strengthen communities:

‘the immediate benefits, such as pleasure and captivation, that come from engaging in arts experiences;… the second, the growth in individual capacities – such as enhanced empathy for other people and cultures, powers of observation, and understanding of the world, that can occur through cumulative arts experiences. The third,… the benefits that accrue largely to the public, the social bonds created among individuals when they share their arts experiences through reflection and discourse, and the expression of common values and community identity through artworks commemorating events significant to a nation’s (or people’s) experience.’

(McCarthy et al. 2005)

As mentioned, the instrumental value of the arts was defined by Holden as the contribution that cultural activity can make to other agendas, which can include social, health, economic, employment and tourism.

Social value of the arts
Most recently, a focus for international and Australian research has been the connection between arts participation and positive social outcomes, notably increased social inclusion. While there are ongoing issues concerning methodologies used and the validity of much of the data available, overall the research supports the premise that there are significant social benefits, for individuals and communities, when members of the community participate in the arts.

Matarasso’s Use or ornament (Matarasso, 1997) was one of the first major studies to investigate the social impact of participation in the arts. Australian researcher, Deidre Williams, undertook a similar review in Australia around the same time (Williams, 1996) and Helen Jermyn’s significant study for the Arts Council of England, The Arts and Social Exclusion, was published in 2001. These papers identified instrumental benefits of the arts on a range of issues including; personal development and growth; improved social cohesion; reduced isolation; stronger communities;
increased economic and employment rates; and health and educational benefits, such as enhanced mental and physical health and wellbeing and improved education and lifelong learning.

A comprehensive literature review, undertaken in 2003 by the Australian Expert Group in Industry Studies (AEGIS) for the Australian Cultural Ministers Council, is circumspect about the strength of evidence to support the case for the positive social impact of arts participation. However the review concluded that ‘there seems to be much evidence that participation, whether it be creative or receptive, increases the quality of life and the richness of experiences available’ (University of Western Sydney, AEGIS, 2004: 60).

Barraket’s (2005) literature review, Putting people in the picture: the role of arts in social inclusion, (http://www.bsl.org.au/pdfs/barraket_arts_social_inclusion_1.pdf) undertaken for Melbourne’s Brotherhood of St Laurence and the Centre for Public Policy, also investigated the contribution arts participation plays in achieving positive social inclusion outcomes. Barraket also came to the view that arts participation was beneficial for participants and was more positive in her assessment of the contribution made through arts participation to achieve social inclusion outcomes, concluding that, especially for disadvantaged communities, ‘the evidence ... was significant’ (Barraket, 2005: 15).

**Arts and health and wellbeing**

Studies connecting arts participation with health and wellbeing outcomes are numerous. Wikoff and Langan (1998) describe individual physical health outcomes of participation in arts programs including decrease in blood pressure, lowered anxiety, lowered fear and elevated mood. Everitt and Hamilton (2003) list health outcomes including healthy personal development, healthy mothering, mental health and health promotion. The Centre for Arts and Humanities in Health and Medicine (2003) provides evidence of participation in the arts leading to improved mental and physical health, including reduction of stress, maintenance of mental health, promoted healing, sustained brain development and increased referrals to health services.

Australian literature examining the contribution made by community arts practice to health and wellbeing includes a report commissioned by VicHealth in 2002 on the relationship between community cultural development and mental health. This report documents ‘a substantial body of research pointing to the positive impacts of community arts practice’, through individual physiological measure, assessments of personal wellbeing and broader social and community outcomes (McQueen-Thompson et al. 2004: 7).

Mills and Brown’s book, *Art and Wellbeing* (2004), was commissioned by the Australia Council and presents case studies of arts programs and activities that have made significant contributions to health outcomes.
Economic value of the arts
The contribution of the arts to economic outcomes, including tourism, employment and regeneration, have been examined extensively by authors including Landry, Greene, Matarasso and Bianchini (1996); Kay and Watt (2000); and the UK Department of Media Culture and Sport (2003). Richard Florida’s influential book, The Rise of the Creative Class (2002), put forward the proposition that creative industries contribute to the economy and enliven communities.

Educational value of the arts
The connection between arts participation and positive educational outcomes has also been examined in numerous studies. General outcomes, such as better school performance, higher attendance, fortifying of cognitive skills and support of life-long learning, have been documented in major US reports such as Champions of change (Fiske, 1999) and Making a case for the arts (California Arts Council, 2003). Other studies show very specific outcomes from arts participation, such as the positive effects of listening to music on the spatial and temporal reasoning of listeners described in two articles by Hetland (2000a and 2000b).
Disability and the arts
People with a disability comprise roughly 20% of the Australian population and rates of disability increase steadily with age:

- 4% of 0–4 year olds
- 41% of 65–69 years olds
- 92% of people older than 90.

People with a disability in Australia currently experience lower educational achievement, lower employment rates and lower incomes than others in the population.

(ABS, 2003, Survey of Disability, Ageing and Carers)

### Estimates of rates of disability

The most recent statistical data on disability rates in Australia, the *Survey of Disability, Ageing and Carers* (ABS, 2003 [http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4430.0](http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4430.0)), shows that one in five people surveyed had a disability that restricted their everyday activities and which had lasted, or was expected to last, for six months or more. Survey respondents were drawn from urban and rural areas in all states and territories, except for remote and sparsely settled parts of Australia, so the results can be considered valid for most parts of Australia.

With the exception of Canada, the disability rate in Australia (approximately 20% of the population, or one in five people) is in the same range as for other developed countries, as the following statistics from Erebus International demonstrate:

<table>
<thead>
<tr>
<th>Country</th>
<th>Disability Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia</td>
<td>20%</td>
</tr>
<tr>
<td>Canada</td>
<td>12.5%</td>
</tr>
<tr>
<td>New Zealand</td>
<td>20%</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>22%</td>
</tr>
</tbody>
</table>


The Erebus International report did not quote a disability rate for the US, but included a 2005 total figure of 54 million people with a disability in the US.

Collection of accurate data on disability rates, both in Australia and overseas, is plagued by problems arising from the definition of disability used, and from the fact that some respondents with a permanent or temporary disability do not self-identify as disabled. For a fuller discussion of definitions of disability, see Appendices 2, 3 and 4. Armitage and Taylor, in their Disability and Culture Project undertaken for the Mayor of London, comment on this when they refer to the:
significant ethical issues surrounding the collection of data relating to disability. Not all impairments are visible and not all people with impairments identify as disabled people. Also, people may have a number of impairments.’

(Armitage and Taylor, 2005: 30 http://legacy.london.gov.uk/mayor/culture/docs/disability-culture.pdf)

For the purposes of this review the ABS figures on rates of disability will be accepted, with the proviso that the actual rate of disability in the population may be even higher.

Age and gender differences in disability
The Survey of Disability, Ageing and Carers (ABS, 2003 http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4430.0) showed the incidence of disability is strongly correlated with age. The overall self-identified rate of disability amongst respondents increased steadily with age: from approximately 4% of 0–4 year olds; up to 41% of 65–69 year olds; then increasing sharply up to 92% of those aged 90 years and older. Given this age-related increase in rates of disability, it can be assumed that the rates of disability in Australia will gradually increase with the growth in our ageing population in the coming decades.

The 2003 survey also showed that rates of disability in Australia are much the same for females (20.1%) and males (19.8%).

Education, income and employment rates for people with a disability
Statistics examined for this review show that in Australia, people with a disability experience lower educational achievement, lower employment rates and lower incomes than others in the population, as demonstrated in the following table.

<table>
<thead>
<tr>
<th>Category</th>
<th>Persons without disability</th>
<th>Persons with a disability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completed Year 12</td>
<td>49%</td>
<td>30%</td>
</tr>
<tr>
<td>Bachelor’s degree</td>
<td>20%</td>
<td>13%</td>
</tr>
<tr>
<td>Median gross income per week</td>
<td>$501</td>
<td>$255</td>
</tr>
<tr>
<td>Workforce participation</td>
<td>81%</td>
<td>53%</td>
</tr>
<tr>
<td>Part-time workers</td>
<td>29%</td>
<td>37%</td>
</tr>
<tr>
<td>Unemployment rate</td>
<td>5.1%</td>
<td>8.6%</td>
</tr>
</tbody>
</table>

(Source: ABS, 2003)
Disability in Australia (continued)

People with the most limiting disabilities (a profound core activity limitation) had the lowest rate of workforce participation (15% compared to 53% for all people with a disability) and their weekly median gross income was also lower ($200 per week compared to $255).

UK data shows an even greater gap than Australia in workforce participation for people with a disability, with 28% of disabled people wanting to work but not having a job, compared to 11% of non-disabled people. (Greater London Authority, 2003: 4).

ABS distinctions about restrictions associated with disability
The 2003 ABS Survey of Disability, Ageing and Carers (http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4430.0) describes the type of disabilities respondents identified with, the related limitations they experienced, and the health and mental health issues that may accompany those disabilities.

The survey also differentiated between the levels of restriction of activity experienced by people with disability, describing them as a ‘schooling or employment’ restriction, a ‘core activity’ limitation or a ‘specific limitation’.

A ‘schooling or employment’ restriction was defined as restriction in the person’s capacity, because of the disability they experienced, to attend school or engage in work. A ‘core activity limitation’ was a limitation with basic activities of self care, mobility or communication. ‘Core activity limitation’ was divided into levels of restriction experienced as mild, moderate, severe or profound. Of people identifying as having a disability, 86% were restricted in core activities or restricted in schooling and employment. A ‘specific activity limitation’ was defined as a limitation connected to disability that specifically restricted activity (ABS, 2003a).

Disability in Victoria
Victorian statistics from the 2003 ABS Survey of Disability, Ageing and Carers (http://www.abs.gov.au/AUSSTATS/abs@.nsf/mf/4430.0) show that the incidence of disability in Victoria is on a par with the rate for the Australian population – 20% or one in five people. In 2003, 992,300 people in Victoria had some form of disability or long-term health condition: of these 76% had a core activity limitation to some degree (ABS, 2004).

Although international statistics on arts attendance and creative participation for people with a disability cannot be directly compared with Australian data, studies from Northern Ireland and England reveal trends in arts attendance and creative participation rates that are similar to those detected in ABS surveys of the Australian disability sector.

The figures clearly show that in England, arts attendance rates and creative participation in arts activities for people with a disability lag behind those for the population as a whole, and that the gap in participation rates is most marked when it comes to arts attendance.

A separate 2008 report, Our Creative Talent, commissioned by the British Government, examined the voluntary and amateur arts sector in England. The report confirmed the Arts Council England findings of low participation rates for people with disabilities, with only 3% of the voluntary and amateur arts sector in England identifying as disabled. This is significant as this sector represents a large proportion of arts participation in England, accounting for 20% of all activity. People with a disability included in this voluntary and amateur arts sector survey, nominated music as the most common arts activity with which they were involved and literature as the least common. Craft had the highest proportion of participants identifying as disabled (7%) and festivals the lowest (1%). People with disabilities in the study who had lower incomes also had the lowest rates of participation.

In Northern Ireland, low levels of arts participation were noted in a 2007 Arts Ireland report, Barriers to disabled people’s participation in and access to the arts in Northern Ireland, with only 15% of people with a disability actively participating in any kind of art form. Drama and crafts attracted the highest level of participation (Arts Council of Northern Ireland, 2007).

An English survey investigating employment rates for people with a disability employed by, or on boards of, English arts organisations was undertaken in 2005 as part of The Mayor of London’s Disability and Culture Research Project and established that only 1.9% of workers and 1.4% of board members in surveyed arts organisations identified as having a disability (Armitage & Taylor, 2005).

<table>
<thead>
<tr>
<th>Frequency of arts participation in 2005</th>
<th>Persons without a disability</th>
<th>Population as a whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attended at least once in six months</td>
<td>54%</td>
<td>70%</td>
</tr>
<tr>
<td>Attended at least twice in six months</td>
<td>7%</td>
<td>15%</td>
</tr>
<tr>
<td>Participated in arts activity at least once in six months</td>
<td>46%</td>
<td>54%</td>
</tr>
<tr>
<td>Participated in arts activity at least twice in six months</td>
<td>24%</td>
<td>31%</td>
</tr>
</tbody>
</table>

The figures clearly show that in England, arts attendance rates and creative participation in arts activities for people with a disability lag behind those for the population as a whole, and that the gap in participation rates is most marked when it comes to arts attendance.
The principal and most current sources of Australian statistical information on participation in the arts by people with a disability are reports based on surveys undertaken by the ABS, namely:

- the newly released feature article, Cultural Attendance by Persons with a Disability (2008b http://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4172.0Feature+Article22008+(First+Edition))


While existing ABS data on arts participation by people with a disability does not show whether Australians with a disability would prefer to be more involved in the arts, international studies provide some insight. In Northern Ireland, for example, 33% of people with disabilities expressed some interest in participating more in the arts and 10% expressed much interest (Arts Council of Northern Ireland, 2007). Adults currently participating and young people, were more likely to express interest in increasing the frequency of their arts participation. As level of disability also has an impact on levels of arts participation and disability restrictions increase with age, it is not surprising that younger people are both more frequent participants and offer the most scope for increased participation.

Arts categories used in the ABS data collection covered arts participation as an audience member (visits to museums, art galleries, theatres, concerts and cinemas) and, to a limited degree, arts participation as practitioners. A detailed analysis of the latest ABS statistics follows and is divided into two sections:

- receptive participation – arts participation as an audience member
- creative participation – arts participation as an artist or arts program participant.
Receptive participation – arts participation as an audience member

The 2008 ABS feature article, Cultural Attendance by Persons with a Disability, (http://www.abs.gov.au/AUSSTATS/abs@.nsf/Lookup/4172.0Feature+Article22008+(First+Edition)) showed that in 2006, adults with a disability were significantly less likely than other Australians to have attended arts events and venues (ABS, 2008b). Of people with a disability in Australia, 82% had attended at least one cultural venue or event over the past year, compared with 92% of others in the community. This difference has remained constant over the past four years. The most popular cultural venue for persons with a disability in 2006 was the cinema, attended by 58% of respondents with disabilities, with libraries second most popular (nearly 42%) and popular music concerts the third most popular arts event, a sequence that replicates the arts attendance patterns for people without a disability.

No significant differences were found between the rates of attendance for people with or without disabilities for those who were infrequent attendees of arts events and venues. That is, when individuals only attended one arts event or location per year, the rates of attendance were similar. Nor were significant differences found between the attendance rates of people without a disability and those who did not have a specific limitation as a result of their disability at art galleries, museums, classical music concerts, and musicals and operas.

The ABS data does not provide any information about future intentions of people with a disability to attend arts events, however, a 2003 Victorian survey of the Deaf and hearing impaired community provides some insight into this (Effective Change, 2003). In this survey, more than half the respondents indicated they would like to attend more arts and cultural events.

Receptive participation rates according to levels of disability

Not surprisingly, persons with the most restrictive disability, described by the ABS as a core activity limitation, were significantly less likely to have attended cultural venues and events than others whose disability was not as limiting. For example only 10% of people with core activity limitation attended museums and art galleries, compared with 21% of others with a non-core disability; for theatre and concert attendance, this rate was 12% compared to 27%; and for the cinema it was 22% compared to 42% (ABS, 2008).
Part B Disability and the arts

The following table shows comparative levels of cultural attendance.

**Table 4: Cultural attendance rates in Australia by disability status 2006**

<table>
<thead>
<tr>
<th>Attendance rate as</th>
<th>Core activity limitation</th>
<th>No specific limitation</th>
<th>Total persons with a disability</th>
<th>Total persons without a disability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art galleries</td>
<td>20.5%</td>
<td>28.5%</td>
<td>26.0%</td>
<td>30.0%</td>
</tr>
<tr>
<td>Museums</td>
<td>22.5%</td>
<td>27.0%</td>
<td>25.3%</td>
<td>29.2%</td>
</tr>
<tr>
<td>Libraries</td>
<td>40.4%</td>
<td>41.6%</td>
<td>41.9%</td>
<td>48.0%</td>
</tr>
<tr>
<td>Classical music concerts</td>
<td>10.4%</td>
<td>14.0%</td>
<td>11.9%</td>
<td>12.7%</td>
</tr>
<tr>
<td>Popular music concerts</td>
<td>20.4%</td>
<td>29.1%</td>
<td>25.8%</td>
<td>36.8%</td>
</tr>
<tr>
<td>Theatre performances</td>
<td>14.4%</td>
<td>19.8%</td>
<td>17.5%</td>
<td>24.8%</td>
</tr>
<tr>
<td>Dance performances</td>
<td>10.8%</td>
<td>13.9%</td>
<td>12.6%</td>
<td>17.9%</td>
</tr>
<tr>
<td>Musicals and operas</td>
<td>17.9%</td>
<td>22.8%</td>
<td>20.2%</td>
<td>25.1%</td>
</tr>
<tr>
<td>Other performing arts</td>
<td>16.2%</td>
<td>20.8%</td>
<td>19.3%</td>
<td>24.0%</td>
</tr>
<tr>
<td>Cinemas</td>
<td>48.1%</td>
<td>63.5%</td>
<td>58.2%</td>
<td>75.4%</td>
</tr>
<tr>
<td>At least one cultural venue/event</td>
<td>77.0%</td>
<td>86.0%</td>
<td>82.9%</td>
<td>92.3%</td>
</tr>
</tbody>
</table>

Note: Core activity limitation - the ABS divides ‘core disability’ into the following four levels:
- profound – always needs help/supervision with core activities
- severe – does not always need help with core activities
- moderate – has difficulty with core activities
- mild – uses aids to assist with core activities. (ABS, 2008b)

**Age-related differences in receptive participation**

Attendance at art galleries, museums, opera and classical music concerts by adults with a disability (18–65 years) appears to increase with age, although attendance at the cinema and popular music concerts reverses this pattern. Interest in theatre and dance performances varied little across all age groups of people with a disability.

**Table 5: Arts attendance by age for people with a disability Australia 2006**

<table>
<thead>
<tr>
<th>Arts venue or event attended</th>
<th>18–24 years</th>
<th>55–64 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art galleries</td>
<td>24%</td>
<td>35%</td>
</tr>
<tr>
<td>Museums</td>
<td>25%</td>
<td>32%</td>
</tr>
<tr>
<td>Classical music concerts</td>
<td>8%</td>
<td>19%</td>
</tr>
<tr>
<td>Popular music concerts</td>
<td>49%</td>
<td>30%</td>
</tr>
<tr>
<td>Cinemas</td>
<td>89%</td>
<td>62%</td>
</tr>
</tbody>
</table>

Note: Percentages are rounded to nearest whole number. (ABS, 2008)
While the overall rates of arts attendance by people with a disability are lower than attendance rates for people without a disability, the age-related trends for people with a disability are similar to those observed in the Australian population as a whole.

Attendance at arts events by children with a disability was higher than adults on every score. The difference was smallest for attendance at theatres or concerts (23% of children attended compared to 19% of older adults) and largest for cinema (68% of children attended compared with 20% of older adults).

**Gender-related differences in receptive participation**

The ABS data (2003) shows that more females with a disability attend the theatre and concerts than males with a disability (29% and 22% respectively).

The ABS data revealed few differences in arts attendance when comparing rates for people with a disability living in capital cities with those living in the rest of Australia. The greatest difference detected was for cinema attendance (47% for people with a disability living in a capital city compared to 37% of those living outside a capital city). This finding resonates with similar findings in the 2006 Open Mind report, which found that Melbourne arts attendance rates declined among populations living at greater distances from the inner city (Open Mind Research Group, 2006).

Another ABS cultural attendance survey of the population as a whole, Attendance at Selected Cultural Venues and Events 2005–2006, (http://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0) provides data to support the long held view that people of higher socio-economic status are more likely to attend cultural venues and events. In the results of this survey, factors correlating with higher attendance at arts and cultural activities included higher levels of education, financial support, feelings of health, and regularity of contact with family and friends (ABS, 2007a).

These findings are relevant to an understanding of lower arts participation rates for people with a disability as, overall, Australians with a disability have lower levels of education, lower incomes, more health challenges and, in some cases, fewer opportunities for social networking than the rest of the Australian population.

**Creative participation – arts participation as an artist or art program participant**

Rates of creative participation in art or craftwork, art or craft group activities and performing arts group activities by people with a disability were gathered by the 2003 ABS survey, Cultural Participation by Persons with a Disability and Older Persons 2003 (ABS NCCRS, 2007 http://www.abs.gov.au/ausstats/ABS@.nsf/Previousproducts/4147.4.55.001Main%20Features9Mar%202007?openDocument&tabname=Summary&prodno=4147.4.55.001&issue=Mar%202007&num=&view=). This study shows that the proportion of people with a disability participating in community arts activities has changed very little between the two most recent survey periods (1998 and 2003).
Arts participation rated lower than every other activity included in the survey and more than a quarter of respondents (26%) had not participated in any of the arts activities surveyed in the year prior to taking the survey. The most popular recreational activity was catching up with family and friends either over the telephone (91%), at home (90%) or away from home (85%).

Art or craftwork, for or with other people, was undertaken by only 15% of people in the survey. Only 7% took part in art and craft group activities away from home, while a mere 5% took part in performing arts group activities.

Direct comparisons of creative participation rates for people with and without disabilities using available ABS data is not possible because different questions were asked in each of the surveys. However, data from the 2006 Community Indicators Victoria survey (http://www.communityindicators.net.au/wellbeing_reports) on Victorian rates of participation in arts activities may provide some opportunities for comparison.

The survey measured community wellbeing, and, as part of this process, asked adults across Victoria whether they had participated in arts activities in the month prior to the survey. Forty-seven per cent of respondents answered in the affirmative. The response to this question was much the same for all respondents, whether they were from metropolitan or country Victoria however, there were differences in specific areas within the state. This figure seems remarkably high in comparison with the 2003 rates of participation in arts and craft activities for people with disabilities provided by the ABS (ABS NCCRS, 2007). This disparity may be due to the very limited definition of arts activity applied by the ABS. The ABS definition made no mention of art forms such as dance, music and writing, while Community Indicators Victoria uses a broader definition of the arts, enabling more people to register their arts participation. The Community Indicators Victoria categories were:

- painting or drawing
- other art or craft activities
- playing a musical instrument
- singing
- other types of performing, for example acting or dancing
- creative writing
- other.

Unfortunately, Community Indicators Victoria data on levels of participation broken down by art form is not currently available.
A major issue with the ABS data on creative participation by people with a disability is that the types of arts activity surveyed tend to suggest that creative participation in the arts by people with a disability is exclusively a hobby or recreational activity. No comprehensive Australian data is currently available on people with a disability who work, or aspire to work, as professional artists.

**Age-related differences in creative participation**

Children had a higher level of participation in arts activities compared to the adults surveyed in the 2003 study.

**Table 6: Participation of adults and children in arts activities Australia 2003**

<table>
<thead>
<tr>
<th>Arts Activity</th>
<th>Adults</th>
<th>Children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art or craft group</td>
<td>5%</td>
<td>14%</td>
</tr>
<tr>
<td>Performing arts</td>
<td>7%</td>
<td>15%</td>
</tr>
</tbody>
</table>

(ABS NCCRS, 2007)

The proportion of children who participated in art or craft group activities was highest for those who did not experience any restriction to basic activities because of their disability (27%).

**Gender-related differences in creative participation**

The biggest gender difference occurs in art and craftwork participation rates. For example 9% of males and 20% of females indicated that they had participated in arts or craftwork at home in the last three months; while 4% of males and 11% of females had participated in art or craft group activities away from home (ABS NCCRS, 2007: 10).

**Creative participation rates according to levels of disability**

Not surprisingly, the people who experience the greatest level of restriction due to their disability generally had the lowest creative participation rates in both the arts and other community activities surveyed (ABS NCCRS, 2007).

**Employment of people with a disability in the arts**

No comprehensive Australian data is currently available on rates of employment in the arts sector for people with a disability.

**Rates of arts participation for people with disabilities in Victoria**

The following comparison of national and Victorian statistics taken from the ABS report, *Cultural Participation by Persons with a Disability and Older Persons 2003*, (http://www.culturaldata.gov.au) reveals that the pattern of arts participation for Victorians with disabilities is much the same as for the Australian population as a whole.
## Table 7: Cultural Participation by Persons with a Disability – Victoria 2003

<table>
<thead>
<tr>
<th>Last 3 Months</th>
<th>Profound or severe core activity limitation</th>
<th>Moderate or mild core activity limitation</th>
<th>No limitation or restrictions</th>
<th>Total with reported disability in Victoria</th>
<th>Total with a reported disability in Australia</th>
</tr>
</thead>
<tbody>
<tr>
<td>At home</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts or craftwork for or with other people</td>
<td>14.2%</td>
<td>12.6%</td>
<td>14.8%</td>
<td>14.1%</td>
<td>14.7%</td>
</tr>
<tr>
<td>Away from home</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performing art group activities</td>
<td>4.3%</td>
<td>3.3%</td>
<td>5.6%</td>
<td>4.3%</td>
<td>5.0%</td>
</tr>
<tr>
<td>Art or craft group activities</td>
<td>5.0%</td>
<td>6.1%</td>
<td>4.0%</td>
<td>5.6%</td>
<td>7.4%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Last 12 Months</th>
<th>Visits away from home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museums or art galleries</td>
<td>15.6%</td>
</tr>
<tr>
<td>Libraries</td>
<td>25.1%</td>
</tr>
<tr>
<td>Theatres or concerts</td>
<td>18.7%</td>
</tr>
<tr>
<td>Cinema</td>
<td>34.4%</td>
</tr>
<tr>
<td>Animal/marine parks, botanic gardens</td>
<td>24.6%</td>
</tr>
</tbody>
</table>
Barriers to participation
Barriers to participation in the arts by people with a disability is a topical area with several research projects recently undertaken or under way in many countries, including Australia. Most publications on this topic examined in the review considered barriers to participation in the arts for people with a disability and strategies to address these barriers.

The barriers to participation uncovered in the literature search can be considered in two broad areas:

- barriers to participation for people with a disability as audience members
- barriers to participation for people with a disability as arts practitioners.

In both these categories, the identified barriers were seen to limit initial interest in participating in the arts but could also limit actual or ongoing participation.

The types of barriers identified in the literature that prevent or discourage people with a disability from participating as arts audience members were:

- **financial** – cost of admission and capacity to pay
- **physical** – transport and parking difficulties, lack of disabled access features in arts venues, both physical (for example, wheelchair access, hearing loop technology) and interpretive (for example subtitles and Auslan interpreters for people who are Deaf and hearing impaired)
- **low levels of arts awareness** – lack of information about accessible arts venues and accessible activities in arts marketing materials
- **inadequate training of arts personnel** – low levels of disability awareness and training among staff at arts venues
- **attitudinal** – negative views of arts personnel and society in general about people with a disability.

Three recent UK studies examine barriers to participation as arts audience members (Bowers, 2002; Armitage and Taylor, 2005; Arts Council of Northern Ireland, 2007).

The Bowers’ study from Wales focuses specifically on people with a visual impairment. The barriers most frequently cited in the Northern Irish and Welsh studies are cost; transport and parking difficulties; inadequate physical access; lack of information about access and accessible activities in marketing materials; lack of well-trained staff and unequal treatment from staff. The **Mayor of London’s Disability and Culture Research** study (Armitage & Taylor, 2005 [http://legacy.london.gov.uk/mayor/culture/docs/disability-culture.pdf]) investigated barriers identified by arts organisations themselves, including barriers limiting physical and intellectual access, cost and transport. Internal issues for arts organisations include challenges with policy, responsibility for disability issues and staff training.
Four studies in Australia provided information about barriers and strategies relating to arts participation by people with a disability. A 2003 report by Effective Change, which was commissioned by Arts Access Victoria and the Deaf Arts Network and funded by Arts Victoria, investigated barriers in arts participation for people who are Deaf or hearing impaired. The findings indicate that financial and access barriers, particularly lack of subtitles, captions and Auslan interpreters, are the most significant problems for the Deaf and hearing impaired community attending arts events (Effective Change and Arts Access, 2003).

Landman, Fishburn, Kelly and Tonkin’s 2005 study for the Australian Museum and the National Museum of Australia, which examined barriers to museum attendance for people with a disability, found that sensory access barriers were named as the most common barriers (Landman et al. 2005). Survey data from the ABS also shows that physical and interpretive barriers are the major barriers for people with a disability attending arts and cultural events (ABS, 2008).

The literature on attendance at, and participation in, arts activities generally indicate that people who have lower incomes, low education achievement and lower rates of employment also have lower motivation to attend or participate in arts activities (Australia. Cultural Ministers Council, Statistics Working Group, 2006). As current statistics about people with a disability indicate lower levels of income, education and employment than for others in the population, it is possible that these factors also have a bearing on the lower rates of participation in the arts by people with a disability.

The barriers to arts attendance for people with a disability can also be disincentives for arts practitioners with a disability.

A 2002 article by US researcher, Raynor, identifies the following additional barriers to the development, training and employment of artists with a disability:

- limited access to the arts community, especially as a result of physical barriers
- limited access to employment and training
- financial disincentives – for example, earned income can impact negatively on entitlements to health benefits
- discouragement by counsellors and other disability professionals who consider careers in the arts to be inappropriate for people with a disability.

(Raynor, 2003)
The 2007–2011 Disability Access and Inclusion Plan developed by the Western Australian Department of Culture and the Arts (DCA) reports on the literature review and consultation process undertaken to learn more about barriers to arts participation for people with a disability and to develop a plan to overcome these barriers (WA. DCA, 2007 http://www.dca.wa.gov.au/__data/assets/pdf_file/0004/14584/DCA_Disability_Access_and_Inclusion_Plan_2007-2011_final_edit.pdf). This research addressed arts participation by people with a disability both as audience members and as arts practitioners.

Barriers identified through the WA research and consultation include:

- inadequate physical and interpretive access
- inadequate training of staff at venues
- inaccessible funding
- inaccessible information and marketing materials.

In relation to the challenges faced by people with a disability seeking employment in the arts sector, the WA consultation revealed that people with a disability required greater support to overcome these challenges, specifically flexible work conditions, mentoring and training and stronger links with employment agencies.

While the findings of the WA research reflect international findings on barriers to participation in the arts, the sample sizes for the consultation and survey were very small, with some categories having as few as two respondents. The major sources of literature examined in the research phase of the project were apparently disability access and inclusion plans from relevant industries, yet none of these plans were actually quoted in the report and no bibliography was presented.

The cost of attending events, particularly if an extra ticket needs to be bought for a carer, or if specific transport is required, was identified as a major barrier in the most recent ABS survey (ABS, 2008).

ABS 2005–2006 data for the population as a whole (ABS, 2007a) and a Canadian study (Canada Council for the Arts, 2002) support the long held view that people of higher socio-economic status are more likely to attend cultural venues and events. An audience development research study for the Victorian State Government (Open Mind, 2006) is in agreement on this point. The study found, not surprisingly, that for audiences overall, those for whom the cost of attending events/venues is a major barrier are those less likely to be employed full-time and those with lower incomes. People with a disability are more likely not to be employed full-time and to have lower incomes, so they are prone to experience financial barriers.

Several studies conclude that lack of affordable, accessible training in the arts at professional levels also prevents people with disabilities developing their careers (Kuppers, 2000; Arts Council of Wales, 2003; Raynor, 2003).
Physical barriers

Challenges in travelling to arts venues, including difficulties with public transport and lack of designated parking for people with disabilities, are identified as a major barrier to participation in most studies (including Arts Council of Northern Ireland, 2007; ABS, 2008). This contrasts with the experience of the population overall for whom transport is not noted as a significant issue for their arts participation, with only cinemas showing a significant relationship between ease of transport and attendance (ABS, 2007a).

Physical restrictions on access or movement within arts premises, such as limited or no wheelchair access, were identified by the ABS as one of the most significant barriers to arts attendance for people with a disability (ABS, 2008). A similar result was found in a study of visitor attendance at Australian museums which found: ‘the basic problem of not being able to enter or move through a building at all, but also not being able to enter and enjoy the museum independently’ was the major barrier to attendance (Landman et al, 2005). An earlier report by Fishburn (2002) also names ‘poor physical access in Australian environments’ as a major barrier. Moving Beyond, the Arts Council of Wales’ arts and disability strategy document, expands on the usual physical access issues discussed in other reports by also considering the impact on arts participation rates caused by limited access to stages and backstage areas (Arts Council of Wales, 2005: 14 http://www.ccc-acw.org.uk/publications/Moving%20Beyond%20English.pdf).

Fishburn (2002: 1) cites interpretive barriers as a major concern, specifically ‘poor provision of services in meeting access needs, for example hearing loop systems or Braille text’. Interpretive barriers are also considered to be significant attendance disincentives, particularly lack of sign language interpreters at performances and lack of large print signs and labels (ABS, 2008b). Similar barriers were identified in Bowers’ study (Bowers, 2002: 14). Effective Change’s study of audience experiences of the Deaf and hearing impaired community shows problems with hearing devices – loops not working properly or not at all; non-existent hearing devices despite advertisement to the contrary – were major attendance disincentives (Effective Change and Arts Access, 2003).

Arts awareness barriers

People cannot attend or engage in activities if they are not aware of them and they may be disinclined to attend if they feel the activities are not relevant to them. Lack of accessible information and lack of information identifying accessible programs were identified as barriers to arts participation by the Arts Council of Northern Ireland (Arts Council Ireland, 2007).
The 2006 research report commissioned by Arts Victoria includes data about attendance at major arts institutions in Melbourne. The report shows that people with low awareness of arts activities have correspondingly low participation, and in the population as a whole, awareness of many major cultural institutions was very low. The research also found a clear correlation between levels of awareness of major Melbourne cultural institutions and levels of participation in cultural activities at these institutions. The report established that lack of opportunities for high quality, affordable and accessible activities in a reasonable geographic distance from a person’s home is a definite limiting factor on rates of arts attendance, with those living further away from the Melbourne CBD having lower cultural participation rates (Effective Change, 2003). This relationship would also likely be true for people with disabilities who do not live close to Melbourne.

Effective Change’s 2003 Australian study of people who are Deaf and hearing impaired shows that lack of staff skilled in operating hearing devices at arts venues and lack of interpreters at performances/events were major barriers for participation.

The Victorian Companion Card Study, undertaken by Brisbane at RMIT in 2006, also reported the negative impact on repeat attendance that occurs when arts venue staff are poorly trained or informed about disability services. Some participants found they were unable to use their card, and experienced embarrassment at having its validity challenged or disputed. The study found this to be a more frequent problem at smaller and regional venues, and it was especially challenging if the person with a disability feared rejection or lacked the confidence to self-advocate (Brisbane, 2006).

Lack of awareness about the needs of people with a disability and negative or uninformed attitudes towards people with disabilities held by staff at arts venues, funding bodies, arts organisations and society as a whole, create barriers to positive arts participation by people with a disability.

The negative attitude of venue staff towards people with disabilities has long been recognised as a significant factor affecting levels of arts participation. Walsh and London, in their 1995 report for the Australia Council, considered ‘one of the most difficult barriers... [is]... the presence of ignorance and of negative or sometimes hostile attitudes... that may not even be intentional’ (Walsh & London, 1995). English disability support agency, MENCAP, detected a similar barrier for people with learning disabilities, reporting that the lack of positive attitude from arts venue staff is ‘a big barrier... in not feeling welcomed’. Forty-one percent of respondents to the MENCAP survey felt that a positive attitude of staff towards disabled people was the most significant factor in their choice to continue using a service (MENCAP, 2003: 7).
In 2002, Fishburn cited the ‘general lack of awareness about how to attract, meet the needs of and service the disability community wishing to access the arts’ as the major factor accounting for the lack of progress towards provision of arts industry services for people with disabilities in Australia. Fishburn discusses the negative impact of outdated attitudes about disability among arts industry staff, an ‘out of sight, out of mind philosophy about people with disabilities, resulting from the history of many years of institutionalisation for people with disabilities in Australia’ or ‘a homogenised view of the experience of disability, (for example, assuming that providing wheelchair ramps meets the needs of all people with disabilities)’ (Fishburn 2002). The experiences of a Deaf respondent in Effective Change’s (2003) study confirm this view – after asking what services an ‘arts venue’ had available for him, he was offered a wheelchair.

A further attitudinal barrier discussed is the low expectation often assigned to people with a disability by the broader community. The Arts Council of Wales (2003) cites, as an example, the assumption that a person with a disability could never become an actor because the profession is too ‘demanding’ or that a person with a disability could not take a role in a play for children because it might frighten them (Arts Council of Wales, 2003:14).

This example from the Arts Council of Wales highlights a further issue – the aesthetic challenges for many community members when regarding people with a disability and the art made by and about them. This issue is raised by Kuppers (2000) who discusses the way current negative aesthetic constructs about disability and body arise from prevailing social attitudes towards disability as a negative or a deficiency. Kuppers believes that this view of disability is commonly held, and because disability is stigmatised in this way, arts and disability and disability arts can be at a disadvantage when it comes to attracting an audience. People do not want to see, hear, touch or think about life experiences that are deemed too harsh or sad. Kuppers comments that as long as this tragic image is applied to disability arts, and disability and the arts, change will be hard to achieve (see also Norden, 1994; Pointon & Davies, 1997). This reality is further explored in a report on attitudes to disability from Canada’s Ryerson Institute for Disabilities Studies (Abbas et al, 2004). It maintains that negative views about disability must be challenged if change is to occur. If not, these attitudes are likely to reduce the interest and confidence of people with a disability when it comes to arts participation, and reduce the interest of the community as a whole in attending disability arts activities.
Armitage and Taylor (2005) quote a glaring example of the effect negative attitudes to disability can have on employment opportunities in the arts for people with a disability. Staff from a gallery in Northern Ireland felt it unnecessary that their traineeship program be accessible to people with a disability because it was a sculpture program, the unstated presumption being that people with a disability would not be interested in, or capable of, being involved in sculpture.

Other barriers that may affect levels of involvement and skills development of arts practitioners with a disability include lack of suitable role models or mentors in the arts industry.

**Beyond the Ramp** (Missy Boyer, 2005), aimed to demonstrate to arts organisations the value in making their venues more accessible. This US report outlined a strong economic argument for reducing barriers to arts participation for people with a disability. For example as people with disabilities comprise 20% of the population, and this percentage is growing as our population ages, increasing participation by people with a disability could significantly expand the market for the arts.
Strategies for increasing participation
For the purposes of this review and discussion on strategies to overcome barriers to arts participation, the term ‘strategy’ is applied broadly to include government policy and planning.

Strategies identified in the literature reviewed can be divided into the following broad categories:

**Public policy** strategies, including:
- arts-specific or disability-specific legislation, policies and planning, particularly disability action plans (DAPs), that aim to increase arts participation by people with a disability or protect their right to such participation
- funding programs and application processes that support and encourage greater levels of application from people with a disability or from organisations that foster arts participation by people with a disability
- improvements to public transport services
- improvements in education and training for people with a disability.

**Venue design** strategies that facilitate physical access to arts venues for people with a disability through improvements in:
- parking access
- physical design and fit-out
- use of adaptive technologies.

**Audience development** strategies where arts venues and organisations effect change through staff training, marketing, ticket pricing and programming that:
- reduces negative attitudes to disability among arts staff
- ensures staff are well versed in services and adaptive technology intended to improve access to their venue/organisation for people with a disability
- improves the range, awareness and affordability of accessible arts programs and events for people with a disability.

**Employment and training** strategies to increase opportunities for artists and arts workers with a disability.

**Recognition of artistic achievement** in arts and disability through arts industry awards, exhibitions and events that celebrate and showcase achievements.

**Academic research** into arts and disability.

**Self-advocacy** to change public perceptions about disability.
Internationally and in Australia, arts and disability peak bodies play a crucial role in addressing barriers to arts participation for people with a disability. In their operations, they employ a wide range of strategies, some of which are discussed in this section of the review. However, because of the complex nature of their strategic role, the work of arts and disability peak bodies is discussed more fully in a later section: Arts and disability peak body activity.

**Legislation**

This arts and disability research project is situated within various international and Australian legislative frameworks designed to promote and protect the rights of people with a disability. Much of this legislation does not specifically mention the arts but, in its intention to ensure equitable access to all services for people with a disability, it lays a sound foundation to defend the right of people with a disability to equity of access to the arts, both as audience members and arts practitioners.

A most significant recent international development has been the Convention on the Rights of Persons with Disabilities, (http://www.un.org/disabilities/convention/conventionfull.shtml) which was adopted by the United Nations General Assembly in December 2006 and ratified by Australia on 18 July 2008.

Article 30 of this convention deals with participation in cultural life, recreation, leisure and sport and states that signatories to the convention will:

‘Recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measure to ensure that people with disabilities:

a. Enjoy access to cultural materials in accessible formats;

b. Enjoy access to television programmes, films, theatre and other cultural activities in accessible formats;

c. Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries.’

The above section pertains to arts participation as an audience member, but immediately following the above statements, the convention outlines a commitment to ensure equal rights to creative participation in the arts for people with a disability:

‘Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilise their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.’

(United Nations, 2006: S30 (2))
The media release announcing Australia’s ratification of the Convention included strong statements from the Australian Attorney-General, pledging the commitment of the Rudd Government to ‘ensuring people with a disability are treated equally and not as second-class citizens’ (Australia. Attorney-General, 2008).

In 1986, the Commonwealth Government of Australia passed the Disability Services Act (http://www.austlii.edu.au/au/legis/cth/consol_act/dsa1986213/) which covered the provision of services for persons with disabilities. Following this, in 1992, the Disability Discrimination Act (http://www.austlii.edu.au/au/legis/cth/consol_act/dda1992264/) was passed, the major objectives of this federal legislation being to:

- eliminate discrimination against people with disabilities
- promote community acceptance of the principle that people with disabilities have the same fundamental rights as all members of the community
- ensure as far as practicable that people with disabilities have the same rights to equality before the law as other people in the community.

The Act shifted the responsibility for ensuring access away from the individual and onto organisations and government agencies providing services to the public, thus providing a legislative impetus for many changes to improve equality of access and opportunity for people with disabilities.

Three years later, in 1995, the Victorian Government passed the Equal Opportunity Act 1995 which legislated against unfair treatment of people because of their actual or assumed past or present disability or impairment. Such unfair treatment included the refusal to supply a person with goods or services, supplying a person with goods or services on less favourable terms or any other unfair treatment based on a disability or impairment (http://www.austlii.edu.au/au/legis/vic/consol_act/eoa1995250/).

the provision of accessible goods and services, accessible employment practices, promotion of inclusion and participation in the community

the development of strategies to achieve changes in attitudes and practices that discriminate.

The Victorian Government published advice to assist State Government departments with the development of their DAPs (Victoria. Department of Planning and Community Development, Office for Disability, 2008).

Many private and community organisations in Victoria are now following suit and developing their own DAPs to improve access to their programs and services.

**Policy and planning for arts and disability – international**

In 2004, the International Federation of Arts Councils and Culture Agencies (IFACCA) released *Arts and Disability Policies*, a research paper that provides an extensive overview of government arts and disability policy and programs (IFACCA, 2004 [http://www.ifacca.org/media/files/artsanddisabilityreport.pdf](http://www.ifacca.org/media/files/artsanddisabilityreport.pdf)). The paper also describes ways various government arts agencies support arts and disability practice. Initiatives discussed include: a special unit or division for disability arts (National Endowment for the Arts, USA); dedicated funding streams (Namibia); awards (Arts Councils of Ireland and Northern Ireland); audience development schemes (Arts Council England); capital funding for improvement of accessibility in arts buildings (Arts Council of Wales); and strategic partnerships between government and key disability organisations (New Zealand, Australia, England and Ireland).

Leadership initiatives reported in the Federation’s research include: training (Arts Councils of Ireland and Northern Ireland); research, analysis and reviews (Australia, England, Ireland, Northern Ireland); advocacy (USA and Australia); ambassador programs (UK); and information provision and best practice guides (Australia, England, Ireland, Northern Ireland, Scotland, UK, USA and Wales).

In the four years since the publication of the report, progress has been made at a national level in many of the policy and planning areas discussed.
**United States**

The National Endowment for the Arts (NEA) is the lead agency for the arts in the United States. Based in Washington DC, it was established by the US Congress in 1965 as an independent agency of the Federal Government. Its annual budget is in the order of US$124.5 million (AUD$157 million) and 40% of this budget is directed to US state arts agencies and regional arts organisations (NEA, 2006, 143).

The National Endowment for the Arts does not appear to have a specific arts and disability policy, but as mentioned, it has an Office for AccessAbility (www.nea.gov/resources/Accessibility/Index.html) which aims to make the arts more accessible not only to people with disabilities but also to older adults, veterans and people living in institutions.

The National Endowment for the Arts web page for its Office of AccessAbility lists the services and resources offered to support arts participation by people with a disability.

**United Kingdom**

Compared to Australia, the majority of national arts agencies in the UK have a longer history of developing targeted policies and plans to support arts participation for people with a disability.

Responsibility for the arts in the UK rests with the Department for Culture, Media and Sport, however as is the case in Australia, responsibility for arts policy, planning, and distribution of government arts funding is devolved to separate arts agencies. Since 1994, with the abolition of the Arts Council of Great Britain, the UK has had four government arts authorities – Arts Council England, the Arts Council of Northern Ireland, the Scottish Arts Council and the Arts Council of Wales, each responsible for arts and disability policy and planning in their own countries as well as the distribution of UK Lottery money for the arts allocated by the Department for Culture, Media and Sport (Arts Council England, 2004b).

The achievements of the Arts Council of Wales (Celfyddydau Cymru) in promoting arts accessibility for people with a disability are noteworthy. The Council published its first **Arts and Disability Strategy** in 1995, which was revised in 1997, and in 2005 released its most recent version, **Moving Beyond: an Arts and Disability Strategy for Wales** (Arts Council of Wales, 2005 http://www.ccc-acw.org.uk/publications/Moving%20Beyond%20English.pdf).
An evaluation of Moving Beyond was released in March 2008 (www.artswales.org/publications/Summary_Moving_Beyond_Action_Plan_031.doc%20final%20version.pdf). The evaluation of the three year period 2003/04–2006/07 showed significant increases in participation rates by people with a disability namely:

- the number of disabled artists and disability arts organisations accessing Arts Council of Wales funding increased 38%
- the value of grants awarded to disabled artists and disability arts organisations increased 48%
- attendances by people with a disability at Welsh Regularly Funded Organisation (RFO) venues increased 70%.

(Arts Council of Wales, 2008)

One of the most useful recent outcomes of the Arts Council of Wales' efforts to increase arts participation for people with a disability has been the publication of Equal Spaces: Best practice guidance for arts providers on disability (Hampton, 2008 http://www.artswales.org.uk/publications/Equal%20Spaces.pdf). This up-to-date, comprehensive, practical and easy to read guide was written by Maggie Hampton, Operational Manager with Disability Arts Cymru – for the Arts Council. The range of topics covered and the manner in which they are addressed make this guide an excellent model for other government agencies wishing to produce a similar guide.

Possibly the most significant factor accounting for the Council’s progress in increasing arts participation by Welsh people with a disability is the ongoing high priority assigned by the Council to arts and disability issues. This is demonstrated by its targeted policies and programs for arts and disability; ongoing evaluation of the effectiveness of these policies and programs; close consultation and working partnership with the Welsh peak body for arts and disability, Disability Arts Cymru; and the fact that within the Council there is a Participation and Equalities Unit.

Like the Arts Council of Wales, the Scottish and Northern Ireland arts councils have also made arts and disability issues a high priority in the past decade and each works closely with their national arts and disability peak bodies.

The Scottish action plan, like its Welsh counterpart, includes proactive and practical strategies to increase arts development and arts audience participation rates for people with a disability. As in Wales, the effectiveness of the action plan will be regularly monitored and the Scottish Arts Council published its first annual report on the plan in December 2007. However, as the plan had only been in place one year, it is too early to assess the effectiveness of its strategies. The Council also supports within its own organisation a full-time arts and mental health team called ArtFull (Scottish Arts Council, 2006a: [2]).

The Arts Council of Northern Ireland has also recently released an arts and disability policy within a broader policy document, Art Form and Specialist Area Policy 2007–2012 (2007 http://www.artscouncil-ni.org/artforms/pdfs/Dance.pdf). Arts & disability is one of 20 specialist areas addressed in this policy. While the policy includes many worthy and proactive objectives to improve the inclusion of people with a disability in the Irish arts sector it has not been in place for sufficient time to assess its impact.

Like the Arts Council of Wales, the Arts Council of Northern Ireland has published a detailed guide to issues and strategies to improve participation rates in the arts for people with a disability (Arts Council of Northern Ireland, 1999). Developed in association with the Arts and Disability Forum, Northern Ireland’s peak body for disability and the arts, the guide is currently being updated. It is a substantial publication of more than 100 pages, but due to its more academic language, absence of illustration and length, it is less appealing for the general reader than the Welsh guide Equal Spaces which is written in very simple, clear language so concepts are easy to absorb. It is also well illustrated with beautiful colour images of Welsh disability arts provided by Disability Arts Cymru, interleaved with poems written by Welsh poets with a disability. The guide serves a dual purpose - as an instructional guide and a showcase for Welsh disability arts.

In comparison to the Arts Councils of Scotland, Wales and Northern Ireland, disability and the arts appear to have a much lower priority at Arts Council England based on the evidence of its publications, policies and its website (www.artscouncil.org.uk).

While the Arts Council England has a Disability Equality Scheme and Action Plan, published in 2006, the document is not easily accessible on the Council’s website and the website does not include a specific page on disability arts. A further recent example of the low priority currently assigned to disability arts by Arts Council England is its Cultural Leadership Programme, a £12 million (approximately AUD$26.5 million) two-year program to promote excellence and leadership in the cultural sector developed by Arts Council England in partnership with the UK Museums, Libraries and Archives Council.
Under the Arts Council England’s Public Service Agreement, each year it must report on progress in increasing arts participation and attendance rates for three priority groups: Black and Minority Ethnic groups; people with a limiting disability; and people in lower socio-economic groups. However in the Cultural Leadership Programme, the Black and Minority Ethnic group clearly has priority over the other two.

There are six strands in the Cultural Leadership Programme, one of which is the Powerbrokers strand designed to address

‘the significant absence of managers from black, Asian and minority ethnic backgrounds employed in leading, decision-making positions in cultural institutions across the UK.’


Participation in Powerbrokers is free for successful applicants and comprises:

- management training days run in conjunction with the City University (London and Manchester)
- tracking for success action learning sets (25 leaders undertake an intensive six-month course which is facilitated and self-monitored)
- intensive one-day executive development workshops in Birmingham and London for CEOs and Chairs of arts organisations
- executive breakfasts in London and Birmingham to facilitate networking.

In contrast, the only leadership training for arts and disability offered through the Cultural Leadership Programme, was a distance-learning option, Sync & Sync 100, ([http://www.culturalleadership.org.uk/opportunities/]) a self-guided program running from June 2008 to March 2009.

This indicates the relatively low priority currently assigned to disability arts in Council policy and planning. While CEOs and board members from the English disability arts sector can apply for the Cultural Leadership Programme, it seems the program has not attempted to address the under-representation of people with a disability in arts leadership roles in England.
Other government policies and planning

Although the Canadian Government does not have an arts and disability policy, sections of Moving Forward, (http://www.canadacouncil.ca/aboutus/strat_plan/gi128473082052102038.htm) the Canada Council for the Arts’ Strategic and Action Plan 2008–2011, emphasises a ‘commitment to diversity and equity and to inclusive policies [which] must be reinforced, expanded (for example, in support of disability arts)’. The plan also states that the Council intends to:

‘identify and address access-related issues (that include) disability-based… allocate money for consultations and research with groups, including disability arts, to better inform policies and programs… develop a policy on equity allowance to compensate for specific expenses related to artistic activity (for example, artists with disabilities).’

A search of New Zealand’s current strategic plan for the arts, Strategic Plan and Statement of Intent, 2007–10 (http://www.creativenz.govt.nz/what_we_do/strategic_plan_), brings up no reference to disability at all. The policy has a stronger priority for the recognition and support of the arts of culturally diverse communities, notably Maori and Pacific Islanders. This emphasis echoes the development in Australia of Federal and State Government policies and initiatives to foster Aboriginal and Torres Strait Islander art.

Policy and planning for arts and disability – Australia

Progress towards the development of specific government responses to arts and disability issues got off to a slow start in Australia. However, recent progress at national and state levels, has been substantial and significant.

At the recent 2020 Summit, a Federal Government initiative that invited specialists to gather opinions on a range of issues, the Creative Australia group generated several ideas about inclusion and access initiatives for the arts that may inform future Federal and State Government arts policies to the advantage of people with a disability. These ideas include:

- a scheme to support artists while they are out of paid work, for example for health reasons
- fostering a stronger link between arts and health to advance social inclusion and increase artistic opportunities
- recognising the important role of the arts in bridging gaps and breaking down barriers, and its capacity as a mechanism for social change
- developing educational experiences to support cultural endeavours
- using the Internet and other technologies to make art more accessible.
Documents from the Creative Australia group (www.australia2020.gov.au) also recognised the need to:

‘encourage and enable every Australian to realise their creative potential, with everyone having the access and capacity to express themselves artistically.’

(Australia. Department of Prime Minister and Cabinet, 2008)

Disability action plans

One of the most apparent outcomes of legislation to ensure equality for people with a disability, both internationally and within Australia, is the proliferation of DAPs in government departments and agencies. In some instances, the development of such plans is mandatory, as is now the case for public bodies in Western Australia and in Victoria. It is also actively encouraged through the Commonwealth Disability Strategy (CDS) (http://www.fahcsia.gov.au/sa/disability/pubs/policy/Documents/cds/default.htm), a 10-year planning framework (1994–2004) developed to ensure Commonwealth public service compliance with the Australian Disability Discrimination Act 1992 (http://www.austlii.edu.au/au/legis/cth/consol_act/dda1992264/).

The strategy encourages Australian Government organisations to take people with a disability into account in their service provision, employment processes, and access to government premises by:

- providing information on government services in accessible formats
- ensuring government premises are accessible for people with a disability
- employing people with disabilities
- consulting with people with a disability when developing policies, plans and services
- developing processes for complaint resolution in relation to disability discrimination.

(Australia. Department of Family, Housing, Community Services and Indigenous Affairs, 1994)

The CDS also requires government organisations to report on their performance against the CDS framework in their annual reports.

The CDS and the consequent development of DAPs have resulted in more attention being paid to the rights of people with a disability at a Federal Government level. Australian Government arts agencies with a DAP now include the Australia Council for the Arts, Australian Broadcasting Corporation, Australian Film, Television and Radio School, National Library of Australia and the National Museum of Australia. The effectiveness of these DAPs, however, is another matter.
On the tenth anniversary of the CDS, the Commonwealth commissioned Erebus International to undertake an independent evaluation of the strategy. The Report of the Evaluation of the Commonwealth Disability Strategy: Report to the Department of Families, Community Services and Indigenous Affairs (http://www.fahcsia.gov.au/sa/disability/pubs/policy/cds_evaluation/Pages/default.aspx) was released in November 2006. The evaluation established that the CDS had resulted in ‘greater recognition by Australian Government departments of the need to give consideration to the impacts of their policies and practices on people with disabilities.’ (Erebus International, 2006: 5). Erebus found that the CDS had:

- improved accessibility of government information for people with a disability
- improved physical access to government premises
- led to the wider adoption of adaptive technology devices in government workplaces.

While these achievements are worthy of praise, the Erebus evaluation highlighted a disturbing failing of the CDS that is, ‘the APS [Australian Public Service] employment of people with disabilities is falling, while the proportion of people with disabilities in the Australian population is rising’ and ‘People with disabilities who live in regional areas... still face particular disadvantages’ (Erebus International, 2006:5).

Two of the major problems with the CDS and many Australian State and Commonwealth Government DAPs are that the strategies employed in these plans are primarily inward-looking they mainly relate to improving the situation within their own organisation and are passive in nature as opposed to proactive or interventionist. These weaknesses perhaps have their origin in the Disability Discrimination Act 1992 (http://www.austlii.edu.au/au/legis/cth/consol_act/dda1992264/) which, in Section 61 lists the provisions that must be included in the action plan of service providers. The DAPs of Australian arts bodies examined in this review seem to reflect a ‘build it and they will come’ mentality where information, premises, consultation with the disabled community and reporting processes all meet the disability access requirements of the organisation’s DAP, but few efforts are made to develop and implement proactive or interventionist strategies that would make a genuine difference to engagement and employment levels in the arts for people with a disability.
Australia Council for the Arts

Unfortunately, and despite its long history of support for disability arts, the new action plan developed by the Australia Council, Australia’s lead agency for the arts, appears to suffer from the same inherent weaknesses noted above (Australia Council, 2008 http://www.australiacouncil.gov.au/__data/assets/pdf_file/0007/44782/Arts_and_disability_action_plan_2008-2010.pdf).

Criticism of some failings in the current Australia Council Arts & Disability Action Plan is not intended to deny the very real achievements of the Australia Council in advancing the participation in the arts by people with a disability.

The Australia Council was the first government arts agency in Australia to publicly articulate its policies and plans in relation to arts participation by people with a disability. In 1989, the council published a code of practice for arts organisations, The Arts and People with Disabilities, and in 1991 produced its own Access and Equity Plan. The first major piece of government research into arts and disability was undertaken by the Australia Council in 1995, Arts and Disability (Walsh & London, 1995). This research surveyed arts and disability activity throughout Australia and discussed problems, levels of activity, policy, legal frameworks, the arts and disability movement, arts funding bodies and venues, barriers to arts participation by people with a disability and strategies to overcome these.

At that time (1995), no Australian State or Territory Government had a policy statement or a plan about arts and disability. In fact, Walsh and London, the Australia Council researchers, reported that although ‘all government officials were receptive to discussion about arts and disability issues’, they did not feel there was a high level of awareness of the issues or of the potential power of Australia’s then relatively new Disability Discrimination Act 1992 (http://www.austlii.edu.au/au/legis/cth/consol_act/dda1992264/) to create policy and financial changes for arts departments and agencies (Walsh & London, 1995: 75).

The Australia Council’s Arts and Disability Action Plan 2008–2010 is intended to demonstrate the council’s continuing commitment to ensuring greater access for Australians with a disability, both to the arts in general and also to the Australia Council’s programs and services. The plan outlines the strategies the council will use to increase opportunities for arts and cultural engagement for people with a disability. However, as with many DAPs, the plan is primarily inward-looking mainly referring to the organisation’s own programs and direction and not setting agendas to initiate change in other government arts agencies, or providing targeted interventions that could improve employment or career prospects for artists with a disability.
Government strategies (continued)

The Australia Council has supported disability arts through ongoing operational and project grants to peak bodies (see ‘Arts and disability peak body activity’) and through occasional funding of research initiatives and publications to raise awareness of access issues or to celebrate achievements in disability arts (for example, Access all areas: guidelines for marketing the arts to people with disabilities, 1999 http://www.australiacouncil.gov.au/__data/assets/pdf_file/0012/34041/entire_access.pdf Disability Fact Pack, 1999, Making the Journey: Arts and Disability in Australia, 2005 http://www.australiacouncil.gov.au/__data/assets/pdf_file/0004/2677/entire_access.pdf).

Within the Research Hub section of its website, the Australia Council has a web page dedicated to disability and the arts (http://www.australiacouncil.gov.au/research/disability_and_the_arts) which provides links to statistical information on arts participation and attendance in Australia for people with a disability and Australia Council-funded publications on the arts and disability. However, it should be noted that this page is not easy to find from the front page of the Australia Council site, nor does it directly link the user to the current arts and disability plan of the Australia Council.

State Governments’ policy and planning for arts and disability

None of Australia’s State and Territory Governments has published an arts and disability policy, nor is disability given much coverage in their current overarching arts policy statements. However, as mentioned earlier (see ‘Value of the arts as reflected in public policy’), most policies name access and social inclusion as priorities.

Arts South Australia (Arts SA) has, as a key priority, a commitment to ‘the creative and artistic aspirations of people with disabilities’ (Arts SA, 2008).

Arts Queensland makes no specific mention of disability in its current arts policy (Creative Queensland http://www.arts.qld.gov.au/policy/creativeqld.html) apart from the previously quoted ‘need to promote equitable access’. However, its support for arts and disability has been measured, to a degree, against a wider Queensland strategic framework, the Queensland Government Strategic Framework for Disability 2002–2005.

Western Australia (2007) and Victoria (2001) are currently the only State Governments that have published arts and disability plans.

The Department for Culture and the Arts in Western Australia recently produced two documents targeting arts and disability:

The Disability Access and Inclusion Plan builds on the first WA DAP adopted in 1995. For the latest version, public consultations were staged to identify barriers to participation and to advise the Department on accessible services, facilities and initiatives. The strategy areas covered in the plan are:

- services and events
- access to buildings and facilities
- accessible information
- level and quality of service from staff
- opportunities to make complaints, participate in public consultations and to seek employment.

One of the strategies outlined in this plan is the development of partnerships with other WA Government departments to improve arts opportunities for people with a disability. A recent example is the Disability and the Arts Inclusion Initiatives (http://www.dca.wa.gov.au/programs/Initiatives/disability) which are funded by the Western Australian Disability Services Commission (DSC), working in partnership with the Department for Culture and the Arts. The DSC has allocated $550,000 over three years for the initiatives, which are divided into two project areas:

- the Organisations Project, which involves organisations such as the arts and disability peak body DADAA WA, managing pilot programs to increase arts participation for people with a disability and foster positive public attitudes to disability
- The Artists’ Project which intends to test and improve access to Department for Culture and the Arts funding for artists with a disability.

Policy and planning for arts and disability – Victoria

The current Victorian Government arts policy, Creative Capacity + Arts for all Victorians (2003 http://www.arts.vic.gov.au/files/013cf295-3080-4edd-8dde-9b650000c20e/CC_.pdf) does not include specific statements on arts and disability. However the government arts agency, Arts Victoria, has had a DAP in place since 2001 which it is currently revising (Arts Victoria, 2001).

While Victoria lacks a stand-alone arts and disability policy, a whole-of-government policy approach for supporting arts and disability is more evident in Victorian Government public policies than in some other Australian states and territories. Some clear and specific statements on the government’s commitment to increasing participation in the arts for people with a disability are embedded in broader policy statements relating to disability and community strengthening.
In 2002, the Victorian Government introduced its first whole-of-community approach to disability with the Victorian State Disability Plan 2002–2012 (http://www.dhs.vic.gov.au/disability/state_disability_plan/read-the-state-disability-plan). This document provides the framework around which services and other initiatives for people with a disability are to be planned and delivered. It also includes a specific strategy (Priority Strategy 4) to increase opportunities for people with a disability to participate in arts and cultural activities, thereby contributing to the strength of their local communities, so that:

‘By 2012, Victoria will be a stronger and more inclusive community – a place where diversity is embraced and celebrated, and where everyone has the same opportunities to participate in the life of the community, and the same responsibilities towards society as other citizens of Victoria.

… and where the aspiration is for people with a disability to participate fully, equally, socially, economically, culturally, politically and spiritually in an accessible caring, inclusive, safe, stronger and welcoming community.’

(Victoria. Department of Human Services, 2002: 5 &12)


The first iteration of A Fairer Victoria (2005) included the arts and arts funding initiatives under the heading ‘Providing Fairer Access to Services’. The current version, A Fairer Victoria: Strong People, Strong Communities (2008 http://www.dpc.vic.gov.au/CA256D8000265E1A/page/Listing-Publications-A+Fairer+Victoria+-+The+Victorian+Government’s+social+policy+action+plan/OpenDocument) documents achievements in the first two and a half years of the strategy and continues the government’s commitment to addressing disadvantage and promoting inclusion and participation. Strategy 10 in this 2008 edition outlines priorities for people with a disability, including creation of new opportunities to be able to live, learn, work and participate in community life without impediment and emphasises self-determination, community membership and citizenship.
Section 38 of the **Disability Act 2006** requires Victorian public sector bodies to develop a DAP to address the following internal and external outcome areas:

- reducing barriers to persons with a disability accessing goods, services and facilities
- reducing barriers to persons with a disability obtaining and maintaining employment
- promoting inclusion and participation in the community of persons with a disability
- achieving tangible changes in attitudes and practices which discriminate against people with a disability.

(Disability Act 2006 (Victoria), s38: 49)

This whole-of-government approach to policy and planning on arts and disability has led to a growth in interdepartmental partnering and funding initiatives that reflect and advance the intentions outlined in the above social policy documents. The Victorian Department of Human Services provides statewide support for extensive arts-related activity as part of its Neighbourhood Renewal. A recent example is the production of a small book documenting innovative local community arts projects in Colac, which brought together schools and community facilities (Wood, 2008).

The Victorian Department of Planning and Community Development also supports arts initiatives, sometimes in partnership with Arts Victoria. These partnerships achieve outcomes of joint benefit to the disability sector and the arts sector. Recent examples are the 2006 evaluation of community arts programs undertaken by Pope and Doyle (2006) and the co-creation of a shared staff position (Department of Planning and Community Development and Arts Victoria) to improve community engagement and design of museums and galleries in Victoria. The commissioning of the Arts and Disability Research Project, of which this review forms a part, is another good example of a partnership between Victorian Government departments, in this case, the Department of Planning and Community Development (Office for Disability), the Department of Human Services (Disability Services Division) and the Department of Premier and Cabinet (Arts Victoria).
Local government policy and planning – Victoria

Local government is a growth area for arts and disability practice. Dedicated Metro, Rural and Deaf Access Officers promote access and inclusion for local residents. They are situated in most local councils and a few community health centres across Victoria, with these officers being shared across smaller regional councils. This infrastructure arrangement is resourced and regionally supported by the Disability Services Division of the Department of Human Services through a formal agreement with local councils. Activities of these officers often have a strong focus on arts and cultural development; in the first years of the program (2002–07), 244 arts and cultural projects with an access and inclusion focus were reported (Victoria. Department of Human Services, 2007a & b).

Local government Arts and Cultural Development workers also initiate or support arts and disability activity, especially those with a community cultural development focus.

Under Section 38 of the Victorian Disability Act 2006, local governments in Victoria are not required to produce a DAP, provided the proposed actions to ensure equity of access to services for people with a disability are included elsewhere in council plans (Municipal Association of Victoria, Members brief: Disability Act 2006).

The true level of Victorian local government support for arts and disability is not fully reflected in policy or planning documents examined for this review. For example, the City of Melbourne has no official policy on arts and disability yet provides significant financial support to disability arts projects like The Other Film Festival, an Arts Access (Vic) initiative and Australia’s only arts and disability film festival.

Similarly, while disability is not specifically named in the Arts Plan for the City of Port Phillip (http://www.portphilip.vic.gov.au/active_creative_city_framework.htm), their Disability Action Plan 2003–2008 (http://www.portphilip.vic.gov.au/disability_action_plan.htm) includes the following arts initiatives:

- ‘Provision of a Special Needs Arts and Recreation Program which provides an opportunity for people with special needs to participate in cultural, arts and recreational activities, [and]

- Auspice of the Access for All Abilities Program which aims to develop opportunities for people with disabilities to participate in community based sport, recreation and arts activities.’

(City of Port Phillip, 2003b)

Two regional Victorian councils, Latrobe and Ballarat, with funding support from the Department of Human Services, recently co-hosted one-day conferences to increase local engagement levels, skills and interest in arts and disability. The City of Greater Bendigo is also undertaking an investigation into arts and disability issues for its residents.
Internationally, and within Australia, funding support for disability and the arts comes from three principal sources:

- government (national, state and local)
- philanthropic donors and charities
- corporate donors or sponsors.

At a government level, as disability and the arts straddle two portfolio areas, operational and project funding for arts and disability projects and support organisations are often derived from two (or more) sources within government – the arts agencies responsible for government support for the arts, and the health or human services agencies responsible for government support for people with a disability.

In the UK, New Zealand and Australia, this funding model is in common use as the basis for operational funding for arts and disability peak bodies. Some examples of this dual-funding by government include:

- Arts Access Aotearoa, the New Zealand peak body for arts and disability – operational funding from Creative New Zealand, the New Zealand Ministry of Social Development and the Department of Corrections
- Access Arts (Qld) – operational funding from the Australia Council, Arts Queensland, Disability Services Qld and the Queensland Department of Health and Aged Care
- Arts Access SA – operational funding from the Australia Council, Arts SA and the South Australian Office for Disability and Client Services
- Arts Access (Vic) – operational funding from the Australia Council, Arts Victoria and the Victorian Department of Human Services.

The leading UK peak body for the arts, Shape London, is unusual as its principal sources for core funding are the national arts agency, Arts Council England, and a local government source, Association of London Government, rather than a government disability department (Shape London, 2005: 19).

Despite the recent global adoption by government and the disability sector of the more inclusive social model of disability, the previous (and now outmoded) medical and charitable models of disability do, perhaps, account for the long history of support for arts and disability projects provided by the philanthropic and charity sectors. This support still continues today, particularly in the area of project funding.

Corporate sector and philanthropic support for disability arts is particularly strong in the US, compared to Australia. A good example of a US arts and disability peak body that benefits from strong philanthropic and corporate support is VSA Arts (www.vsarts.org).
Funding for arts and disability (continued)

Business support for disability and the arts in Australia is still small but growing. One recent example perhaps attributable to the current resources boom in Western Australia is the sponsorship of DADAA WA (www.dadaawa.org.au) by the Alcoa Foundation and the Rio Tinto WA Future Fund.

Targeted funding initiatives for disability arts

In the Australian literature examined for this review, few examples of targeted funding initiatives for disability arts were discovered. Government funding support for disability arts appears to be given primarily through the provision of operational funding for arts and disability peak bodies.

One of the only examples found was the Richard Llewellyn Arts and Disability Trust in South Australia (http://www.arts.sa.gov.au/site/page.cfm?u=285). Established in 2006, the $1 million trust annually distributes funding of up to $20,000 for groups and $10,000 for individuals for arts and disability initiatives.

Although the Australia Council also provides significant funding support for arts and disability projects through its Creative Communities program, this program is not restricted to, nor weighted in favour of, arts and disability projects or the professional development of disability artists and arts workers.

The relative absence of targeted initiatives to encourage professional development and leadership in the disability arts sector contrasts strongly with the relative ubiquity of sector-specific policies and targeted leadership/professional development initiatives for Indigenous artists. Indigenous initiatives include the Indigenous Travel and Professional Development Fund of Arts Victoria; the Biennial NSW Indigenous Arts Fellowship ($15,000) of Arts NSW; and, the Arts Queensland $3.43 million commitment to a four-year program to build skills and opportunities for Queensland Indigenous artists (http://www.arts.qld.gov.au/funding/backing-indig-arts.html).

Public transport improvements

Accessible transport and parking is identified frequently in the literature as an issue that must be addressed if the number of people with a disability attending arts events and cultural venues is to increase (Bowers, 2002; Armitage & Taylor, 2005; ABS, 2008b). While many solutions to overcome transport barriers are outside the jurisdiction of arts venues, other effective strategies were identified through the review, including:

• negotiation by arts organisations or disability support organisations with authorities that do have jurisdiction over transport planning and parking to improve disability access at arts venues

• Victoria’s successful Companion Card scheme (http://www.companioncard.org.au/) which gives free public transport to cardholders and their companions, enabling people with a disability who require a companion to assist them to attend events
• transportation from Metro service of the Kennedy Center for Performing Arts in Washington DC which provides free transport to the Kennedy Center from the nearest Metro station every 15 minutes up to midnight using an easily-identified red van which is lift-equipped (up to 500lbs.) and wheelchair accessible (John F. Kennedy Center for Performing Arts. Kennedy Center: Accessibility, http://www.kennedy-center.org/accessibility/other.html)

• The City of Melbourne’s Melbourne Mobility Centre (www.accessmelbourne.vic.gov.au/info.cfm?top=268%pg=2688) which operates a hire service, at affordable prices, of equipment to enhance the mobility of people with a disability visiting the City of Melbourne. The motorised scooters ($28 per day or $3.50 per hour) are an ideal means for people with a mobility disability to visit and explore the Melbourne arts precinct on both sides of the Yarra. The centre is located close to an accessible car park and drop-off point, has accessible toilets, a TTY phone and scooter battery recharge facilities for people using their own motorised scooters.

The Victorian schemes are most effective for people living in the City of Melbourne. A recent survey on the effectiveness of the Companion Card scheme found that respondents outside the City of Melbourne felt there were limited opportunities to use their card in rural areas.

While education and training lies outside the scope of this review, it is an important issue. Educational level has a close correlation with income level, and both these factors impact on rates of arts participation.

Overall, rates of participation in the arts are higher for people with higher education levels (Canada Council for the Arts, 2002; ABS, 2007a). Therefore a longer term and less direct strategy to increase participation in the arts by people with a disability would be to raise general educational levels for people with a disability.
Access guidelines and audits

Improvements to the built environment, notably the prioritisation of access in the modification and construction of public arts buildings, is considered crucial for achieving improved arts participation rates for people with a disability (Fishburn, 2002; Armitage & Taylor, 2005; Landman et al, 2005; Arts Council of Wales, 2006; WA. Department of Culture and the Arts, 2007; ABS, 2008).

A considerable international body of literature now exists to inform designers and operators of arts venues about design requirements to maximise physical access for people with a disability, both to the venues and to the arts programs and events held in those venues. This includes:


- **Smithsonian guidelines for accessible exhibition design** ([www.si.edu/opa/accessibility/exdesign](http://www.si.edu/opa/accessibility/exdesign))

- Information published by the North Carolina State University Center for Universal Design ([www.design.ncsu.edu](http://www.design.ncsu.edu)) on the principles of universal design, support for which has grown in parallel with the global adoption of the social model for disability, as universal design focuses on making all environments, products and services accessible for all people rather than just focusing on particular disabilities.

While the National Endowment for the Arts publications were written with reference to US legislative access requirements for public buildings, many access strategies outlined are relevant for arts organisations in Australia, such as:

- designating an accessibility coordinator for your organisation
- creating an access advisory committee comprising people with a disability
- developing a policy statement on accessibility for your organisation
- creating a grievance advisory committee to deal with complaints about discrimination
- conducting an access audit of your organisation
- developing an access plan
- promoting and marketing your accessibility through staff and board disability awareness training (NEA, 2004).
In 2005, the Arts Council of Wales echoed the list of US accessibility strategies in its Moving Beyond strategy for arts and disability in Wales (http://www.artswales.org.uk/publications/Moving%20Beyond%20English.pdf). It proposed the following actions to increase access for people with a disability to the Arts Council’s services:

- recruitment and training of disabled people for a National List of Advisors to inform Arts Council Wales policy and services
- making Arts Council Wales information available in a range of formats and monitoring the flow of that information
- audit and change of physical infrastructure funded by Arts Council Wales to make it more accessible
- including a disability component as part of all its staff training.

In the Australian context, the website of the Australian Human Rights Commission provides links to a long list of resources on disability access standards and links to Australian legislative requirements for access to public buildings (Australian Human Rights Commission, Access to premises http://www.hreoc.gov.au/disability_rights/buildings/access_to_premises.html).

Another useful Australian guide to increasing access at arts venues is Accessing the Arts (http://aarts.net.au/resources/accessing-the-arts/), an online series of practical checklists developed by Accessible Arts (NSW) offering guidance on disability awareness, disability media, exhibition design, marketing, appropriate publication formats, ticketing and seating and conducting an access audit. Accessible Arts (NSW), Arts Access (Vic) and Access Arts (Qld) also undertake access audits of premises and disability awareness training for arts organisations.

**Adaptive technology**

The Australian Government’s JobAccess website defines adaptive technology as:

> ‘any technological equipment that can be used to enhance the independent functioning of people with disability in areas such as communication, activities of daily living, work or for recreational purposes.’


Adaptive technology is also sometimes known as assistive technology.
Adaptive technology now commonly used by arts organisations and venues to improve access to the arts for people with a disability includes:

- Braille signage and recorded audio descriptions for people with a vision impairment
- audio loop systems, surtitling systems for live performances, captioning of films, videos and television, and TTY phone services for people who are Deaf or hearing impaired
- wheelchair lifts to facilitate access to arts venues for people with a mobility disability.

Several web resources with useful information on adaptive technology, as it applies to the arts, were discovered in the review. The US was particularly rich in such web resources. These resources include:

- the AccessAbility pages of the National Endowment for the Arts website (www.nea.gov/resources/Accessibility/index.html) which has information on adaptive technology used in the arts, in prisons and in health care
- the Arts and Accessibility links on the website of the National Arts and Disability Center (http://nadc.ucla.edu/)
- the website of the Rehabilitation Engineering and Assistive Technology Society of North America (RESNA) (http://resna.org/), a US-based international membership organisation dedicated to the promotion and development of assistive technology
- the Adaptive Resources page on the website of VSA Arts (www.vsarts.org/x1022.xml) a US peak body dedicated to improving access to the arts for people with a disability. This page is subdivided into five categories: Art; Music; For performers; Magazines; and Advocacy Organizations. Under the ‘Art’ category, there is a useful list of links to art suppliers and adaptive tools to facilitate the arts practice of people with a disability. The review unearthed no similar arts-specific adaptive technology resource list on any of the Australian arts and disability websites visited
- the Adaptive Technology Help Desk service (http://www.visionaustralia.org.au/info.aspx?page=1230) offered by Vision Australia which can provide advice on suitable adaptive technology for people who are blind or have low vision.
The Australian Government’s JobAccess service (http://jobaccess.gov.au/Home/Home.aspx) provides a team of workplace assessors to perform workplace audits and, through its Workplace Modifications Scheme, covers the cost of modifying a workplace or purchasing adaptive equipment. This service could, perhaps, be better promoted to arts agencies and workplaces.

One of the most common and widely adopted pieces of adaptive technology in recent decades has been the Internet. Because this technology is widely available, has the capacity to publish, update and disseminate information affordably and quickly, and can be accessed from people’s homes or workplaces, it has become a key means for improving access to the arts for people with a disability.

There are two factors to consider in using the Internet to provide access to arts information and products for people with a disability:

- care must be taken to ensure a website is available in a range of formats tailored to meet the different needs of people according to the nature of their disability

- the more information loaded onto a website, the better its arrangement and navigation system needs to be.

A University of Melbourne web publishing site, recommended by Access Arts (Qld), provides some useful free resources to ensure websites are accessible for people with a disability, including web accessibility guidelines and tools to vet your website for accessibility (University of Melbourne Web Publishing, Accessibility tools http://web.unimelb.edu.au/style-guide/policies/accessibility).

There is also a range of computer software available that enables people with a disability to use computers in a manner that will maximise their access to the Internet and their use of the Internet as a communications medium. This includes software that converts text to speech, voice recognition software and screen enlargement software, for example the Windows 2000 screen magnifier.

The website of the Christopher Reeve and Dana Reeve Paralysis Center (http://www.christopherreeve.org/site/c.mtK2zgMWkWg/b.4451921/k.41F4/Spinal_Cord_Injury__Paralysis_Resource_Center.htm) in the US has an excellent search mechanism that allows users to narrow their search by entering their postcode so the information displayed only includes information relevant to their location. Adding this type of search mechanism to Australian online directories of arts and disability events, workshops or employment opportunities would be a useful enhancement.
Examples of well-organised arts and disability websites visited during this literature review process are:

- The National Endowment for the Arts AccessAbility webpage (http://www.nea.gov/resources/Accessibility/index.html) which includes the following types of information:
  - publications and checklists
  - laws and compliance standards
  - accessibility coordinators in state and regional arts agencies
  - leadership initiatives
  - resource lists covering adaptive technology, arts in prisons and healthcare and US arts and disability organisations
  - funding opportunities for artists with a disability.

- The National Arts and Disability Center website (http://nadc.ucla.edu/) which presents a comprehensive array of arts and disability information divided into the following categories:
  - arts and accessibility
  - arts education
  - careers in the arts
  - communications
  - disability, arts and culture
  - disability studies
  - funding
  - marketing and publicity
  - media arts
  - performing arts
  - podcasts and other videos
  - web design.
The Internet has also enabled the development of virtual exhibition spaces for the arts. This has the potential to broaden access for people with a disability, both as audience members and as artists looking to promote and increase audiences for their artworks. Examples of this type of activity are discussed in the section on ‘Showcasing’.

An emerging area of arts and disability practice is the use of new media as a basis for memoir, offering people with a disability the opportunity to tell their story using multimedia tools. The Australian Centre for the Moving Image (ACMI) (www.acmi.net.au) in Melbourne is a leader in this field, taking a proactive approach in providing this art form to a diversity of people.

**Disability awareness training**

Disability awareness training of staff at arts organisations or venues is recommended by Fishburn (2002) as a strategy to overcome negative staff attitudes to people with a disability. MENCAP’s (2003) study also found that positive attitudes from staff are the most important factor in motivating arts attendance by people with learning disabilities. The use of people with a disability with a good knowledge of the arts sector as consultants and trainers of arts personnel, and ongoing training of arts staff by people with a disability, are strategies suggested by Armitage and Taylor (2005) to improve disability awareness within arts and cultural institutions.

The Leadership Exchange in Arts and Disability (LEAD) program (http://www.kennedy-center.org/accessibility/education/lead/conference.html) administered by the John F. Kennedy Center for Performing Arts in Washington DC is an excellent example of a program that has improved accessibility to arts and cultural institutions by raising disability awareness among staff, programmers and management of arts and cultural institutions.

Established in 2000 at a Kennedy Center meeting attended by 25 representatives from arts organisations, LEAD membership has grown to form a national network of 100 US arts and cultural institutions. The LEAD program employs an array of strategies to ensure arts and cultural programs offered by member institutions are as inclusive as possible for people with a disability and older people. Strategies currently employed by LEAD are:

- a Listserv and email network to facilitate exchange of ideas and strategies
- phone conference discussions to address topical issues
- an annual national conference and pre-conference workshops on arts and disability issues
- scholarships to encourage attendance at the annual conference
- annual LEAD awards to recognise achievements in improving arts accessibility for people with a disability and older people.
The annual LEAD conference is held in a different US state each year and includes pre-conference workshops designed to improve understanding of arts and disability issues and develop effective inclusion strategies for people with a disability in the context of American arts and cultural institutions. A glance at the workshop program for the August 2008 conference (www.kennedy-center.org/accessibility/education/lead/conference.html) shows the types of issues addressed, such as:

- Basic policy development to help you craft, implement, enforce and troubleshoot access policies for your venue (Introductory and Advanced workshops)
- Don’t be caught by surprise: sound ticketing policies are your friends
- Audio description from A to Z: 10 steps to creating and maintaining a successful service
- Creating arts for all (on universal design principles)
- Listen to a bench, chew on a painting: multi-sensory approach to museum issues
- Introduction to American Disabilities Act and how it applies to cultural organizations
- Conflict is inevitable, Combat is optional: Mediation skills for everyone.

In 2007, Accessible Arts (NSW) organised the inaugural Arts Activated conference (http://aarts.net.au/projects/arts-activated-conference/). The two-day event focusing on arts and disability was held at the Sydney Conservatorium of Music. If taken up as an annual event organised by the Arts Access Australia network of arts and disability peak bodies, this conference has the potential to provide the regular, national, professional development opportunity available to the US arts and disability sector through the annual LEAD conference.

In 2008 the Western Australian peak body for disability and the arts, DADAA WA, in partnership with Arts Access Australia, organised a one-day Arts and Health conference in Western Australia.

Accessible Arts (NSW), Access Arts (Qld) and the Victorian peak body for disability, Arts Access, also offer disability awareness training for staff and board members of arts organisations.
Marketing strategies

Provision of accessibly formatted information about arts events and activities (for example Braille and large print, audio description, sign language and captioned events) is suggested in many studies as an effective strategy to increase participation by people with a disability (Bowers, 2002; Fishburn, 2002; Effective Change, 2003; Armitage & Taylor, 2005; Arts Council of Northern Ireland 2007a; ABS, 2008).

The employment and general visibility of people with a disability as valued community participants can do much to overcome a variety of barriers related to negative attitudes about disability. Abbas, Church, Frazee and Panitch discuss this issue in relation to the perceptions and expectations of typical arts audiences (Abbas et al. 2004). The more often people with a disability are seen to be playing different roles, the more audiences will become accepting of, and open to, difference. US playwright John Belluso speaks of the social change that is likely when people with disabilities take an active role in the performing arts:

‘When you have a non-disabled actor playing the role, the curtain goes up at the end, the lights come up, it’s time for the curtain call... and suddenly everything that has come before is erased. The audience is let off the hook. Suddenly, this isn’t social history; this is just artifice. Whereas when the lights come up and there is someone who is still sitting, and they take a bow in their wheelchair, it helps the audience understand that this is bigger than the topic of a play. This is part of a movement. This is part of social history.’

(Belluso, 2000)

Kuppers comments that as long as ‘beauty’ is defined as ‘non-disabled’, it is difficult for many disabled artists to enter the scene as disability culture artists. She believes that remedies for the challenges faced in getting audiences and the general public to engage with disability arts are complex, multiple, rely on team work, networking, deep social change and social justice and on the excellence of artists to create challenging and beautiful work (Kuppers, 2000).

Ticket pricing

People with a disability who receive Australian social security benefits are entitled to discounts on tickets to many arts events. The review also uncovered other examples of ticketing strategies designed to encourage arts attendance by people with a disability. Victoria has a long-running and successful ticketing strategy – the EASE arts ticketing service (http://artsaccess.com.au/accessing-the-arts/ease-ticketing/) delivered by Arts Access. EASE is a membership-based service and membership is restricted to people with a disability or chronic illness, or organisations that support people with a disability or disadvantage. The service offers members reduced price and free tickets, a specialised seating service, and information in multiple formats on arts events and access. EASE bookings can be made by email, mail, phone and TTY.
The reduction of arts entry costs seems an obvious solution to the financial barriers often cited as the reason for low levels of arts attendance by people with a disability (Bowers, 2002; Armitage & Taylor, 2005; Arts Council of Northern Ireland, 2007a). This was the rationale behind the successful Companion Card scheme (http://www.vic.companioncard.org.au/cc/index.htm) developed by the Victorian Government. This scheme entitles a companion to free admission at arts events that accept the card if they are accompanying a person with a core disability who could not otherwise attend without this support.

A 2006 cardholder survey established that 15,000 Companion Cards had been issued and that they were accepted by more than 1,200 businesses operating in Victoria. The survey also established that most survey respondents (78%) had more than doubled their number of outings per year from 16 to 37 and believed the card had changed their lives, especially in relation to feelings of social inclusion, self-confidence and dignity (Welcome to the Victorian Companion Card, http://www.vic.companioncard.org.au/cc/index.htm). Under licence from the Victorian Government, this scheme has now been extended to Western Australia and Tasmania. The positive impact of this scheme was confirmed in research undertaken by Brisbane. He discovered that the scheme not only increased arts participation but had other significant positive outcomes for people with a disability and their families, including enhancement of social and support networks for people with disabilities, strengthening of their families and increases in carer resilience (Brisbane, 2006).

The Kennedy Center for Performing Arts in Washington DC offers a similar reduced price ticketing system for companions of people with a disability. People with permanent disabilities can apply for an SPT (Specially Priced Tickets) card that allows the purchase of two tickets at half price for any event at the Center (John F. Kennedy Center for Performing Arts, Kennedy Center: Accessibility www.kennedy-center.org/accessibility/other.html).

Despite the positive results of the Companion Card research, reduction in costs associated with attendance at arts events/venues may not necessarily result in increased arts participation by people with a disability. Findings of a UK study that examined the impact on visitation rates following the introduction of free entry to museums and galleries in England and Wales may offer a counter position, even though this study was not specifically focused on people with a disability (Case Study – So Much to Do, So Little Time, Market & Opinion Research International (MORI), 2002 http://www.ipsos-mori.com/newsevents/ca/ca.aspx?otemld=83).

Although free admission resulted in the number of visits to UK museums and galleries increasing substantially, this study concluded that removal of admission charges did not significantly alter the demographic mix of visitors, in that participation by people with lower income levels did not increase. It cannot, therefore, be automatically assumed that removal or lowering of admission charges alone will result in increased participation rates for people with a disability as it remains only one of the many barriers to be overcome.
Employment in the arts can be divided into two basic categories:

1. employment as an artist, that is, the creator of an arts product, or,
2. employment as an arts worker, that is, a person employed to support the development and showcasing of an arts product for example, in administrative, programming, marketing, managerial, front of house, or other roles in the arts industries.

The literature revealed several strategies to improve education and training opportunities for both artists and arts workers with a disability, including:

- attachments, mentorships, residencies, bursaries and scholarships targeting people with a disability
- development or revision of recruitment guidelines of arts organisations to encourage recruitment of people with a disability and to ensure equality of opportunity in staff selection processes
- recognition of artistic achievement in arts and disability through industry awards, exhibitions and events that celebrate and showcase achievements.

An alliance or statewide network of artists with a disability, a mentorship program, and the establishment of partnerships and communication between arts organisations and the disability community were recommended in the report of a 2002 US forum on careers in the arts organised by the National Arts and Disability Center (Raynor, 2002).

Providing incubation space for disability artists and experimental environments in which new forms can be developed without expectations of immediate outcomes, are suggested by Kuppers as a way of increasing the employment and development of artists with a disability (Kuppers, 2000).

There was little evidence in the literature examined of Australian employment and training initiatives that target arts employment for people with a disability, and existing initiatives seem to be operating through peak bodies in the non-government sector. Access Arts (Qld), for example, is using funding from Disability Services Queensland to deliver a professional development program for artists (www.accessarts.org.au/events_projects_initiatives.htm#pdp) which involves mentoring and workshops for training and skills development.

Accessible Arts (NSW) partnered with the Bundanon Trust to offer a month long residency for an artist with a disability and, with the support of the Disability Council of NSW, conducted an access audit of the Bundanon studio before the successful applicant, printmaker Scott Trevelyan, commenced his residency (Accessible Arts, 2008b).
Recognising and showcasing achievements

The presentation of disability arts awards and showcasing achievements in the arts by people with a disability are two strategies that may increase creative participation by people with a disability (Armitage & Taylor, 2005).

Awards, exhibitions and events that celebrate and showcase achievements in arts and disability are twin-outcome strategies in that they may:

- change arts industry and public attitudes to disability and disability arts for the better
- provide resources or recognition that will advance the careers of artists with a disability.

These strategies celebrate achievement and have the potential to change public attitudes to, and awareness of, art produced by people with a disability or portraying people with a disability. The argument is that, over time, these strategies will contribute to an improvement in the capacity of artists with a disability to earn a viable living from their arts practice and also to an improvement in levels of social inclusion for all people with a disability.

Awards

Examples of American awards to recognise artistic excellence of artists with a disability, or excellence in the portrayal or inclusion of people with a disability in the arts, include the following:

- Jean Kennedy Smith Playwriting Award for the best script written by a college student on the experience of living with a disability – US$2,500, membership of the Dramatists’ Guild of America and a fellowship to attend a playwriting program including costs of transportation, housing and a per diem (John F. Kennedy Center for the Performing Arts http://www.kennedy-center.org/education/actf/actfks.html).

- California Governor’s Committee on Employment of People with Disability Media Access Awards – two honorary awards per year since 1978 (Friends of Californians with Disabilities http://www.disabilityemployment.org/ma_award.htm):
  - Governor’s Award of Excellence for an individual or organisation from the media industry for promoting awareness and dignity of people with disabilities
  - Michael Landon Award for an individual who has made a lifetime commitment to the advancement and inclusion of people with disabilities in the media industry.
LEAD (Leadership Exchange in Arts and Disability) Awards for Excellence in Accessibility Leadership ([http://www.kennedy-center.org/accessibility/education/lead/](http://www.kennedy-center.org/accessibility/education/lead/)) — established in 2004 with support from the Christopher Reeve Foundation. Each year, two separate awards are made to US individuals or institutions demonstrating outstanding leadership in the area of arts accessibility for people with a disability and older people. LEAD’s intention with these awards is ‘to increase awareness and focus on the importance of accessibility in artistic venues and cultural institutions.’

Most awards currently offered for arts and disability have only small amounts of money attached to them or are honorary awards recognising achievements but carrying no prize money or other entitlements to help advance the career of an artist or the work of an organisation.

This is not the case with the most financially rewarding of prizes for arts and disability uncovered in this literature review — the annual Arts & Disability Awards Ireland for excellence by Irish artists with a disability ([http://www.adf.ie/awards](http://www.adf.ie/awards)). These awards are administered by the Irish peak body for arts and disability, the Arts and Disability Forum, and are a partnership initiative of the Arts Council of Northern Ireland and the Arts Council/An Chomhairle Ealaion (Arts Council of Ireland). Each year up to £50,000 (approximately AUD$105,700) is available for the awards, to be distributed in two selection rounds in amounts of up to £5,000 (approximately AUD$10,500) per award. The awards cover all art forms and the amount attached to each award would be sufficient to recognise the artist’s achievements and provide significant support to continue their artistic development. In 2007, 20 of these awards were made (Arts & Disability Forum, 2008).

The annual visual arts competition for young artists (16-25) with a disability is a US competition with a cash prize that would make a significant difference for a developing artist. Supported for the past seven years by Volkswagen, the competition carries a total prize money of US$60,000 ($20,000 for the grand prize alone) and each year works by the winners are hung in two Washington DC locations: the S. Dillon Ripley Center of the Smithsonian Institution and the Hall of States of the John F. Kennedy Center for Performing Arts (VSA Arts, VSA Arts/Volkswagen of America Inc [www.vsarts.org/x267.xml](http://www.vsarts.org/x267.xml)).

While Australia cannot hope to compete with the US capacity for philanthropic and corporate support for the arts, the Australian literature revealed very few Australian awards specifically for arts and disability. Those identified were usually honorary in nature or awards with very small amounts of cash or entitlements attached, for example, the Badger Encouragement Award of the annual Awakenings festival held in Horsham, Victoria, which carries a cash prize of $100 ([http://awakeningsfestival.com.au](http://awakeningsfestival.com.au)).
The fact that an award does not carry significant cash or other entitlements does not necessarily preclude its effectiveness as a means of changing attitudes to arts and disability in the wider community. For example, in 2008 Accessible Arts, the New South Wales arts and disability peak body, established a new award as part of the annual New South Wales Local Government Cultural Awards. The inaugural award for local government excellence in projects by or about people with a disability was won by Camden Council in recognition of its development of Camden Creative Space, an inclusive and accessible arts space. The fact that an award for this type of achievement now exists in a wider, local government context, and that the CEO of Accessible Arts sat on the judging panel for the 2008 Cultural Awards, will help keep arts and disability issues on the agenda for NSW local government (Accessible Arts, 2008a).

**Showcasing**

Arts created by people with a disability can be showcased through an event, program or venue focusing on arts and disability, or as part of a broader arts event. Both strategies may result in increasing audiences for works produced by people with a disability.

A good example of the audience growth possible through the staging of a regular showcase event exclusively featuring disability arts is the annual DaDaFest in Liverpool, England (http://nwdaf.3055.org/dadafest/). DaDaFest is the UK’s largest festival for Deaf and disabled artists. Beginning in 2000 as a one-day event for the International Day for Disabled People, by 2007 it had grown to be a 10-day event held in two cities (Liverpool and Manchester). The festival, featuring disabled performers from across the world, was attended by 65,000 people and attracted support from sponsors like ITV television network and the Wellcome Trust. A project initiated by Liverpool’s North West Disability Arts Forum, DaDaFest is a disability-led arts program celebrating disability performance, comedy, dance, music, sculpture, film, photography and poetry. To quote the Festival Director, Ruth Gould, DaDaFest is ‘not about having a separate festival. It’s about celebrating a cultural perspective on disability and Deaf arts’ (DaDaFest, 2006 http://www.bbc.co.uk/liverpool/content/articles/2006/11/24/capculture_dadafest_feature.shtml).

Australia’s only regional disability arts festival, the Awakenings Festival (http://awakeningsfestival.com.au), held annually in the Victorian city of Horsham, provides a good local example of a successful arts event showcasing the work of artists with a disability, in this case performing arts and some visual arts. Established in 1996 as part of a recreational program run by Wimmera Uniting Care, the festival began as a single three-hour performance and by 2007 had grown to become a 10-day event strongly supported by local businesses and the Horsham community, with ANZ Bank as its principal corporate sponsor, 850 participants and performers, 350 volunteers and 11,500 attendees (Awakenings Festival, 2007).
The inclusion of a disability arts component in mainstream arts events and programming is also a growing phenomenon, both internationally and in Australia. A possible advantage of this approach is that the work of these artists can reach a wider audience, an audience that might not usually attend a standalone disability arts event or venue. Also, it may be easier to attract media interest and corporate or philanthropic sponsorship for disability arts when they are programmed as part of a mainstream arts event in a prestigious arts venue.

An example of this approach is the inclusion in the 2006 and 2007 Melbourne International Arts Festivals of programming initiatives that include people with a disability, namely arts and disability performing arts companies, rawcus, which performed with the Melbourne Symphony Orchestra, and Geelong’s Back to Back Theatre Company.

Two community arts festivals in Melbourne that encourage creative participation by people with a disability include the CERES Kingfisher Festival and the Darebin Music Festival.

The work of artists with a disability can also be showcased effectively in the virtual world: this approach has the added advantage of being accessible to people with a disability who are housebound.

The National Arts and Disability Center at UCLA has on its website a very well-organised Arts Disability Web Tour (http://nadc.ucla.edu/webtour.cfm). The resource is organised by art form and leads the user to digital versions of artworks, information on the artists, artist contact details and a link to their website. Such a resource is useful as a networking tool for artists to communicate with other artists working in similar areas, and as a resource for curators seeking works by people with a disability.

Sound academic research on arts and disability can be used to inform policy and programs on arts and disability, or to assess the effectiveness of arts and disability policies and strategies. The literature review revealed three international examples of universities hosting units undertaking significant research on disability issues, including disability and the arts. They are:

- Institute for Disability Studies Research and Education at Ryerson University in Toronto, Canada
- National Arts and Disability Center at UCLA in California
- Centre for Disability Studies at the University of Leeds.

A good example of the type of arts and disability research emanating from these institutions is the 2004 Ryerson report, Lights… Camera… Attitude!, which explored and argued the case for disability arts in Canada (Abbas et al, 2004 http://www.ryerson.ca/ds/pdf/artsreport.pdf).
The UCLA National Arts and Disability Center (NADC) was the only academic unit discovered that was totally dedicated to the subject of disability and the arts. The NADC provides consultancy services on arts and disability to government and arts organisations including museums, art centres and film and television companies.

No similar research unit dedicated to arts and disability studies was identified in Australia. In addition, with the exception of the Centre for Research and Disability and Society at Curtin University in Western Australia, which has a Disability and the Arts Inclusion Project evaluation underway, none of the other disability research centres in Australian universities appear to have undertaken, or plan to undertake, research specifically on arts and disability or disability arts.

Other recent international examples of governments commissioning research to provide robust data to inform policy development and assess the efficacy of their arts and disability strategies and services, are:

• From indifference to enthusiasm: patterns of arts attendance in England, a research project undertaken by sociologists from Oxford University for Arts Council England (Bunting et al, 2008 http://www.artscouncil.org.uk/publication_archive/from-indifference-to-enthusiasm-patterns-of-arts-attendance-in-england/)


• Barriers to disabled people’s participation in and access to the arts in Northern Ireland commissioned by the Arts Council of Northern Ireland in association with the Northern Ireland Arts and Disability Forum (Bunting et al, 2008 www.artscouncil-ni.org).

Although the Arts Council England research (From indifference to enthusiasm: patterns of arts attendance in England) was not restricted to issues of disability and the arts, it contains some findings relevant to the development of strategies to overcome barriers to arts participation for people with a disability. These include one finding supported by other research examined in this review — that is, educational and social status levels are two of the most important factors in determining whether someone will attend an arts event, the correlation being that the higher each of these levels, the more likely is attendance at arts events. As many people with a disability have lower educational levels and lower income and social status than others in the population, this may affect the likelihood of their arts attendance. A more contentious finding of the research was, however, that:

‘when other factors – including social status are held constant, income, social class… and disability status have little or no significant effect on arts attendance.’

(Bunting et al, 2008: 3)
The research also established the effect of identity on arts attendance – that is, low attenders may have a sense of self that leads them to believe the arts are not for people like them. This finding suggests that perhaps more attention should be paid to attitudinal barriers when developing strategies to increase arts attendance by people with a disability.

Another piece of academic research underway in the US, which may prove valuable as a resource to inform the development of Australian strategies to raise employment of people with a disability in the Australian arts sector, is the project, Experiences of individuals with disabilities pursuing careers in the arts: creating a national portrait (http://www.tabinc.org/blog/archives/2007/03/experiences_of.html). This research is funded by the National Endowment for the Arts and is being undertaken by two researchers from the Department of Disability and Human Development at the University of Illinois in Chicago.

In the US, collaborations between artists with a disability and academics have also proved fruitful in the development of new audiences and art forms for disability arts (Sandahl & Auslander, 2006; Kuppers, 2003a & 2003b). Academia can sometimes provide a more accepting environment than the commercial art world for the artist with a disability to explore their art form. Also, some US academic institutions directly fund the activities of artists with a disability, either by employing them in paid positions or by funding disability arts events. However, as entry requirements for these academic institutions remain high, they still remain relatively inaccessible to people with a disability who have lower levels of education.

Another strategy to encourage the development of research into arts and disability issues is staging conferences or forums where researchers can exchange ideas and publicly debate issues relating to arts and disability. If the previously mentioned Australian arts and disability conferences (Arts Activated in NSW http://aarts.net.au/projects/arts-activated-conference/ and Art and Health in WA), are continued, this may allow for further development and discussion around arts and disability research.

Self-advocacy to raise awareness of needs can be an effective strategy to ensure better outcomes. Customers demand services so organisations will be more motivated and skilled in providing them (Bowers, 2002). Brisbane, for example, in his assessment of the effectiveness of the Victorian Companion Card program, reported greater success with card usage by people who were prepared to lobby for its use, especially in places new to the scheme (Brisbane, 2006).

To a large degree, the increasing recognition of the rights of people with a disability and the growth in disability arts over the past two decades can be attributed to activism by people with a disability and the families and organisations that support them. As the Arts Council of Wales notes, in the UK ‘the Disability Discrimination Act 1995 (DDA) was the Government’s response to campaigning on Civil Rights issues by disabled people and their allies.’ (Arts Council of Wales, 2006, Moving Beyond: 18).
Mansell, in his introduction to the proceedings of the 2006 Roundtable on Intellectual Disability Policy held at La Trobe University, discusses the importance of self-advocacy or group advocacy in relation to levels of social participation by people with intellectual disabilities. Some inferences may be drawn from his observations and applied to arts participation for people with an intellectual disability. He proposes that action for change will not be led by government, whose ‘interest is likely to be managing down expectations and demands, not stoking them up with new passion and vision’ and believes that change can only be driven by people most affected by disability, so that ‘action by families, their disabled members, service providers, and people of goodwill in the wider community’ will be the force that leads change (Mansell, 2006: 4).

A recent New Zealand example of an individual self-advocacy initiative is the establishment of an online network for disability artists – the International Guild of Disabled Artists and Performers (IGODAP) (www.igodap.ning.com). This guild was set up by New Zealand comedian and writer Philip Patson who had been inspired by the positive experience of his 2001 participation in kickstART!, the international celebration of disability and arts culture in Vancouver. IGODAP is intended to stimulate discussion on disability arts and collaboration of disability artists through an online newsletter, information exchange between members and an online forum.

This review also discovered a growing number of autobiographies, case studies and memoirs by or about people with a disability that emphasise the importance of the arts for the personal development, political struggle, and sense of community for artists with a disability (Kuusisto, 1998; Linton, 2005; O’Reilly et al. 2007). These works outline a range of motivations for participation in the arts by people with a disability, including self-expression, the search for answers about self and society, community building, social interaction, and political engagement.

While this type of literature lacks the research rigour of more academic publications, personal memoir and testimony can provide powerful and persuasive examples to argue the social value of increasing participation in the arts by people with a disability. For example, the South African visual artist Mandla Mabila, who refers to his polio-related disability as ‘the bad without which I could not have appreciated the great things about being alive’ (Disability Renaissance, 2000), expresses his views on the power of the arts for an artist with a disability in this way:

‘Art is a political tool in that when disabled people represent themselves they are going against the tradition of being represented by others. The political power is in determining not only who we are but who we can be on our own terms and art provides that possibility. Much more than this, art is a tool for celebrating our lives and taking pride in ourselves. Self-representation itself is a human right.’

(Barry 2003:4)

Janice Florence’s article, The Dance of Disability (www.artsaccessaustralia.org/), describes her life and artistic journey when an accident led to her acquiring a disability (Florence, 2008).
Australian works that present case studies on individual artists with a disability and/or disability arts practice include Hutchison’s 2005 *Making the Journey: Arts and Disability in Australia* (http://www.australiacouncil.gov.au/__data/assets/pdf_file/0016/34063/entire_document.pdf), Dunphy & Scott’s 2003 *Freedom to move*, Guthrie’s 1996 *Come and join the dance* and Wyatt-Spratt’s 2000 *Positive – negative: writings on integrated dance*.

Pat Rix’s article (2003) about the Tutti Ensemble, an Adelaide-based choir whose members include people with disabilities, describes the activities of the group, her goals as leader and her perception of the outcomes for participants. These include improved social inclusion, both for those with and without identified disabilities, and the group’s ‘spectacular artistic accomplishments’.

Around the globe, arts and disability peak bodies are playing an increasingly significant role in raising the levels of arts participation for people with a disability through research, service provision, information exchange, arts events, training and advocacy. In essence, they function as ‘strategy factories’, established primarily to develop and implement strategies that aim to increase arts participation for people with a disability.

The following provides an international snapshot of some of the arts and disability activity within the non-government arts and disability sector.

In the UK, the disability arts organisation, Shape (www.shapearts.org.uk), has been active for more than 30 years. Shape aims to improve access to the arts for Deaf and disabled people, support Deaf and disabled artists and promote Deaf and disability culture. The organisation is involved in research projects on art and disability, for example, its leadership of the 2005 Disability and Culture Research Project for the Mayor of London (Armitage & Taylor, 2005 http://legacy.london.gov.uk/mayor/culture/docs/disability-culture.pdf).

The National Disability Arts Forum, a leading UK disability arts network and lobby group, was recently dismantled, although Holton Lee (http://www.holtonlee.co.uk/arts), a newer disability arts organisation, and many others are emerging on the scene.

In Ireland, the Arts and Disability Forum (wwwadf.ie) was formed in 1993. Its goals are to empower people with disabilities through the development of arts and disability culture, by promoting equal access to mainstream arts for people with disabilities and by campaigning for increased opportunities in arts education, training and employment. It also administers Arts & Disability Awards Ireland, through which £50,000 is awarded each year to artists with disabilities working in all art forms. Arts and Disability Forum Ireland organised the first National Arts and Disability Festival in Ireland in 2002.

In Wales, Disability Arts Cymru (wwwdacymru.com) is the principal peak body for disability and the arts. The services it provides are very similar to many of the services provided by Australian peak bodies for disability and the arts, namely: advocacy; information and advice; a virtual gallery for members’ artworks; disability awareness training; consultancy services for policy development; a forum on
disability and the arts; and a range of arts events and workshops, for example, The Unusual Stage School, an 11-day residential workshop for performers with a disability.

In the US, the non-government arts and disability sector is very strong with a network of more than 100 organisations that aim to expand accessibility services and programming across the USA. Two national organisations, the National Arts and Disability Center (NADC http://nadc.ucla.edu/) and VSA Arts (formerly Very Special Arts www.vsarts.org) are particularly well-resourced, active and influential, and the John F. Kennedy Center for the Performing Arts in Washington fosters the development of leadership skills through its LEAD program.

Another noteworthy US organisation is DEAL (Disability in Entertainment and Arts Link http://www.inclusioninthearts.org/Deal/), a New York-based collective of arts and entertainment professionals dedicated to the full inclusion (physical, developmental, intellectual, and sensory) of people with a disability in all sectors of American arts and entertainment.

A Canadian organisation based in Vancouver, the Society for Disability Arts and Culture (now renamed kickstART after its high profile arts and disability festival) was established in 1998. It presents and produces works by artists with disabilities, promotes artistic excellence among artists with disabilities, has produced a handbook for disabled artists and organises the kickstART Arts Festival (http://www.s4dac.org/kickstartfestival.html).

New Zealand has a well-established peak body, Arts Access Aotearoa (www.artsaccess.org.nz), which in 2009 will be the host country for the high profile international festival, the Momentum Disability Arts Festival.

**Arts and disability peak body activity in Australia**

In 1974, Arts Access (http://artsaccess.com.au) the first Australian disability and the arts peak body, was established in Victoria. By the 1990s, non-government organisations with a focus on arts and disability were functioning, to some degree, in most Australian states and territories. Today, these arts and disability peak bodies make up a national network that offers a broad range of services and performs a key role in improving accessibility to the arts for Australians with disabilities. The peak bodies that make up this network are the primary recipients of government funding allocated to arts and disability and therefore, represent the main strategy through which government promotes and ensures arts participation by Australians with a disability.

The national peak body in the network, Arts Access Australia, is a one-person operation that performs a coordinating role for the national network and plays an important advocacy role at a national level. Also, Arts Access Australia’s National Audience Development Research Project, funded by the Australia Council, is due to be published in late 2008. This research intends to identify gaps and develop strategies to improve access for people with disabilities to the performing arts and museums and galleries.
State and territory peak bodies offer a greater range of services than the national body, the breadth of which (unsurprisingly) appears to be closely correlated with the level to which they are resourced, that is, the number of paid staff and level of funding for each organisation. A quick tour of the websites and online publications issued by state and territory peak bodies provides sufficient information for a comparison that illustrates this correlation (see Appendix 6).

The most active peak bodies, with the widest range of services, are DADAA WA, Accessible Arts (NSW), Arts Access (Vic) and Access Arts (Qld). DADAA WA is particularly active, which is no surprise given its high level of government and corporate funding and high number of staff. DADAA WA and Accessible Arts (NSW) are the only peak bodies for arts and disability with more than one office in their respective states.

Recent achievements of note that are taking the work of these four peak bodies in new and more influential directions are:

- **Sound Circles** (http://www.accessarts.org.au/sound_circles_main.htm) – an award-winning community development workshop using sound and music to promote creativity, developed by Access Arts (Qld) and now adopted in NSW
- **The Other Film Festival** (http://www.otherfilmfestival.com/) – a biennial international program of films and videos about disability and the only disability and the arts film festival in Australia, an initiative of Arts Access (Vic) in partnership with Museum Victoria
- **Disseminate** (http://www.dadaawa.org.au/Features/home-page-features/disseminate) – a three-year research program into arts and mental health undertaken by DADAA WA that will result in the publication of three research reports of interest to arts and disability peak bodies and arts workers – *Arts and mental health* (2008), *Arts and regional/Indigenous Disability* (2009) and *Arts and Ageing and Disability* (2010)
- **Development of a Cultural Action Plan for people with a disability by Accessible Arts (NSW) to inform the policies and programs of Accessible Arts and other relevant policies on disability and the arts in NSW**
- **Two new professional development conferences inaugurated this year and last, for people working in the arts and disability sector:**
  - Arts Activated two-day conference at Sydney Conservatorium of Music, organised by Accessible Arts (NSW) (http://aarts.net.au/projects/arts-activated-conference/)
  - 2008 Arts & Health one-day conference in WA, organised by DADAA WA and Arts Access Australia.

For a comparison of current programs and services of the various Australian arts and disability peak bodies, see Appendix 6.
Research gaps and focus of future research
The Victorian Government commissioned this Arts and Disability Research Project to identify reliable information on new or improved strategies to increase arts participation by people with a disability in Victoria. This section focuses on issues considered most relevant in a Victorian context.

**Research gaps**

The literature review identified four main research gaps:

- the inadequacy of existing data sets for arts and disability due to variations in terminology and categories employed in data collection, and significant gaps in data collected
- the relative lack of effective evaluation processes and studies on the efficacy of strategies implemented to overcome barriers to arts participation by people with a disability
- the sporadic nature of Australian arts and disability research to date, and lack of an ongoing program of robust research into arts and disability to inform development of government policies and strategies in Australia
- the relative absence of effective, long-term career development strategies for artists or arts workers with a disability.

**Inadequacy of existing data sets**

The Arts Council of Wales articulated the downside of inadequate data collection processes when it explained that failure to meet some action plan targets was ‘in some cases... as a result of data not being recorded effectively, rather than progress not being made’ (Arts Council of Wales, 2008).

Similarly, in Australia, research into the arts and disability sector is frequently stymied by variations in data collection samples or variations in the categories used in data collection. Such variations prevent valid comparisons of data. At best, this can lead to an incomplete picture of the arts and disability sector or at worst, an inaccurate picture.

The impact of these variations is most significant when considering data collected in surveys undertaken by the Australian Government’s principal data collection agency, the ABS, because ABS statistics are usually the chief data sources considered in the development of government policies and planning.
The review found the following inconsistencies or gaps in ABS sampling of data on arts and disability:

- The most recent ABS survey on disability rates in Australia, the *Survey of Disability, Ageing and Carers* (2003), limited survey respondents to people with a disability living in households (for example in houses, flats, home units, and the self-care components of retirement villages). People living in non-private dwellings (such as hostels and other supported accommodation) were not surveyed in regard to their participation in cultural activities. While 94% of all people with a disability lived in households in private dwellings, the 6% who do not may have levels of arts participation significantly different from those in private dwellings.

- The 2003 survey by the ABS National Centre for Culture and Recreation Statistics, *Cultural Participation by Persons with a Disability and Older Persons* (ABS, 2007) included only the following arts activities in its definition of cultural participation:
  - art or craftwork for or with other people (at home)
  - art or craft group activities (outside the home)
  - performing arts group activities
  - visited museums or art galleries
  - visited libraries
  - attended theatres or concerts
  - attended cinema.

The limited options offered for ‘cultural participation’ in this survey exclude participation in the arts by a person with a disability as an artist or arts worker, perhaps implying that for people with a disability, the arts are a hobby or recreational activity rather than a serious career option. The options also do not allow for individual arts pursuits such as writing or playing and composing music. The range of arts activities above is also very different to, and more limited than, the arts categories used in two other regular ABS surveys – *Attendance at Selected Cultural Venues* (2005-06 2007a) and *Arts and Culture in Australia: a Statistical Overview* (2008a).
As no comprehensive Australian data is currently available on people with a disability who work, or aspire to work, as professional artists or arts workers, the ABS definition of the arts used when surveying people with a disability needs to be broadened to match all categories used when surveying the Australian population as a whole on their employment in the arts sector. Further work on standardisation of ABS definitions of what comprises arts and culture needs to occur.

Many arts surveys conducted outside the ABS fail to offer respondents the opportunity to self-identify as a person with a disability. Including this option alongside the more usual demographic options of gender, age and ethnic identity, would improve the potential for singling out useful data on people with a disability.

Some of the other barriers previously discussed in this review, particularly attitudinal and aesthetic barriers, are rarely assessed in statistical surveys, including the ABS surveys. This issue has implications for survey administrators, who need to ensure that survey instruments include options that cover all of a respondent’s possible experiences, otherwise a significant area of data will remain uncollected.
Lack of effective evaluation processes

A wide range of strategies to overcome identified barriers and increase participation in the arts for people with disability were discovered in the documents examined. However, in much of the literature, the effectiveness of many of the strategies could not be firmly established due to a relative absence of evaluation processes and data relating to these strategies. There was little Australian research that employed rigorous quantitative research techniques to assess changes in participation rates amongst people with disabilities as a result of any strategic or policy initiatives.

While such data might exist, there are indications that information on the effectiveness of strategies to increase participation by people with a disability is either hidden within other documents (such as annual reports or grant acquittals prepared for funding bodies) or remains within arts and disability organisations in an unpublished form. Frequently, effectiveness is demonstrated only through anecdotal evidence or a case study approach.

Reliable data gathered through a sound evaluation process can be used as evidence to demonstrate the success or failure of particular arts strategies and to argue the case for continued support of particular initiatives that aim to increase the arts participation for people with a disability. The lack of this data is an issue worth addressing within the arts and disability sector.

The review found two recent Victorian examples that demonstrate the benefit of including an evaluation component to assess the effectiveness of strategies to increase arts participation. The first is the evaluation of the 2007 Awakenings festival undertaken by a student from the School of Performance Marketing at the University of Ballarat, which surveyed audience members and performers at the festival (Awakenings Festival, 2007). The second is a small unpublished study (Brisbane, 2006) examining the impact of the Victorian Companion Card scheme where the results of a survey of users clearly demonstrates the positive impact of this scheme.

Sporadic nature of research

A particular deficiency in the literature was the absence of any recent comprehensive Australian research examining the implementation and efficacy of arts and disability policies and strategic initiatives to increase arts participation by people with a disability. Given the recent growth in DAPs at all levels of government, there is a need to assess the effectiveness of these plans through rigorous, independent research.

Three recent nationwide audits of arts research in Australia (Andersen & Latter, 2002; Australia Council Research Centre, Arts RIPPA 2005 and 2007) unearthed only one study related to arts and disability. The Western Australian Centre for Research into Disability and Society in the School of Occupational Therapy and Social Work at Curtin University has one arts and disability project under way (an evaluation of the Disability and the Arts Inclusion Project funded by the WA Department of Culture and the Arts). No other disability research centre within Australian universities appears to have undertaken any studies on arts and disability comparable to those emanating from the UK and US research units discussed earlier in this report.
This review identified only one Victorian university with a current research unit dedicated to disability research — the Centre for Developmental Disability Health Victoria (CDDHV) (www.cddh.monash.org) established by the Victorian Government at Monash University. The target audience for this research unit is medical practitioners working in the area of developmental disability. Consequently, most of its research output focuses on the medical diagnosis and management of developmental disability — none of the recent research projects and publications listed on its website is concerned with arts and disability.

Deakin University did have an Institute of Disability Studies at its Burwood campus, but this appears to have closed in 2003.

Some Victorian research on the arts and disability sector has been published but it often has a narrow focus and a limited examination of strategies employed to overcome barriers to participation — for example, Barraket and Kaiser’s study examining the contribution community festivals make to disability arts (Barraket & Kaiser, 2007). A comprehensive overview of Victoria’s arts and disability sector is yet to be published, although the outcomes from this Arts and Disability Research Project should provide a clearer and more current picture of the sector.

**Lack of effective career development strategies for artists or arts workers with a disability**

Despite the proliferation of government DAPs in the wake of the 1992 Australian Disability Discrimination Act, the number of people with a disability employed in the public service has actually declined since the Commonwealth Disability Strategy was put in place (Erebus International, 2006: 5).

Targeted employment initiatives for artists or arts workers with a disability (mentorships, attachments, traineeships) or targeted incentives to encourage people with a disability to pursue a career in the arts (awards, bursaries, scholarships, grants, etc) appear to be thin on the ground in Australia, compared to the US. This review identified only one Australian Government grant scheme exclusively open to artists with a disability (or organisations supporting artists with a disability) — Richard Llewellyn Arts and Disability Trust (www.arts.sa.gov.au/webdata/resources/files/program_Richard_Llewellyn.pdf) established by the South Australian Government in 2006 and administered by Arts SA.
Other gaps

Two lesser, but more easily rectified, gaps were identified in relation to the Victorian arts and disability sector:

- the absence of a current, comprehensive guide to arts and disability services, disability access guidelines and legislation in Victoria
- the absence of a comprehensive web portal to promote and provide information on arts and disability services, adaptive technology for artists and arts audiences, opportunities and events in Victoria, particularly employment opportunities.

Guide to arts and disability in Victoria

Arts Access (Vic) was involved in the production of two publications funded by the Australia Council that provided guidance on arts marketing to audiences with a disability, arts and disability legislative requirements, and access issues for people with a disability. These guides, both published in the late 1990s, are Access all areas: guidelines for marketing the arts to people with a disability (Wyatt-Spratt & Wyatt-Spratt, 1999 http://www.australiacouncil.gov.au/__data/assets/pdf_file/0012/34041/entire_access.pdf) and the Disability fact pack (Gratton, 1998 http://www.australiacouncil.gov.au/research/disability_and_the_arts/reports_and_publications/disability_fact_pack).

These publications are well overdue for updating, particularly given the recently introduced requirement that all Victorian Government agencies, including arts agencies, are obliged to develop a DAP.

Accessible Arts (NSW) has produced a set of access checklists, however, these do not cover all aspects of disability access and disability arts nor are they framed within the context of Victorian Government requirements for funded arts bodies.

Arts and disability web portal for Victoria

Arts Access (Vic) is funded to provide information and referral services for people with a disability. The organisation’s website contains a wealth of useful information (for example, on accessible arts events in Victoria, relevant publications, online directories for arts workshops and activities in Victoria and an online artists’ register). However, the site is not easy to navigate and does not have a comprehensive online search feature that links users to all available, relevant sites for arts and disability in Victoria. Instead, the Arts Access website provides a link to Disability Online (www.disability.vic.gov.au), the Victorian Government initiative to provide relevant information ‘for people with a disability, their families and support networks’.

The Disability Online website offers 10 options in its initial menu, one of which is ‘Jobs, training and free time’. A search for ‘arts’ in this category brings up five results, none of which relate to jobs in the arts. Art listings retrieved fall primarily under the ‘Hobbies’ category where art is treated primarily as a recreational activity rather than a career choice, as was the case in the 2003 ABS Survey of Disability, Ageing and Carers (ABS, 2003).

Further research

The following list of possibilities for future work that may increase participation in the arts in Victoria by people with a disability is offered strictly as a list of suggestions to address the research gaps identified through this review.

Inadequacy of existing Australian data sets
Addressing the inconsistencies in arts terminology and categories employed by the ABS in its studies of people with a disability, and the failure of the ABS to collect current data on employment levels in the arts for people with a disability, are matters that could be taken up with the Statistical Working Group of the Australian Cultural Ministers Council, of which Arts Victoria is a member.

Lack of effective evaluation processes
The possibility of encouraging or mandating the collection of data on arts attendance by people with a disability as a condition of arts funding might be explored. This would improve the capture of data that will assist in assessing the effectiveness of funded projects to engage people with a disability.

In 2002, Arts Victoria, in partnership with VicHealth, the City of Darebin and the City of Whittlesea, published the Evaluating Community Arts and Community Wellbeing Guide (Keating, 2002). As this publication is now six years old, a revised edition could be considered. In the revision, a section offering practical guidance on the use of communication methods appropriate for people with disabilities could be included and training in evaluation methods specifically designed for arts and disability support organisations could be developed.

Arts and disability research
The brief for this Arts and Disability Research Project cast its net wide over the entire arts and disability sector to gather as much information as possible on strategies to increase arts participation by people with a disability. Having undertaken this big picture exercise, the next step may be more in-depth research on some of the research gaps highlighted through this literature review.

For example:

- further research into the existence and efficacy of employment initiatives, incentives and training programs that foster the professional development of artists and arts workers with a disability
- research into the role, operations and relationships of arts and disability peak bodies.
The Victorian Government’s peak body for health promotion, VicHealth, supports several Centres of Excellence for health research and offers scholarships for PhD students undertaking health research. To address the lack of ongoing, robust Australian academic research on arts and disability, the possibility of developing similar models for disability studies could be explored by appropriate Victorian Government agencies in consultation with the Victorian tertiary sector. A potential suitable university partner for such research may be the School of Social Work and Social Policy at La Trobe University which undertakes teaching and research to inform social policy, conducts an annual roundtable on intellectual disability policy and which lists disability and ageing as one its four key research themes (La Trobe University. Faculty of Health Sciences. School of Social Work and Social Policy. Research http://www.latrobe.edu.au/health/research/index.html).

Career development strategies and initiatives
The US LEAD program, administered by the John F. Kennedy Center for Performing Arts, through its leadership programs and annual national conference, was identified as a very effective forum and network for those working in arts and disability in the US. If supported nationally, the recent Accessible Arts (NSW) conference initiative, Arts Activated (2007 http://aarts.net.au/projects/arts-activated-conference/), has the potential to provide a regular Australian forum for arts and disability workers and artists similar to the LEAD annual conference.

The John F. Kennedy Center Careers in the Arts Internships programs to encourage the employment and training of people with a disability by arts organisations may also be worth further investigation as a possible model.

The review also noted the relative absence in Australia of awards, prizes, scholarships or other funding initiatives targeting artists with a disability and discovered that only one Australian Government arts agency, Arts SA, has a fund specifically targeted to supporting arts and disability projects.

In recent times, the term ‘affirmative action’, like the word ‘feminism’, has fallen out of favour. The disability community has fought long and hard to have people with a disability treated equally as part of the community as a whole. Establishing special funding schemes, awards or prizes targeted to people with a disability may be interpreted as an affirmative action that segregates artists with a disability from the rest of the artistic community. Yet, given the still wide employment gap between people with a disability and the rest of the Australian population, it may be time to consider ‘proactive programmes’ or ‘targeted interventions’ (to borrow the terms used by the Arts Council England in explaining the need for the Powerbrokers strand of its Cultural Leadership Programme) in order to kick start the artistic careers of emerging artists or arts workers with a disability.

Such ‘targeted interventions’ would not preclude people with a disability from applying for non-targeted arts funding support. Nor would such initiatives need to last indefinitely. The Australian Film Commission, for example, once had a Women’s Film Fund designed to address the then gender imbalance in the Australian film and television industries. Now that women are well represented in those industries, this fund no longer exists.
Discussion with the Australia Business Arts Foundation might also be considered, with a view to organising a forum or summit for Victorian business leaders and philanthropists to explore the possibility of establishing targeted awards, prizes, bursaries or scholarships to foster emerging artists with a disability.

**Guide to arts and disability in Victoria**

As noted there is a need for an up-to-date, comprehensive guide to disability and the arts in Victoria which might prove useful for Victorian Government portfolio arts agencies when developing, monitoring and revising their DAPs.


**Arts and disability and the Internet**

As noted earlier the more information loaded onto a website, the better its arrangement and navigation systems need to be. The development and maintenance of an arts and disability web portal, with an excellent search engine, where only the most relevant and current links were featured, would improve the current situation in Victoria where Internet resources on arts and disability are scattered across numerous websites.

This resource and the above suggestions for future research are possible responses to the main research gaps identified through this literature review and analysis. The list of suggestions is by no means exhaustive and a close reading of Part D of this review on strategies to overcome barriers to arts participation for people with a disability will reveal further examples of models and strategies which might provide the basis for future work in Victoria.
Conclusion
This literature review has examined the significant benefits, for the population as a whole and for people with a disability, of participation in the arts. It has also revealed that both in Australia and overseas, people with a disability have lower rates of participation in the arts than other members of the community. This is true of creative participation (as artists, project participants and recreational or hobby participants) and of receptive participation (as consumers and audience members). While there is inadequate Australian data on current employment rates in the arts sector for people with a disability, it is highly likely that people with a disability also have lower rates of representation in the arts sector in Australia as employees, volunteers and board members.

The review also examined literature on the barriers to participation in the arts for people with a disability and identified and discussed in detail those strategies to overcome these barriers that were considered to be most effective.

The review has confirmed that significant progress in improving levels of arts participation has been made globally due to the efforts of government and non-government organisations responsible for arts and disability issues and not least, due to the self-advocacy efforts of people with a disability. The drafting and adoption of legislation to protect the rights of people with a disability to equal participation in all areas, including the arts, has been noted as a particularly strong driver in the development and implementation of DAPs in the arts sector and compulsory modifications to the design and fit-out of public arts premises to make them more accessible.

Despite this progress, the review also established there is still a long way to travel before full equality in the arts sector for people with a disability is reached. Hopefully, in the near future, some of the suggestions for future work identified through this literature review will be taken up and progress towards full equality will be made.

In closing, as this review is part of a research project to inform the efforts of the Victorian Government in developing policy and strategies to improve participation in the arts by people with a disability, it seems appropriate to quote briefly from documents produced by two other government agencies, the Arts Council of Wales and the Scottish Arts Council. Both of these agencies are working in close and productive collaboration with the disability arts sector to foster greater participation in the arts by people with a disability:

‘The way forward for arts organisations is to aim for best practice above and beyond the recommendations of the law.’

(Arts Council of Wales, 2005, Moving Beyond: an Arts and Disability Strategy for Wales: 21)

‘We cannot expect the organisations and projects we fund to be fully inclusive...unless we ourselves lead by example.’

(Scottish Arts Council, 2006, Supporting arts and disability: 4)
Appendices
The definition of ‘arts’ and ‘culture’ used in the literature examined for this review presented challenges in the analysis of the information. This is because the definition of both terms varied considerably and because in much of the literature, the terms were used interchangeably.

Some writers make a clear distinction between the terms. Jon Hawkes (2003), for example, defines culture as ‘a concept to describe the community creation of values, meaning and purpose in life’ and considers ‘arts’ to be a significant aspect and sub-set of culture, that can influence and reflect it, but is not an interchangeable concept.

The term ‘culture’, as it is used by the ABS, many arts policy makers and some writers, is generally taken to include both common understanding of the arts as a range of art forms (music, dance, physical theatre, theatre, literature, visual arts, film/media, community arts and interdisciplinary arts) and attendance at museums, libraries, performing arts centres, art galleries and cinemas.

The brief for the 2008 Arts and Disability Research Project, of which this literature review represents the first part, directed the researchers to gather and assess information on the participation of people with disabilities both as ‘artists’ and ‘audience members’.

Other studies have made further distinctions between participatory roles, with the Cultural Ministers Council Statistics Working Group elaborating on the differences as follows:

- ‘creative’ participation is defined as participation associated with making, creating, organising, initiating, producing, facilitating arts activities and indicates active engagement
- ‘receptive’ participation is defined as participation that involves receiving (watching, purchasing) a culture or leisure event or product. Included is participation that uses, purchases or observes a culture or leisure product or event.

This review uses these terms (‘creative’ participation and ‘receptive’ participation) to distinguish between the two types of involvement in the arts.

A comparison of two Australian surveys on arts participation highlights some of the difficulties caused when researchers use different definitions of ‘the arts’. The definition of ‘arts activity’ used in the ABS survey about arts participation by people with a disability (ABS, NCCRS, 2007) was extremely limited, the only art form response options being ‘art or craft’, ‘art or craft group activities’ and ‘performing arts group activities’. Any other type of arts involvement indicated by respondents would have been coded as ‘other special interest group’ and not counted as arts participation. This limited definition of arts activity surely leads to a misrepresentation of Australian arts participation rates for people with a disability, although the degree to which the misrepresentation exists is open to speculation.
A wider and more inclusive definition of the arts was used in the Community Indicators Victoria 2006 survey on arts participation by people in Victoria (Community Indicators Victoria, Participation in arts and cultural activities http://www.communityindicators.net.au/wellbeing_reports). The CIV categories are:

- painting or drawing
- other art or craft activities
- playing a musical instrument
- singing
- other types of performing, for example acting or dancing
- creative writing
- other.

This fuller range of art forms in the question on the arts is highly likely to explain the much higher arts participation rates registered in the CIV survey compared with the ABS survey.

The most recent ABS study, Arts and Culture in Australia: A Statistical Overview (ABS, 2008a), which examined levels of employment and volunteer involvement in the arts across the whole Australian population, employed a far broader set of arts-related categories:

- visual art activities:
  - drawing
  - painting
  - sculpture
  - photography
  - print-making
  - creating artworks with a computer
  - other visual art activities
- craft activities:
  - pottery and ceramics
  - textiles
  - jewellery making
Appendices

Appendix 1: Defining arts and culture (continued)

- furniture-making and wood crafts
- glass crafts
- other craft activities
- writing
- publishing
- performing arts:
  - performer
  - no involvement as performer
- music:
  - live performer
  - no involvement as performer
- radio
- television
- film production
- cinema and video distribution
- designing websites
- designing computer games and other interactive software
- design
- teaching
- festival organising
- art or craft show organising
- government arts departments and agencies
The broader term ‘arts’ can be subdivided into a range of art forms, and these categories also vary across countries and arts organisations. For example, the Australia Council funding categories comprise the following art forms:

- Aboriginal and Torres Strait Islander arts
- community arts
- music
- theatre
- visual arts
- dance
- interdisciplinary arts
- literature

In contrast, the Arts Council Ireland art form categories are:

- architecture
- circus
- street art and spectacle
- dance
- film
- literature
- music
- opera
- theatre
- visual arts
- traditional arts

This variation in definition of key terminology used in arts and cultural research reduces the possibility and validity of many data comparisons.
The literature review identified three models of disability:

- the medical model
- the social model
- the affirmation model

**The medical model of disability**

Australia’s *Disability Discrimination Act 1992* relies essentially on a medical model of disability, as demonstrated by its definition of disability:

‘physical, intellectual, psychiatric, sensory, neurological or learning disabilities, physical disfigurement, and the presence in the body of a disease-causing organism (eg HIV virus).’

(Australian Human Rights Commission, 2003

In the medical model of disability, disability is seen as a ‘condition’ to be ‘cured’ a personal calamity, resulting in a pitying, charity-based response. The onus for minimising the consequences in this model is on the individual with a disability, with the ultimate aim of ‘overcoming’ disability and becoming ‘normal’ (Walsh & London, 1995: 8).

This model is still in use in Australia, particularly within traditional medical and health treatment services for disability.

**Social model of disability**

The social model of disability is seen to be a more positive model than the traditional medical model which was widely used to define disability before the emergence and adoption of the social model.

The *UN Convention on the Rights of Persons with Disabilities* essentially uses a social model of disability in that it considers the disabling barriers faced by people with a disability when trying to participate fully in the community as well as their disabling medical condition. This ‘social definition’ of disability recognises that disability is a concept that will evolve over time through ‘the interaction between persons with impairments, and the attitudinal and environmental barriers that hinder their full and effective participation in society on an equal basis with others’ (UN, 2006 http://www.un.org/disabilities/).
The affirmation model

A further model of disability, the emerging affirmation model, introduces the concept of a ‘non-tragic view of disability and impairment’ (Arts Council, Northern Ireland, 2003: 9). The affirmation model maintains that the social model of disability, while acknowledging the way society excludes disabled people, does not allow for a positive social identity and life experience for people with a disability. Swain and French, writing about the Affirmation Model in the *Journal of Disability and Society*, comment that ‘in embracing an affirmative model, disabled individuals assert a positive identity, not only in being disabled, but also in being impaired’ (Swain & French, 2000, 15, 4). This affirmation model is not in common usage in Australia as a formal concept, although Australia has many individuals, groups and organisations that possess a strong sense of disability pride and identity and act accordingly.
Internationally, different definitions of disability influence different legal and social framings. Most documents discuss disability arts without specific attention to the kind of impairment artists or audience members have. The medical model of disability, where diagnoses are used to categorise people, has not been embraced by disability arts policy makers. They all, in some way or another, accept the social model of disability, where disability is seen as the outcome of the clash between a person’s individual embodiment and the social structures surrounding her or him.

Only a very small number of policy reports differentiate substantially between different kinds of impairment, for example, by creating subsections on art by people with intellectual disabilities (Australian use), or learning disabilities (UK use) and by Deaf artists. Survivor art (art created by people who see themselves as mental health system survivors, people with mental health difference, or psychiatry users) is another such subsection. The Australian Bureau of Statistics studies differentiate between the experience of people who have specific core-activity limitations and those whose disabilities are not connected with any specific limitations.

Disability refers to the social, cultural, attitudinal and environmental discrimination people with various kinds of impairment experience. To make this clearer: a person with mobility impairment might not be able to walk, and might be using a wheelchair. This impairment becomes a disability, something that hinders life activity, when that person encounters a staircase. In a country with access ramps, this person would experience physical difference, but not the discrimination associated with disability.

Why does it matter how people identify? In a US study entitled The Predictive value of group identification on strategic responses and psychological wellbeing within the disability community (Nario-Redmond & Fern, 2005) 93 disabled participants, of whom 53% reported a hidden disability, completed measures of disability identification that resulted in a Group Identification Index. Those scoring high on the Group Identification Index were more likely to recognize discrimination, express more cross-community pride and value for the disability experience and experience higher levels of self esteem.

To be part of a group, and to experience oneself as such, promotes psychological wellbeing. Thus participation in the arts can function as a vehicle to achieve this outcome, to bring people together and to allow them to take pride in themselves.

As the literature on disability grows, languages change and adapt to different needs. Internationally, there are currently two languages of disability in competition with one another: the use of people-first language, in which an individual is identified as ‘a person with a disability’, while others use a language form that they see as more politicized, identifying individuals as ‘disabled people.’
The first term, ‘people with a disability’, argues that people are people first, and disabled second — and so ‘with a disability’ is added on. It is a term that is often associated with health care provision, and with attempts to make health and social care providers more respectful and aware of the rights of people with disabilities. The second term, ‘disabled people’, uses a different argument. It emerges from an understanding that disability pervades everything about a person, infuses their life experience, and shapes their thinking and art practice. To claim to be a ‘disabled person’ is to claim a political label, aligning oneself with other people who are disabled, whatever their impairment might be, and acknowledging shared social oppression.

In practice, various countries have different use patterns for the terms. In Australia, ‘person with a disability’ is the most commonly used expression. In the US, ‘disabled person’ is often the term used in qualitative studies on the arts created by disabled people, but ‘person with a disability’ still has wide usage. Some studies subvert the issue by speaking about ‘members of the disability community.’

In the UK, Scotland, Ireland and Wales, ‘disabled person’ is the term of preference. In New Zealand, the Momentum Disability Arts Festival 2009 identifies ‘disabled artists’ as their focus. They speak about their:

‘strong commitment to… disabled artists and arts enthusiasts to celebrate the achievements of disabled people in the arts’

(http://www.momentum09.com)

The speed with which disability arts and culture grows should ensure caution against any one dogmatic position on these language uses. People have to find their own way, explore different options, change their mind, and see their language as malleable and shifting, just as our world is. (For further discussion of these issues, see Linton, 2008.)

Deaf/deaf

One important subset of these definitional terms is the term Deaf. It refers to people who use Sign Language as their first and main language. Many Deaf people understand themselves to be in a different culture from disability culture, although fruitful alliances can and are being forged. A person who is deaf, hearing impaired or hard of hearing might experience isolation in a hearing culture and identify as disabled, whereas a Deaf person might also feel isolation but not identify as disabled at all due to cultural identification based on language. (For in-depth information on US Deaf literary arts, see Baumann & Nelson, 2006.)

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Appendices

Appendix 4: Arts and disability vs disability arts

The term **arts and disability** refers to the ways that mainstream art practices can give consideration to issues experienced by people with a disability in order to make their activities accessible to people with a disability as patrons, exhibitors and performers.

The term **disability arts** refers to art being created by disabled people as part of a minority identity understanding. This does not mean that all disability arts explicitly address disability thematically (such as having a naturalistic portrayal of a cane in a painting by a blind person), but that the disability experience is an acknowledged part of the art creation (the creator’s blindness is made explicit, and might bring to a viewer’s/toucher’s attention the play of texture or colour density in ways that they might otherwise not notice).

Disability arts are informed by an aesthetic of disability. Many arts councils across the world acknowledge disability arts as a distinct sector worthy of funding, infrastructure and support. For example, the Arts Council UK has supported disability arts for more than 30 years.

Australian literature on arts and disability practice in Australia that covers disability arts, culture and identity politics includes two articles by Lalita McHenry (McHenry, 2002a & 2002b). The first article, *High Beam: Beyond the performance therapy axis*, discusses the ‘cutting-edge’ themes and issues explored in disability arts performances at the 2002 High Beam Festival in South Australia. The performance groups involved challenged traditional views of disability and championed ‘a cultural development model [of disability] that aims for an enriched and inclusive society where disability is not about being on the wrong side of “normal” ’ (McHenry, 2002a). The second article, *Enabling art* (McHenry, 2002b), discusses the work of three leading Australian disability arts performance companies (Back to Back Theatre from Geelong, South Australia’s Restless Dance Company and the Australian Theatre of the Deaf from NSW) and argues that the work of these companies is not only concerned with improving access for artists with a disability, but with the artistic merit of their performances in the context of the wider arts community.

A report from the Ryerson Institute in Canada, discusses how the emergence of disability arts can be understood as a political process. It identifies three stages in the evolution of the disability arts movement:
‘first, the recognition that disabled people are in fact artists despite a social context which until now has relegated them to “art therapy”; second, exploratory presentations of Disability Arts “in house”, within the relative safety of the disabled community; and third, at its current stage, that disabled artists take their art, their Disability Arts movement, and their message out into the world (Walker 1998). This final stage is particularly significant politically, as this is the space in which disabled artists can challenge the systems that oppress them in front of audiences possibly implicated in this oppression, and/or unwilling to recognize it.’

(Abbas et al, 2004: 10)

Another term, disability culture, is also gaining ground in the arts sector. It refers to a stronger cultural identification of artists with disabilities (for more on disability culture, see Gill, 1995; Taylor, 2003; Kuppers, 2007). This focus is a valid and important component of contemporary art practice, but often, this kind of process-based work by ‘disability artists’ falls outside mainstream analysis and discussion of art forms (see Hevey, 1992; Gill, 1995; Mitchell and Snyder, 1998; Morrison and Finkelstein, 1993; Fox and Lipkin, 2002; Kuppers, 2006; Strickland, 2007).

More familiar to art institutions in general are individual artists with a disability who want to move into professional careers in the arts, grow in them, develop an audience for their work, and network with international artists (as described by Kuppers, 2003a; Lewis, 2006; O’Reilly et al, 2007).

Integrated arts is a term that is most often used in dance environments (for example, Benjamin, 2001) and refers to art forms that include people with and without disabilities. This term posits its own challenges, as it may be an expression of disability arts, or an expansion of the mainstream dance world.

Not all artists with disabilities identify as disability artists (or disability culture artists). Many live with a disability that influences their art practice in some way, but do not see themselves as part of a minority cultural group.

There is a varying degree of identification with disability amongst independent artists, with some identifying strongly as disabled and others prioritising their connection to the genre of their art form. Research commissioned by the Australia Council into the economic situation of professional artists shows about 20% of artists who identify as having a disability say that their disability impacts on their artistic practice most of the time or all of the time while another 20% say it has no effect at all (Throsby & Hollister, 2003).
An extensive literature search to locate relevant published documents was undertaken using Australian and international sources. Among the search tools used were:

- On-line databases, including:
  - APA Publications (PsychNet)
  - Informit
  - ProQuest
- Search engines:
  - Google
  - Google Scholar
- Journals, including:
  - Research in Developmental Disabilities
  - Policy Futures in Education
  - International Journal of Qualitative Studies in Education
  - Disability and Society
  - Journal of Intellectual & Developmental Disability
  - Research in Developmental Disability.

Search keywords included:

- arts
- disability
- disability arts
- access arts
- arts inclusion
- disability culture
- ABS + disability
- barriers
- strategies for inclusion.
Literature from related areas has been examined for the insight it offers to the emerging field of arts and disability research. This includes:

- disability studies
- disability policy and practice
- arts policy
- arts and social inclusion
- community-based arts.

This international literature review draws from material on disability and the arts published by a wide range of organisations and individuals. It lists arts and disability policies from a range of countries, and information from reports issued by national arts councils (and related bodies), material published by disability arts organisations and academic studies of disability and the arts. Australian public policy documents from government departments and statutory bodies responsible for the arts in Australia were examined as well as documents issued by State and Territory Government arts and culture departments.

The information provided is descriptive and only indicative of current policy developments. It is beyond the scope of this paper to provide any comparative, in-depth analysis or assessment of the effectiveness of policies examined.

Other literature from Australia includes statistical data from the ABS, whose 2003 and 2008 reports on cultural participation for people with a disability were particularly informative, as was data from Community Indicators Victoria and organisational and policy documents from arts and disability peak bodies, the Australia Council for the Arts, the disability organisation Scope Victoria, and research reports from VicHealth.

The professional libraries of the Cultural Development Network in Melbourne and Arts Access (Vic) were also searched.
This table provides a broad comparison of the resourcing and service levels of the peak bodies for arts and disability in Australia. Information in the table was gathered in September 2008 from the public websites and available publications of Australian peak bodies for arts and disability. As such, it therefore claims to be neither a comprehensive nor current picture of the sector.

(n/a = not available)

### Appendix 6:
Art and disability peak body activity in Australia

<table>
<thead>
<tr>
<th>Peak body</th>
<th>Paid staff*</th>
<th>Core funding sources**</th>
<th>Services offered***</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Access Australia</td>
<td>1 (1 EFT)</td>
<td>Australia Council</td>
<td>Advocacy</td>
</tr>
<tr>
<td>(formerly Disability and Disadvantage</td>
<td></td>
<td></td>
<td>e-newsletter (AAA</td>
</tr>
<tr>
<td>in the Arts Australia – DADAA)</td>
<td></td>
<td></td>
<td>Newsletter)</td>
</tr>
<tr>
<td><a href="http://www.artsaccessaustralia.org">www.artsaccessaustralia.org</a></td>
<td></td>
<td></td>
<td>Links to web resources on arts and disability</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Policy advice to government and arts organisations</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Publications</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Research</td>
</tr>
<tr>
<td>Access Arts (Qld)</td>
<td>10 (7.4 EFT)</td>
<td>Arts Queensland</td>
<td>Access audits</td>
</tr>
<tr>
<td><a href="http://www.accessarts.org.au">www.accessarts.org.au</a></td>
<td></td>
<td>Disability Services</td>
<td>Advocacy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Queensland</td>
<td>Arts programs and events</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Office of Aboriginal</td>
<td>Disability awareness training</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and Torres Strait</td>
<td>e-newsletter and audio newsletter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Islander Health</td>
<td>Gallery (Brisbane Outsider Arts (BOA) gallery at the Brisbane Powerhouse)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Information and referral services</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Links to web resources on arts and disability</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Policy advice to government and arts organisations</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Professional development and mentorships for artists</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Respite program with arts component for children with a disability and their carers (Creative Respite Options)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Research</td>
</tr>
<tr>
<td>Arts Access Darwin (NT)</td>
<td>1 part-time</td>
<td>n/a</td>
<td>Advocacy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Arts programs and events</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Information and referral services</td>
</tr>
<tr>
<td>Peak body</td>
<td>Paid staff*</td>
<td>Core funding sources**</td>
<td>Services offered***</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>------------</td>
<td>------------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Accessible Arts (NSW)              | 9 (6 EFT)  | • Australia Council    | • Access audits  
• Advocacy  
• Arts programs and events  
• Consultancy services  
• Disability awareness training (TAFE accredited course and customised courses)  
• e-newsletter - monthly (Accessible Arts News)  
• Links to web resources on arts and disability  
• Policy advice to government and arts organisations  
• Publications, including checklist to improve arts accessibility  
• Research |
| www.aarts.net.au                    |            | • Arts NSW              |                                                                                                                                                    |
|                                    |            |                        |                                                                                                                                                      |
| Arts Ability Officers – ACT         | 1 (1 EFT)  | • Arts ACT              | • Advocacy  
• Arts programs and events  
• Information and referral services  
• Newsletter (electronic and hard copy) |
| www.actartsofficers.org.au         |            | • Gorman House Arts Centre |                                                                                                                                                    |
|                                    |            |                        |                                                                                                                                                      |
| Arts Access (SA)                   | 7 (4 EFT)  | • Australia Council    | • Advocacy  
• Arts programs and events  
• e-newsletter (eNews)  
• Information and referral services  
• Online events calendar  
• Online gallery for members’ art works  
• A-Frame art exhibition and annual competition |
| (formerly Arts in Action)           |            | • Arts SA               |                                                                                                                                                    |
| www.artsaccess-sa.org.au           |            | • SA Office for Disability and Client Services |                                                                                                                                                    |
|                                    |            |                        |                                                                                                                                                      |
| Arts Access (Vic)                  | 10 (8 EFT) | • Australia Council    | • Access audits  
• Advocacy  
• Arts programs and events  
• Disability awareness training  
• EASE ticketing service  
• e-newsletter (Arts Access E-news)  
• Information and referral services  
• Links to web resources on arts and disability  
• Online arts directory for accessible Victorian arts workshops and groups  
• Policy advice to government and arts organisations  
• Publications, including hard copy Venue Guide  
• Research |
| www.artsaccess.com.au              |            | • Arts Victoria        |                                                                                                                                                    |
|                                    |            | • Victorian Department of Human Services |                                                                                                                                                    |
## Appendix 6: Arts and disability peak body activity in Australia

<table>
<thead>
<tr>
<th>Peak body</th>
<th>Paid staff*</th>
<th>Core funding sources**</th>
<th>Services offered***</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Action Central Australia (NT)</td>
<td>n/a</td>
<td>n/a</td>
<td>• Advocacy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Arts programs and events</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Information and referral services</td>
</tr>
<tr>
<td>Arts Action (Tas)</td>
<td>0</td>
<td>n/a</td>
<td>Organisation still exists but currently unstaffed</td>
</tr>
<tr>
<td>DADAA WA (Disability in the Arts/ Disadvantage in the Arts Western Australia)</td>
<td>53 (35 EFT)</td>
<td>Australia Council</td>
<td>• Advocacy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WA Department of Culture and the Arts</td>
<td>• Arts programs and events (statewide and very extensive)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WA Disability Services Commission</td>
<td>• E-newsletter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Healthway</td>
<td>• Online events listing (DADAA events only)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lotterywest</td>
<td>• Gallery, virtual and physical (Freight Gallery and Studio in Fremantle)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Links to web resources on arts and disability</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Policy advice to government and arts organisations</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Publications, including Annual Service Directory</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Research (for example Disseminate research into arts and health)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Respite program with arts component for children with a disability (Artlink)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Small grants program (commencing 2008)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• International programs (exchanges, tours and mentorships in Ireland and Kenya)</td>
</tr>
</tbody>
</table>

*Paid staff refers to core staff and does not include casual staff employed for specific projects. Numbers are provided both as number of staff and their effective full-time equivalent (EFT).**Core funding source - does not include earned income, occasional grants or donations.***The list of services for each peak body is not necessarily comprehensive as it was compiled from electronic and print publications examined for this literature review as at September 2008.

Back to Back Theatre, The Democratic Set, 2008
Photograph: Jeff Busby
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Australia Council: Strawberry Hills, NSW.

Australia Council: Strawberry Hills, NSW.  

Australia Council: Strawberry Hills, NSW.

Australia Council: Strawberry Hills, NSW.

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Arts Ability Officers, ACT
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Arts Access (Vic)
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Arts Access Aotearoa
www.artsaccess.org.nz

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www.artsaccess-sa.org.au

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http://www.christopherreeve.org

Community Indicators Victoria
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DADAA WA
http://www.dadaawa.org.au

Disability Arts Cymru
www.dacymru.com

Disability Online
www.disability.vic.gov.au

International Guild of Disabled Artists and Performers (IGODAP)
www.igodap.org

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www.accessmelbourne.vic.gov.au/info.cfm;top=268;pg=2688

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www.nea.gov/resources/Accessibility/Index.html

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www.shapearts.org.uk

UCLA. National Arts and Disability Center
http://nadc.ucla.edu/


VSA Arts
www.vsarts.org