

Research Overview

Arts and Disability In Australia

Meeting of Cultural Ministers | 2018



**We have made every effort to make this PDF accessible.
If this document is not accessible to you, please contact us
on 1800 185 693 or at arts.disability@arts.gov.au**

Disclaimer

The material in this report is of a general nature and should not be regarded as legal advice or relied on for assistance in any particular circumstance or emergency situation. In any important matter, you should seek appropriate independent professional advice in relation to your own circumstances.

The Commonwealth accepts no responsibility or liability for any damage, loss or expense incurred as a result of the reliance on information contained in this report.

This report has been prepared for information and reference purposes only and the Commonwealth makes no representations as to the accuracy of the content and it does not indicate the Commonwealth's or any State or Territory government's (including any Cultural Minister's) commitment to a particular course of action. Additionally, any third party views included (either explicitly or by implication) in this report do not reflect the views of the Commonwealth, or state or territory government, or indicate its commitment to a particular course of action.

Copyright

© Commonwealth of Australia 2018



The material in this report is licensed under a Creative Commons Attribution — 3.0 Australia licence, with the exception of:

- any third party material
- any material protected by a trademark, and
- any images and/or photographs.

More information on this CC BY license is set out at the creative commons website: www.creativecommons.org/licenses/by/3.0/au/. Enquiries about this license and any use of this report can be sent to: Access and Participation Branch, Department of Communications and the Arts, GPO Box 2154, Canberra, ACT, 2601.

Attribution

Use of all or part of this report must include the following attribution:
© Commonwealth of Australia 2018

Front cover

Daniel Savage, *Fluxability (Able, Disabled, Superabled)*, 2013. Photo: Daniel Savage.

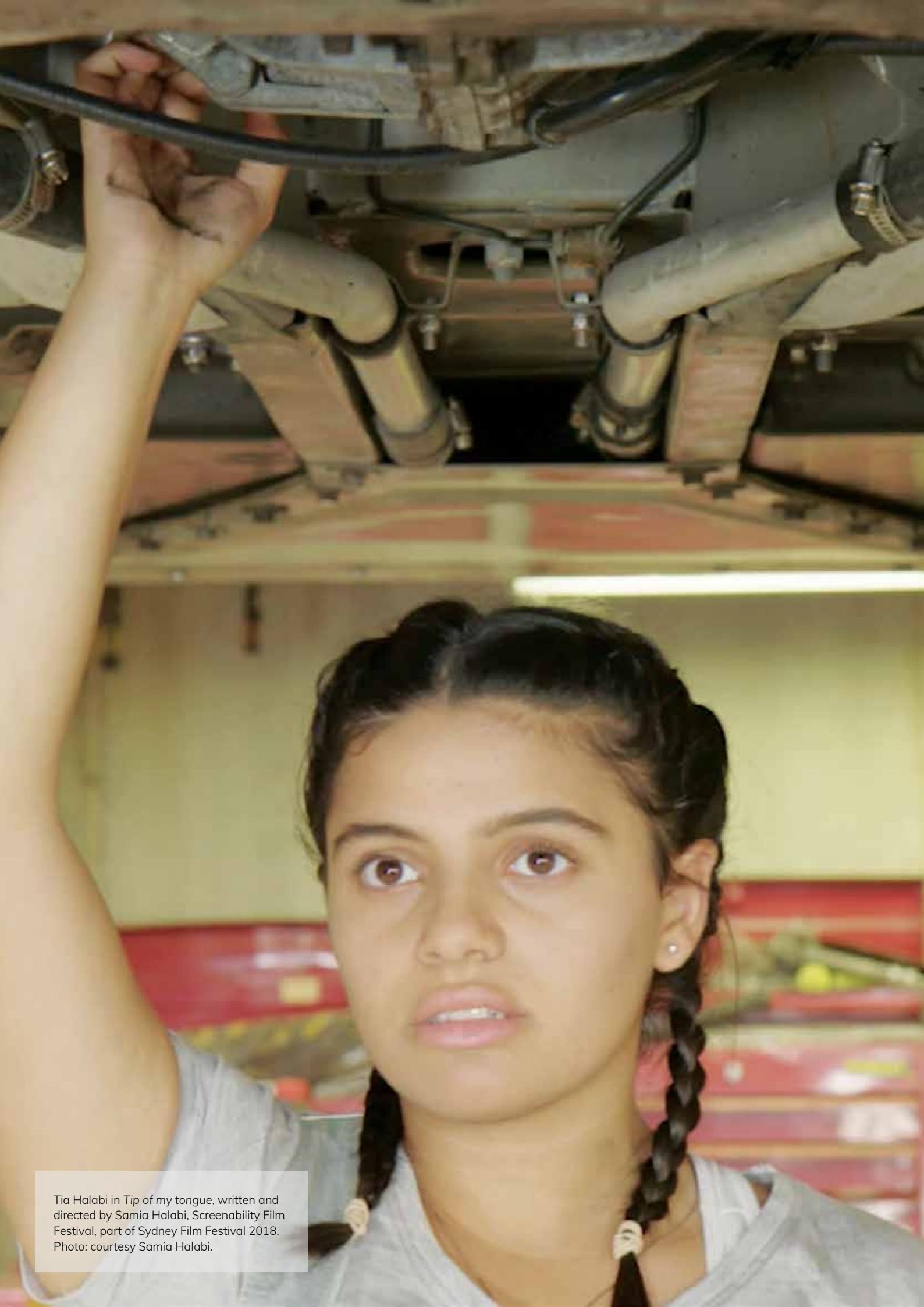
Contents

Executive Summary	1
The National Arts and Disability Strategy	2
Practise – Creative Careers	3
Express – Creative Participation	4
Connect – Audiences	5
<hr/>	
1 Introduction	7
1.1 Research question	7
1.2 Definition of disability	11
1.3 Definition of the arts	12
1.4 Disability in Australia	12
<hr/>	
2 Practise: creative careers	14
Key points	14
Key Words	14
2.1 Australian artists with disability	15
Smartygrants and data opportunities, National	16
2.2 Barriers for artists with disability	17
2.3 Aboriginal and Torres Strait Islander artists with disability	18
Lisa Uhl, Fitzroy Crossing, WA	19
2.4 Employment and people with disability in Australia	20
2.5 Pathways to practice: education and training	20
Daniel Savage, Canberra, ACT	22
Studio A, Sydney, NSW	23
2.6 Pathways to practice: informal training and recreation	24
2.7 Pathways to practice: employment programs	24
2.7.1 Apprenticeships	24
2.7.2 Disability Employment Services	24
2.7.3 Employment Assistance Fund	25
2.7.4 Wage subsidy programs	25
2.7.5 Community Development Programme	25
2.7.6 jobactive and Transition to Work	26
2.7.7 New Business Assistance with NEIS* and Entrepreneurship	26

2.8 Professional relationships and negative attitudes in the arts sector	27
2.8.1 Employment discrimination	27
2.8.2 Mentoring and networks	27
Write-ability, Writers Victoria	28
Crossroad Arts, Queensland	29
Second Echo Ensemble, Tasmania	30
2.8.3 Low expectations	31
2.9 Audience development	31
Restless Dance Theatre at the Adelaide Festival, South Australia	32
Desert Song Festival, Northern Territory	33
2.10 Disability on screen and behind the camera	34
2.10.1 Representation on screen	34
2.10.2 Barriers to authentic casting	34
Screenability, NSW	35
2.11 The creative case for inclusive arts	36
Summary	37

3 Express: creative participation	39
Key points	39
Key words	39
3.1 Creative participation as a human right	40
3.2 Creative participation in the arts	40
3.3 Wellbeing	42
Tutti Kids and Youth, South Australia	44
Dance Unlimited, Queensland	45
NuunaRon Art Group, Queensland	47
3.5 Social inclusion	48
3.5.1 Social isolation	48
3.5.2 Challenging stigma in the community	48
Rebus Theatre – Open Doors Open Minds, Canberra, ACT	49
Music Feedback in the Wheatbelt, Western Australia	50
3.6 Age-related disability	51
Summary	51
Queensland Ballet’s Dance for Parkinson’s	52

4 Connect: audiences	53
Key points	53
Key words	53
4.1 High attendance	54
ARTfinder National	56
4.1 High Attendance continued	57
4.2 Attitudes to the arts and benefits of attendance	58
Sensorium Theatre, Western Australia	59
Art and Dementia at the National Gallery of Australia	60
4.3 Barriers to attendance	61
4.3.1 Accessible transport	63
4.3.2 Accessible information	63
4.3.3 Accessible design and digital access	63
Belconnen Arts Centre and accessible design, ACT	64
DADAA Fremantle and the Centre for Accessibility, Western Australia	65
4.3.4 Ticket price	66
4.4 The 'purple pound'	66
Australian Chamber Orchestra box office, NSW	67
4.5 Private giving and volunteering	68
Summary	68
5 Conclusion	70
5.1 Research gaps	70
5.2 Forthcoming research	71
Appendix A: Glossary and acronyms	72
Appendix B: Legal and policy framework	73
International obligations	73
National law and policy	73
State and territory law and policy	74
The National Arts and Disability Strategy	74
First evaluation — 2010–12	75
Second evaluation — 2013–15	75



Tia Halabi in *Tip of my tongue*, written and directed by Samia Halabi, Screenability Film Festival, part of Sydney Film Festival 2018. Photo: courtesy Samia Halabi.

Executive Summary

The Research Overview brings together published and unpublished data and research about arts and disability in Australia, and case studies highlighting arts and disability practice around the country. The Research Overview is part of the evidence base for a renewed National Arts and Disability Strategy. The evidence gathered here will be complemented by submissions and a survey during a national consultation in 2018.

The Overview takes a person-centred approach to looking at how people with disability engage with the arts. People with disability:

- **Practise** as creative and cultural professionals.
- **Express** themselves through participation in creative activities.
- **Connect** with creative and cultural experiences as audience members.

The flow of people between these groups is ongoing. People may be in more than one group at a time and some people will constantly move between the groups.

This person-centred approach also recognises that these activities occur within a wider arts and cultural ecology made up of organisations and platforms that operate to support and facilitate arts practice and expression, and bring these to wider audiences.

Practise: creative careers gathers data and research about the creative and cultural careers of people with disability. In general, artists with disability are underrepresented in creative and cultural occupations. However, Aboriginal and Torres Strait Islander artists with disability are as likely as Aboriginal and Torres Strait Islander artists without disability to earn an income from their art. Mentoring and networking are key to creative careers, and education and training can be one avenue for artists to find mentors and build networks. Recreational participation in the arts can also build networks and be a bridge to professional practice. One of the most significant barriers for people with disability in the work force, including in the arts sector, is negative attitudes and low expectations about people

with disability. There are gaps in available information about artists with disability, particularly about patterns of education and training, and about Aboriginal and Torres Strait Islander artists with disability.

Express: creative participation is about creative expression by people with disability. People with disability have a fundamental right to participate in the cultural life of the community, and choose the recreational activities they participate in. Creative participation in the arts has a number of benefits, including for health, wellbeing and social inclusion. Connecting with culture through art can have positive wellbeing effects for Aboriginal and Torres Strait Islander people. Further information is needed to understand how this finding applies specifically to Aboriginal and Torres Strait Islander people with disability. There may also be some barriers to participating in culture for Aboriginal and Torres Strait Islander people with disability, and further investigation is required to know what these are.

Connect: audiences highlights the high rates of arts attendance by Australians with disability, and that Australians with disability have more positive attitudes to the arts than people without disability. People with disability also give more money to the arts and volunteer more in the arts than people without disability. While there are high attendance rates, there are ongoing barriers to arts attendance, including cost, physical access to venues and transport and accessible information about events. These barriers are more acute for people in regional areas. Further research is needed to understand the particular barriers posed by different art forms and types of cultural events.

Technology and thoughtful design of the built environment and cultural experiences can increase access to the arts from this highly engaged cohort of Australians.

The Research Overview identifies a number of gaps in the available data and research. Forthcoming research from the Australia Council for the Arts, Macquarie University, Queensland University of Technology and recently published research from First People's Disability Network may address some of these gaps. Additionally, ongoing monitoring and research is needed to understand how the creative and cultural sectors are adapting to the changing funding and policy landscape following the introduction of the National Disability Insurance Scheme.¹

The National Arts and Disability Strategy

In 2009, the then Cultural Ministers Council (now the Meeting of Cultural Ministers) released the National Arts and Disability Strategy. The Strategy was released the year after Australia ratified the United Nations Convention on the Rights of Persons with Disabilities. The Strategy includes four focus areas:

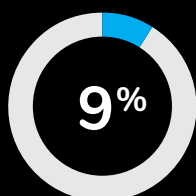
1. Access and participation — Strategies to address the barriers which prevent people with a disability from accessing and participating in the arts and cultural activities both as audiences and participants.
2. Arts and cultural practice — Strategies to address the barriers which prevent emerging and professional artists and arts/cultural workers with a disability from realising their ambitions.

3. Audience development — Strategies for developing and growing audiences for work created by artists with a disability and disability arts organisations.
4. Strategic development — Strategies at a broader level to improve coordination and collaboration across all levels of government, empower people with a disability to have a stronger voice in policy development and planning, and support informed decision making.

In September 2017 ministers agreed to the recommendations of the second evaluation of the Strategy. The evaluation recommended that ministers revisit and renew the Strategy for 2019, acknowledging the significant changes in the sector since the Strategy was introduced, including the introduction of the National Disability Insurance Scheme. The evaluation recommended that a new Strategy should consider collecting quality statistical data to measure the impact of the Strategy and broader arts and cultural policies affecting people with disability. This Research Overview of Arts and Disability in Australia identifies data that is already available and where there are gaps in the data and research.

As part of the process to renew the Strategy, ministers launched a national consultation, running from 24 September to 3 December 2018. People can respond to a Discussion Paper, an online survey, and attend face-to-face meetings in locations around Australia. This Research Overview has been released to inform responses to the consultation.

Practise Creative Careers

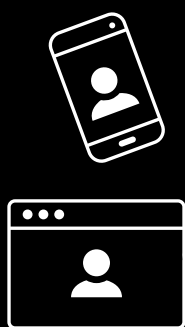


of the **569,400** people in creative and cultural occupations in Australia have disability.¹

90% of artists with disability say that disability affects their practice.³

Negative attitudes and low expectations about people with disability as artists are barriers to professional practice.

Aboriginal and Torres Strait Islander people **with disability** economically participate in the arts at the same rate as Aboriginal and Torres Strait Islander people **without disability**.²



There are barriers within the screen industry to authentic casting of people with disability, and people with disability are underrepresented on Australian TV. With the rise of online content, there are opportunities for greater employment of people with disability.⁴



Formal education and continuing training can help creative and cultural professionals to **consolidate the skills** they need for professional practice, and **open opportunities for mentoring and networking**.



Diversity and inclusion are essential drivers of creativity and quality artistic outputs.



Recreational participation in the arts can be a pathway to professional practice.

1 Australian Bureau of Statistics (ABS), Catalogue number 4430.0 Disability, Ageing and Carers, Australia, 2015. The definition of creative and cultural occupation used for this analysis is based on based on Appendix 2 in ABS, Cat no. 5271.0 *Australian National Accounts: Cultural and Creative Activity Satellite Accounts, Experimental, 2008–09*.

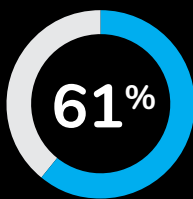
2 ABS, Cat. no. 4714.0 National Aboriginal and Torres Strait Islander Social Survey (NATSISS) 2014–15.

3 Throsby and Petetskaya, *Making Art Work*.

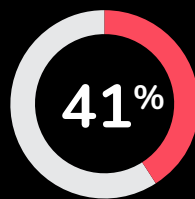
4 *Seeing ourselves: Reflections on diversity in Australian TV drama*, (Sydney: Screen Australia, 2016).

Express Creative Participation

Australians with disability **creatively participate in the arts at higher rates** than people without disability.¹



Australians with disability



Australians without disability



Recreational participation in the arts has **positive wellbeing effects**, and can **help to address social isolation**.



71%

of people with disability agree that **'the arts allow me to connect with others'**.²

Connecting to culture through art is associated with **positive outcomes** for Aboriginal and Torres Strait Islander people.

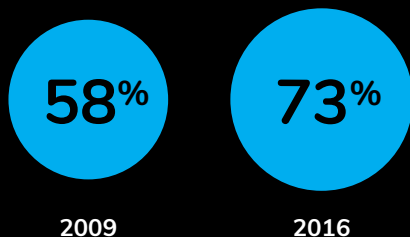


1 'Connecting Australians: Results of the National Arts Participation Survey, June 2017,' Australia Council for the Arts, published 27 June 2017, www.australiacouncil.gov.au/research/connecting-australians/.

2 'Connecting Australians: Results of the National Arts Participation Survey.'

Connect Audiences

Attendance at arts events by Australians with disability is growing.¹



Australians with disability have **more positive attitudes to the arts** than people without disability. 77% of Australians with disability agree that **'the arts make for a richer and more meaningful life'** compared with 75% of Australians without disability.²

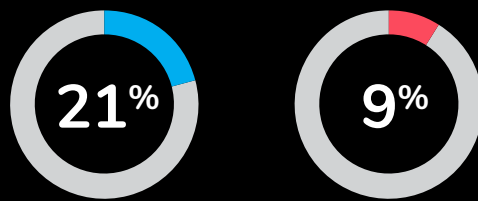
24% of people with disability and 14% of Australians without disability have done volunteer or unpaid work for the arts, or helped out artists or community groups with arts activities.⁵



There are **ongoing barriers** to connecting with the arts as an audience member, including **cost, physical access to venues and transport, and accessible information** about events.

People in regional areas report greater barriers to access.

While 49% of people with disability are in the lowest two income quintiles³, **they are more likely to give money to the arts.**⁴



of Australians with disability donated to the arts

of Australians without disability donated to the arts

1 Australia Council for the Arts, results of the National Arts Participation Survey 2009, 2013, and 2016. See: www.australiacouncil.gov.au/research/connecting-australians/.

2 'Connecting Australians: Results of the National Arts Participation Survey, June 2017,' Australia Council for the Arts, published 27 June 2017, www.australiacouncil.gov.au/research/connecting-australians/.

3 ABS, Cat. no. 4430.0 Disability, Ageing and Carers, 2015.

4 | 5 'Connecting Australians: Results of the National Arts Participation Survey.'



Luke Campbell, Second Echo Ensemble,
By My Hand creative development,
September 2017. Photo: Peter Mathew.

1 Introduction

This Research Overview is a snapshot of the evidence about arts and disability in Australia. It draws on existing research and is supported by new data analysis. The Research Overview is intended to inform people making a submission to the National Arts and Disability Strategy consultation (24 September to 3 December 2018), and contribute to the evidence base for a renewed National Arts and Disability Strategy.

The data analysis and academic literature presented in the Research Overview is supported by case studies. The case studies highlight the breadth and quality of professional arts practice, recreational arts activities and accessible and inclusive arts venues and events across Australia.

This document draws on some key datasets and publications, including:

- Australian Bureau of Statistics, Catalogue number 4430.0 *Disability, Ageing and Carers, Australia* 2015.
- Australian Bureau of Statistics, Cat. no. 4714.0 *National Aboriginal and Torres Strait Islander Social Survey (NATSISS) 2014–15*.
- Australian Bureau of Statistics, Cat. no. 4114.0 *Attendance at Selected Cultural Venues and Events, Australia 2013–14* and Australian Bureau of Statistics, Cat. no. 4901.0 *Children's Participation in Cultural and Leisure Activities, Australia 2012*.
- Australia Council for the Arts, *Connecting Australians: Results of the National Arts Participation Survey*, 2017.
- Australia Council for the Arts, *Living Culture: First Nations Arts Participation and Wellbeing*, 2017.
- DADDA, *Art Works*, 2012.
- Screen Australia, *Seeing ourselves: Reflections on diversity in Australian TV drama*, 2016.

- David Throsby and Katya Petetskaya, *Making Art Work: An Economic Study of Professional Artists in Australia*, Australia Council for the Arts, 2017.

The Research Overview focuses on recent data and research, mostly from the ten years to 2018. The last wide-ranging review of arts and disability in Australia was the Victorian Government's *Picture This*. The *Picture This* project included a literature review, a community consultation, and the development of engagement strategies to support arts and disability in Victoria. A number of the barriers and issues identified in the *Picture This* literature review (2009) and community consultation report (2010) are still relevant almost ten years later, and are explored on a national level in this document.

The Research Overview does not make recommendations for change, however it does identify relevant gaps in the research, and directions for future investigation. This work, along with public consultations, will contribute to the development of a renewed National Arts and Disability Strategy.

1.1 Research question

The research question for this Research Overview was broad, in order to capture the range of data and research available:

What do we know about how people with disability in Australia practise as professional artists and as creative and cultural professionals, express themselves through creative arts participation, and connect with creative and cultural experiences as audience members?

A person-centred approach to answering the research question focussed on how Australians with disability engage with creative and cultural experiences, including as artists, for recreation and as audience members. This is reflected throughout the Research Overview with reference to three types of engagement. People with disability:

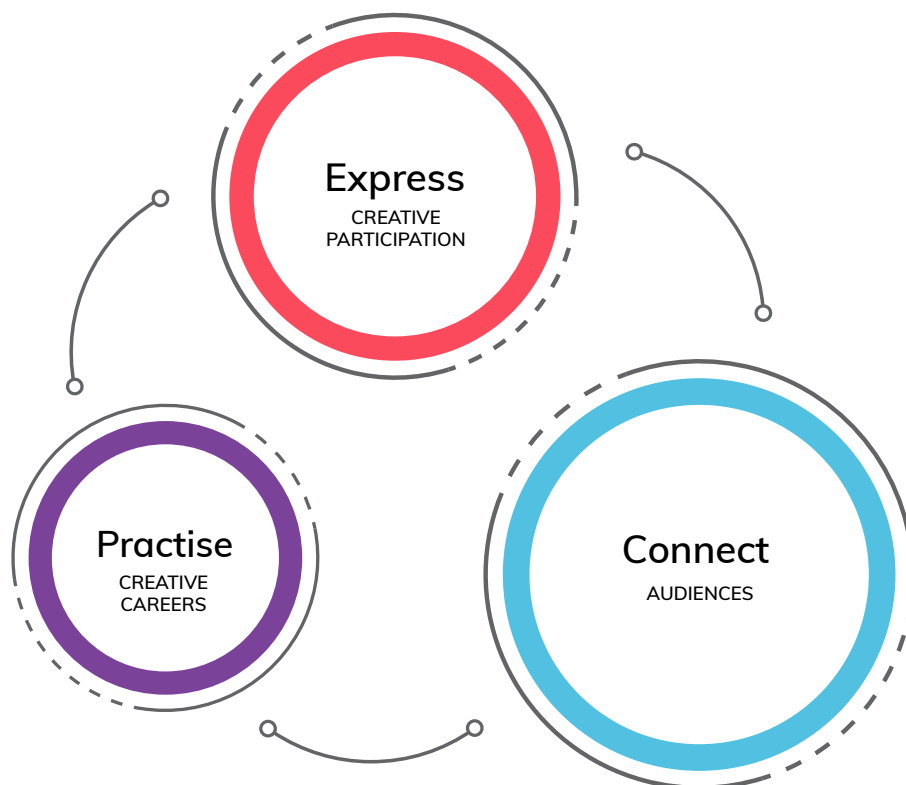
- **Practise** as professional artists and as creative and cultural professionals.
- **Express** themselves through creative arts participation.
- **Connect** with creative and cultural experiences as audience members.

The three chapters of the Research Overview follow this person-centred approach.

Practise — creative careers is about creative and cultural professionals with disability. It explores the evidence about Australian creative and cultural professionals with disability, the barriers they face in their careers, and the pathways to creative and cultural careers.

Express — creative participation is about creative participation by people with disability for recreation, wellbeing or socialising. It discusses creative participation as a human right, and the benefits that flow from this participation, including wellbeing and social inclusion, with a case study about positive outcomes for Aboriginal and Torres Strait Islander people.

Connect — audiences is about people with disability as audience members and consumers of cultural products. This can include reading novels, watching a film, listening to music or going to see a play, for example. It looks at the high rates of attendance at cultural events by people with disability, and considers the barriers to accessing cultural experiences.




Profile of people with disability in Australia



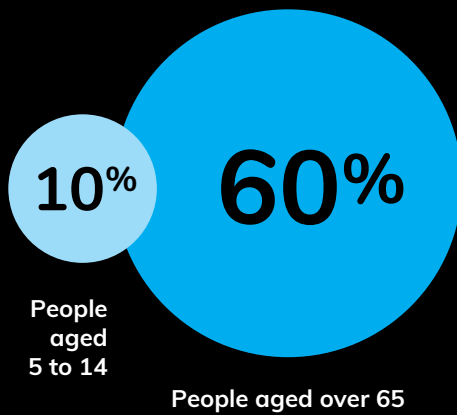
There were **4.3 million** Australians with disability in 2015, or **18%** of the population.



 **18.6%** of females had disability.

 **18%** of males had disability.

Rates of disability increase with age. 10% of people aged 5 to 14 had a disability, and 85% of people over 90.



Disability is more prevalent in states and territories with older populations.

SA 22%
TAS 25%



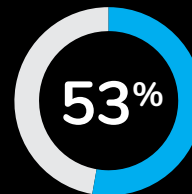
States and territories with younger populations record lower rates of disability.

ACT 16 %
WA 14 %

505,000

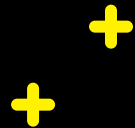
Number of people in the 45–54 years age group with disability.

This age group has the greatest number of people with disability.



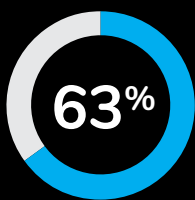
of people with disability were in the labour force, compared with 83% of people with no disability.

Source: ABS, Cat. no. 4430.0 Disability, Ageing and Carers, 2015.

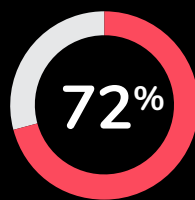


Where people with disability live

Major cities



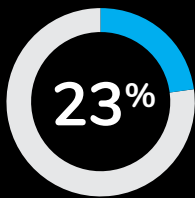
of Australians with disability



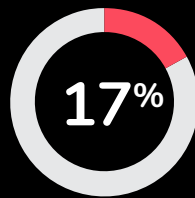
of the general population

25%
of people with a profound or severe core activity limitation were in the labour force, compared with **59%** of those with a mild limitation.

Inner regional areas



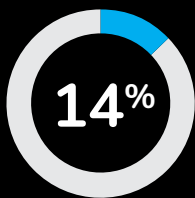
of Australians with disability



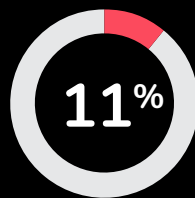
of the general population

52%
of Aboriginal and Torres Strait Islander people of working age were in the labour force, compared with **68%** of those without disability.

Outer regional, remote and very remote



of Australians with disability



of the general population

10%

Unemployment rate for people with disability, compared with **5%** of people without disability.

Source: ABS, Cat. no. 4430.0 Disability, Ageing and Carers, 2015.

1.2 Definition of disability

Throughout the Research Overview, disability is defined according to the social model of disability, as recognised in the Convention on the Rights of People with Disability. According to the Convention,

... disability results from the interaction between persons with impairments and attitudinal and environmental barriers that hinders their full and effective participation in society on an equal basis with others.²

The Australian Disability Discrimination Act 1992 definition of disability includes: physical, intellectual, psychiatric, sensory, neurological, and learning disabilities, as well as physical disfigurement and the presence in the body of disease-causing organisms.³ The Australian Bureau of Statistics defines disability as a limitation, restriction or impairment, which has lasted, or is likely to last, for at least six months and restricts everyday activities.⁴ In this Research Overview, the term 'people with disability' includes all people covered by these definitions.

Deaf Australians and artists may or may not identify with disability. Deaf people may identify as part of a culturally and linguistically diverse group. Some data used in this Research Overview relies on people to self-identify with disability, and some is based on a definition that would include Deaf people. Definitions of disability used in the data are given either within the text or notes of this document.

Disability is not an individual problem that arises from impairment. This way of thinking about disability is sometimes called the medical model of disability. According to the social model, disability arises when people with impairments are prevented from participating in society because of negative attitudes, stigma and physical barriers. The social model considers disability a social problem, to be addressed by removing barriers in society.

Removing barriers increases accessibility, but ideally, through accessible design the barriers would not exist in the first place. According to the *National Disability Strategy 2010–2020* universal accessibility means 'products, services, environments and communities are accessible and usable by all people to the greatest extent possible without the need for specialised modification'. A universal approach to accessibility and design means that the access requirements of people with disability are considered from the beginning of any design or development process.

Disability is diverse. Artists with disability have diverse types of creative practice, and people with disability have diverse entry points to creative and cultural experiences. They might be professional musicians, avid theatre-goers, managers of community arts activities, filmmakers, board members of art galleries, or lovers of Australian literature. The demographics of disability are also diverse. Where possible, this Research Overview looks at different types of disability, gender, Aboriginal and Torres Strait Islander people, culturally and linguistically diverse people, and people living in regional and remote locations to reflect this diverse experience.

1.3 Definition of the arts

In this Research Overview, 'the arts' covers all creative and cultural activities. This includes:

- Aboriginal and Torres Strait Islander Arts
- Community arts and cultural development
- Cultural Heritage and History
- Dance
- Design (including fashion)
- Emerging and experimental arts
- Film, screen and virtual reality
- Games and games development
- Keeping places
- Literature
- Galleries, libraries, museums and archives
- Music
- Radio and podcasts
- Theatre and performance
- Visual arts and craft.

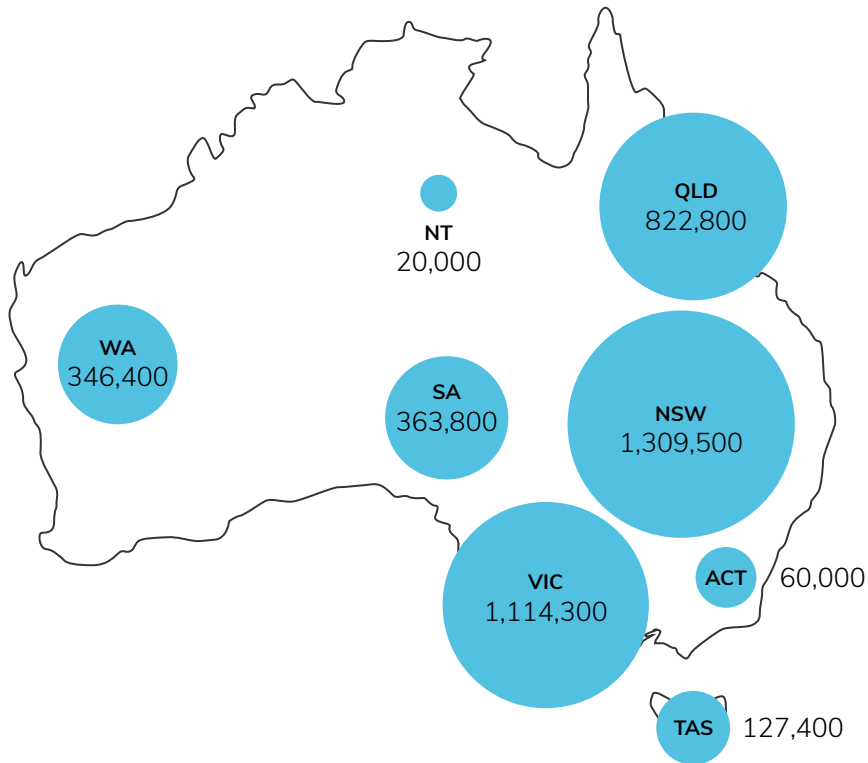
1.4 Disability in Australia

According to the ABS *Disability, Ageing and Carers Survey*, in 2015 there were 4,290,100 Australians with disability, or 18 per cent of the population. The survey defines disability as any limitation, restriction or impairment which restricts everyday activities and has lasted, or is likely to last, for at least six months. Of people with disability in Australia, 79 per cent have a core activity limitation, eight per cent have a schooling or employment restriction only, and 13 per cent do not have a specific limitation or restriction. A core activity limitation means that a person requires assistance with communication, mobility or self-care.⁵

According to the survey:

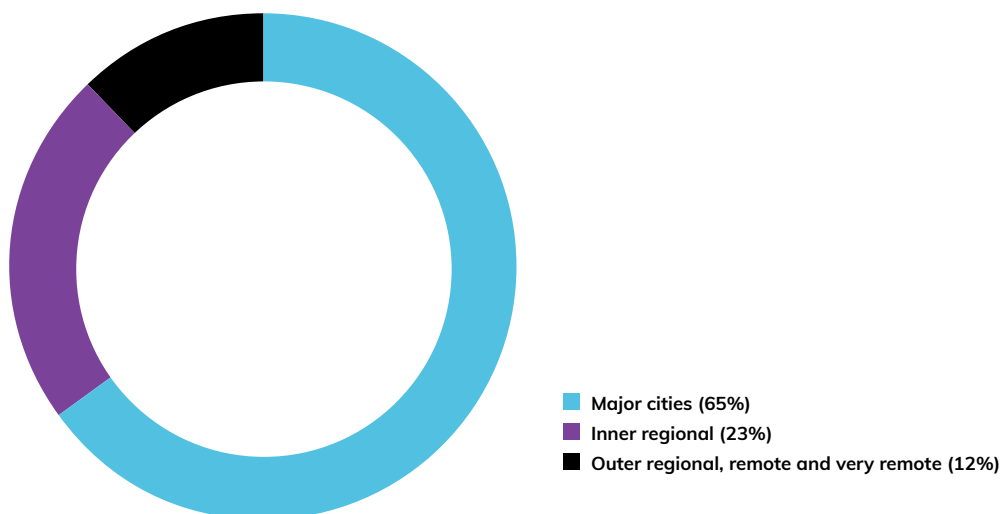
- 18.6 per cent of females and 18 per cent of males had disability.
- Rates of disability increase with age. Ten per cent of people aged five to 14 had a disability, and 60 per cent of people over 65.
- The 45-54 years age group has the greatest number of people with disability. There were 505,000 people with disability in this age group.
- Disability is more prevalent in states and territories with older populations, such as South Australia (22 per cent) and Tasmania (25 per cent). States and territories with younger populations record lower rates of disability, such as Western Australia (14 per cent) and the Australian Capital Territory (16 per cent).
- 65 per cent of people with disability lived in major cities, compared with 71 per cent of the general population.
- 23 per cent lived in inner regional areas, and 13 per cent lived in outer regional, remote and very remote areas (18 per cent and 11 per cent of the general population, respectively).
- 53 per cent of people with disability were in the labour force, compared with 83 per cent of people with no disability. Just 25 per cent of people with a profound or severe core activity limitation were in the labour force, compared with 59 per cent of those with a mild limitation.
- 52 per cent of Aboriginal and Torres Strait Islander people of working age were in the labour force, compared with 68 per cent of those without disability.
- The unemployment rate for people with disability was 10 per cent, compared with five per cent of people without disability.

Figure 1
State or territory of usual residence for all persons with reported disability, 2015



Source: ABS, Cat. no. 4430.0 Disability, Ageing and Carers.

Figure 2
Remoteness of usual residence for all persons with reported disability by proportion, 2015



Source: ABS, Cat. no. 4430.0 Disability, Ageing and Carers

2 Practise Creative careers

This chapter is about creative and cultural professionals with disability in Australia.

It explores the evidence about Australian creative and cultural professionals with disability, the barriers they face in their careers, and the pathways to careers.

Key points

- Of the 569,400 people in creative and cultural occupations in Australia, nine per cent have disability.
- Aboriginal and Torres Strait Islander artists with and without disability make an income from their art.
- Formal education and continuing training can help artists to build the creative and business skills they need for professional practice, and open opportunities for mentoring and networking. Mentoring and networking can be key to a professional creative career.
- Recreational participation in the arts can be a pathway to professional practice.
- Negative attitudes and low expectations about people with disability as artists are barriers to professional practice.
- There are barriers within the screen industry to casting people with disability, and people with disability are underrepresented on Australian TV. With the rise of online content, there are also opportunities for greater employment of people with disability.
- Diversity and inclusion are essential drivers of creativity and quality artistic outputs.

Key Words

- **Arts and disability** is used in this Research Overview as an umbrella term to describe many kinds of arts practice by or for people with disability.
- **Disability arts** refers to art created by people with disability with content about the lived experience of disability.
- **Integrated arts** usually refers to performing arts practice that includes artists with and without disability.
- **Artists with disability** may have an arts and disability practice, a disability arts practice, and/or their practice may not be informed by disability at all. Artists with disability may practise in disability arts, integrated arts, and/or mainstream arts spheres.
- **Creative and cultural professionals** include artists, curators, producers, presenters and others who work in the creative and cultural fields listed on page 12.
- **Mainstream arts** are arts venues and companies that present a wide range of works, not solely the work of people with disability.

2.1 Australian artists with disability

In 2017 the Australia Council for the Arts published *Making Art Work: An Economic Study of Professional Artists in Australia* by David Throsby and Katya Petetskaya. The report is the latest of six such studies published over the last 30 years. The study surveyed a sample of practising professional artists and revealed some of the characteristics of the artist population. It also showed the different experiences of artists with disability compared with artists without disability. The survey has a narrow definition of a practising professional artist, so the data reported from the survey does not refer to all creative and cultural occupations. For example, the survey captures actors and directors, but may not capture the breadth of creative jobs in screen industries.

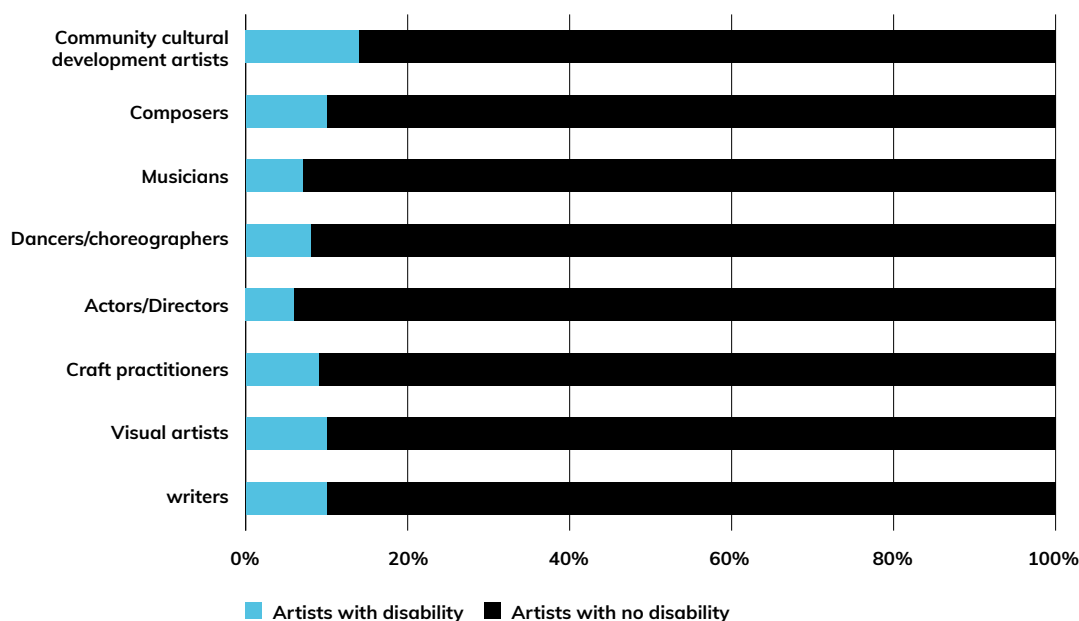
According to the ABS *Disability, Ageing and Carers Survey*, in 2015, nine per cent of people (or 51,250 people) in creative and cultural occupations had disability.⁶ This is an underrepresentation in terms of the general population, where 18 per cent of Australians have a disability.⁷ However it may reflect the lower labour force participation of people with disability in Australia. In 2015, 53 per cent of

working age people with disability were in the labour force, compared with 83 per cent of working age people without disability.⁸

Making Art Work demonstrated that of the 48,000 practising professional artists in Australia, about nine per cent have some form of physical or mental disability that affects their artistic practice.⁹ Rates of participation vary across art forms. Fourteen per cent of community cultural development artists have disability, but just six per cent of actors and directors.¹⁰

Data from the 2016 Census shows the number of people in creative and cultural occupations and creative and cultural industries. Of these people, the data also shows how many require assistance with core activities related to their disability.¹¹ There were 4,321 people with need for assistance in creative or cultural occupations and 3,063 people with need for assistance in creative and cultural industries. Proportionally, this is lower than for all occupations and industries in Australia. However, it has increased since the 2011 Census, in line with the trend across all industries and occupations. It should be noted that these numbers do not reflect the total number of people with disability in creative and cultural occupations and industries.¹²

Figure 3
Artists with disability across art forms (Australia Council for the Arts, *Making Art Work*, 2017)



Source: Throsby and Petetskaya, *Making Art Work*, Australia Council for the Arts, 2017.



Meeting Place Berlin 2017. Photo: Jacqueline Homer, Arts Access Australia.

Smartygrants and data opportunities, National

In 2015, the federal arts ministry began moving its grants management to Smartygrants, an online portal for grant applications, assessments, management and acquittals.¹³ Smartygrants allows funding bodies to easily analyse data related to their funding programs. Smartygrants is considered one of the more accessible online grants management systems, and the applicant site has been audited by Vision Australia to ensure accessibility for people who are blind or have low vision. This accessibility was one of the key reasons that it was chosen by the Australian Government for arts grants management.

Anyone applying for arts funding from the Department of Communications and the Arts through Smartygrants is encouraged to consider accessibility for their project and to describe how they will make their project accessible. Applicants are also asked whether their project is disability-led, and how many artists and other personnel working on the project identify as people with disability.

Smartygrants makes it simple for funding bodies to analyse the data they collect about applications. Since 2015, of the 1,506 eligible applications made through Smartygrants:

- 354 – or 24 percent – were disability led or employed people with disability.
- 31 per cent of all applications were approved, and the same proportion of applications were approved for projects that were disability-led or employed people with disability.

- Projects that were specifically disability-led had an approval rate of 40 per cent, the highest approval rate compared with other application types.
- Tasmania and the Northern Territory had the highest proportion of applications for projects that were disability-led or employed people with disability, and the highest proportion of approved applications.
- The highest proportion of projects that applied for funding and that were disability-led or employed people with disability were from very remote areas, however the highest proportion of disability-led applications approved were from major cities.

Of the 18,626 artists and personnel involved in projects that received funding, four per cent identified as people with disability. All of the disability led projects that were approved also employed people with disability.

Grants management systems like Smartygrants can support funding bodies to identify concentrations and gaps in funding distribution. State and Territory arts agencies all use online grant management systems and there is potential to draw further insights from this data to establish a comprehensive national picture of arts funding received by artists and art workers with disability.

2.2 Barriers for artists with disability

The *Making Art Work* survey asked respondents to indicate the most important factor inhibiting professional development at the present time and throughout their career. Artists with and without disability were most likely to report lack of financial return from creative practice as the most important inhibiting factor throughout their career and at the present time. ‘Disability/injury or sickness’ was the second most common response among artists with disability. The top five inhibiting factors for artists with disability are shown in the infographics below. Just under nine in ten artists with disability (89 per cent) said that disability affected their creative practice.¹⁴

One of the most striking disparities between artists with and without disability is their income. According to *Making Art Work*:

Artists with a disability earn significantly less than their colleagues with no disability...the negative differential in mean incomes is greatest for creative incomes — artists with disability earn an income from their creative work that is less than half that for other artists. The disparity is lessened to some extent with the addition of non-arts incomes but even so, in terms of total incomes, artists with disability still fare considerably worse, with gross incomes that are not much more than half (58 per cent) of the incomes of artists [without disability].¹⁵

Figure 4
Most important factor inhibiting professional development throughout career

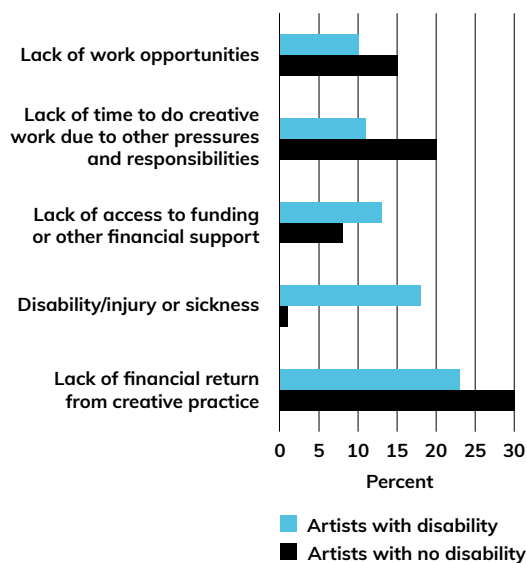
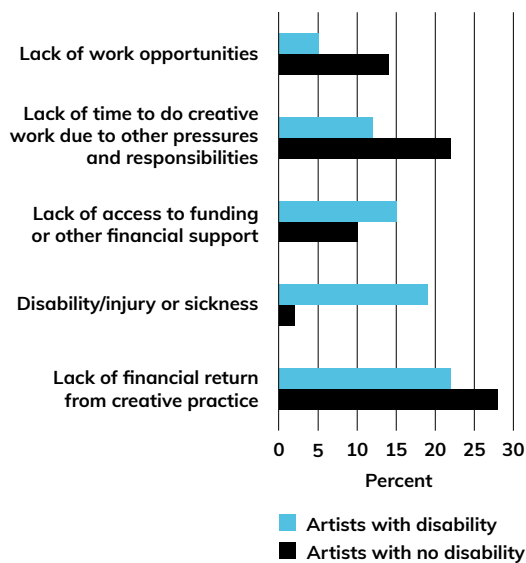


Figure 5
Most important factor inhibiting professional development at present time



Source: Throsby and Petetskaya, *Making Art Work*, Australia Council for the Arts, 2017.


The report also indicates a significant concentration of artists with disability at the lower end of the income distribution, and notes that despite this, artists with disability have 'similar expenses related to art practice as other artists' and assess their basic living costs as only slightly lower than artists without disability.¹⁶ Additionally, artists with disability are more likely to have experienced unemployment and to have experienced longer periods of unemployment.¹⁷ Artists with and without disability apply for financial assistance at similar rates, and artists with disability may be more likely to be successful in their funding applications.¹⁸ *Making Art Work* surveyed a small number of artists with disability. Future investigation could explore whether this finding is accurate on a broader scale.

2.3 Aboriginal and Torres Strait Islander artists with disability

In 2017, the Australia Council for the Arts published *Living Culture: First Nations Arts Participation and Wellbeing*, which drew significantly on the National Aboriginal and Torres Strait Islander Social Survey (NATSISS) administered by the Australian Bureau of Statistics (ABS).¹⁹ The NATSISS showed that Aboriginal and Torres Strait Islander people with disability economically participate in the arts at a similar rate to Aboriginal and Torres Strait Islander people without disability.²⁰ Four percent of Aboriginal and Torres Strait Islander people, with and without disability, economically participate in the arts.

The highest participation is from the sale of paintings and artworks — 2.6 per cent of Aboriginal and Torres Strait Islander people with disability sell paintings and artworks, and 2.4 per cent of those without disability.²¹ This contrasts with the gap in broader labour force participation between Aboriginal and Torres Strait Islander people with and without disability. According to the ABS, in 2015, 42 per cent Aboriginal and Torres Strait Islander people with disability were participating in the labour force, compared with 76 per cent of those without disability.²²

The *Making Art Work* survey has not been able to capture meaningful data about Aboriginal and Torres Strait Islander artists in remote and very remote areas as they have not been picked up in the sampling procedures. To address this gap, Macquarie University is currently conducting a survey of Aboriginal and Torres Strait Islander artists in remote communities, funded by the Australian Government, and the Western Australian, South Australian and Northern Territory Governments. This research will take into account the cultural circumstances and practical realities of artistic practice for Aboriginal and Torres Strait Islander artists in remote communities, including in relation to disability.²³



Artists with disability are more likely to have experienced unemployment, and to have experienced longer periods of unemployment.



Lisa Uhl painting onto perspex at Gwarda Aged Care, 2017. Photo: courtesy of Mangkaja Arts Resource Agency

Lisa Uhl, Fitzroy Crossing, WA

Lisa is a visual artist with disability and has lived in Fitzroy Crossing in the West Kimberley area of Western Australia all her life. Her main practice is painting and her work has been part of exhibitions locally as well as across the country.

Some of her solo exhibitions included Gallery Gabriella Pizzi, Melbourne, 2013; Seva Frangos Fine Art, Perth, 2012; and Suzanne O'Connell Gallery, Brisbane, 2011. In 2016, Lisa's work was shown in a group exhibition at Pinakarriluny Marnalunya Ngalimpakura ReDot Gallery, Singapore and in 2018 her paintings have been shown in Singapore and Belgium. Lisa has received the Hedland Art Award for Best work by an Indigenous Artist.

When people see my paintings they're inspired by the way I do my painting with different colours, even stories go with the paintings as well. I would like people to understand why I paint trees and tell them how my people walked from miles looking for trees to have a rest from their long journeys.

Lisa Uhl

Lisa's language group is Wangkatjunka. Her work focusses on stories she has been told by her elders, and she uses layering of colours to achieve mesmerising effects showing the humidity and expanse of the Kimberley.

I like painting trees, that's what I'm good at. My style is different from other artists here at Mangkaja Art Centre, that's how I paint. My disability doesn't affect me when I paint, I sit on the floor or the chair. It doesn't matter where I paint.

Lisa Uhl

Lisa now lives at an Aged Care facility in Fitzroy Crossing and Mangaka Arts continues to support her and her art practice.

Lisa Uhl was interviewed by Jennifer Dickens, August 2014.

2.4 Employment and people with disability in Australia

The 2015 *Survey of Disability, Ageing and Carers* identified differences in employment between those who reported having disability and those who did not. Of Australians with disability of working age, only 53 per cent are participating in the workforce. This is a notable gap compared with the 83 per cent participation rate of those with no reported disability.²⁴ The survey also identified a difference in weekly income, where the median earnings for people with disability was \$465, less than half of that for those without disability.²⁵

At ten per cent, the unemployment rate for people with disability is almost double the rate for people without disability (five per cent), and has risen since 2012 (from nine per cent).²⁶

There is a larger proportion of people with disability engaging in part-time work; 56 per cent of workers with disability are employed full-time, compared with 68 per cent of those without disability.²⁷

The ABS survey also revealed some notable gender differences. Men who reported having disability were more likely to be in the labour force (58 per cent) than women (49 per cent). This is consistent with the rest of the labour force, where 83 per cent of men and 74 per cent of women were in the labour force. Unemployment was higher for men who reported having a disability (11 per cent) than women (eight per cent), a larger difference than for people who did not report having a disability (5.4 of men and 5.1 per cent of women).²⁸

Among the artist population, there are more female artists with disability than male artists, with women accounting for 57 per cent of artists with disability.²⁹

A disparity in employment levels also exists for Aboriginal and Torres Strait Islander people who did and did not report having disability. Labour force participation was 42 per cent for Aboriginal and Torres Strait Islander people with disability and 76 per cent for those without, (compared with 54 and 83 per cent for non-Indigenous people, respectively). Unemployment was reported at 22 per cent for Aboriginal and Torres Strait Islander people with disability and 14 per cent without, and 10 and five per cent for non-Indigenous people, respectively.³⁰

2.5 Pathways to practice: education and training

There is a lack of available data about education levels and patterns for artists with disability, however data is available about education for artists and for people with disability. Australian artists have high levels of education compared with the general labour force. Thirty-four per cent of artists have a bachelor degree as their highest level of education, and 16 per cent of the labour force as a whole.³¹ Forty-two per cent of artists have a qualification at graduate or postgraduate level (six per cent of the labour force is educated to this level).

In addition to or instead of formal training, many artists undertake private training (including private tuition, mentorship and training from family members), are self-taught, learn on the job, and do other training such as apprenticeships, non-award study at university or TAFE, workshops, summer schools, short courses and artists/writers' residencies.³²



of working age people with disability are in the labour force.

More than three quarters of artists have formal training in their art form.³³ The *Making Art Work* report demonstrated that training patterns differ among art forms, as well as which type of training artists consider most important:

...dancers, craftspeople, community cultural development artists and visual artists are the groups most reliant on formal training to acquire the necessary skills for professional practice. Private training features strongly in the backgrounds of dancers and musicians, whilst almost three-quarters of writers and four in five composers are self-taught.³⁴

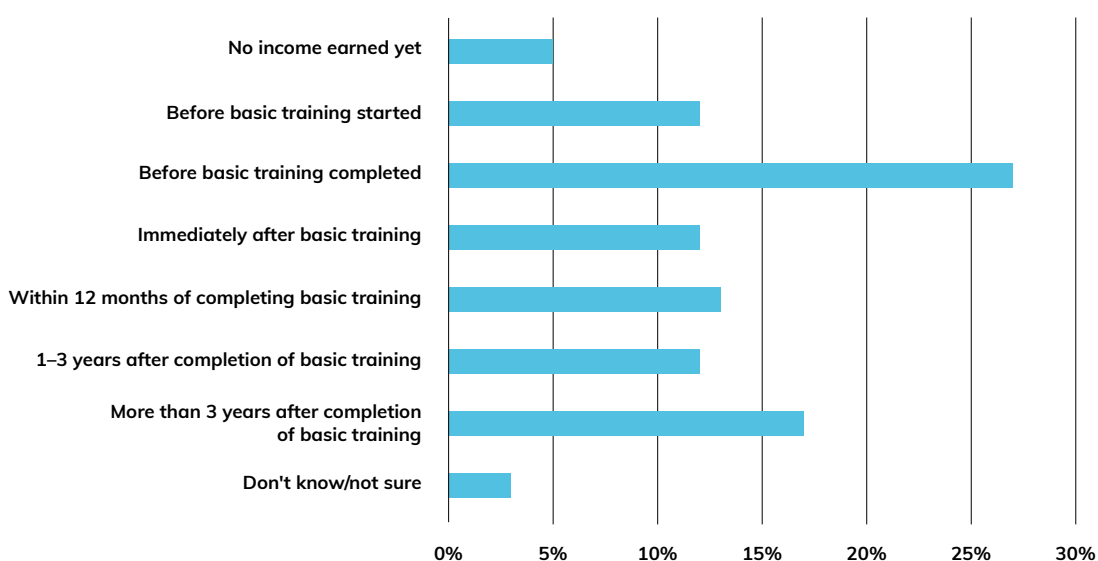
On average, artists spend six and a half years completing basic and further qualification to become an artist. Again, this differs across art forms. It is highest for dancers and choreographers at nearly ten years, while the average for actors and directors is just under four years.³⁵ *Making Art Work* also emphasises the importance of ongoing training and skill development for artists throughout their careers to maintain their skills and practice.³⁶

According to the *ABS Disability, Ageing and Carers Survey*, in 2015, 17 per cent of people with disability had a bachelor degree or above, while 30 per cent of people without disability had a bachelor degree or above.³⁷

There is also a relationship between an artist's basic training in their art form, and their first income from their creative work. The survey for *Making Art Work* asked artists about the point in time when they earned this first income. Twenty-seven per cent of artists said they earned their first income after beginning basic training, but before it was completed. This was the most common response across almost all art forms.³⁸ In addition to skill acquisition and development, the relationship between training and income may also be due to the opportunities for mentoring and networking, and the exposure to exhibition, performance and/or commission opportunities that are part of many arts training and education experiences.

Figure 6

Point when first income earned from creative work – all artists



Source: Australia Council for the Arts, *Making Art Work*, 2017



Daniel Savage, *Fluxability (Able, Disabled, Super-abled)*, 2013. Photo: Daniel Savage.

Daniel Savage, Canberra, ACT

Daniel Savage is a Canberra-based artist working in photography, video and performance. Daniel's practice investigates perception, and how it can influence and affect our interactions with art, each other and the physical world. His work is often self-referential, exploring his individual experience of disability as a point of difference to engage audiences in exploring and reassessing established ideas and preconceptions.

Daniel's work has been featured in the You Are Here Festival, the Meeting Place showcase, Art Not Apart Festival, and has been shortlisted for the Unlimited Festival international collaboration commission in the UK. He has exhibited his work at the Canberra Contemporary Art Space, Drill Hall Gallery and at the SCIA Expo at Carriageworks, and has had residencies in Australia and internationally.

In 2013, Daniel graduated from a Bachelor of Visual Arts at the Australian National University. Daniel describes his time at art school as formative to his development as an artist. Art school gave Daniel one-on-one mentoring from his supervisors and lecturers. It taught him to be a critical artist, and also essential professional skills for a creative career, like how to use the language of the arts sector. This has allowed Daniel to write successful funding and exhibition applications.

Gaining a residency while at art school gave him studio and exhibition space, meaning that

more people saw his work. The residency also supported him in applying for funding, and reviewing his work and writing.

You can hit a wall with your career if you don't know how to speak that language and run the back end of the practice. During my first residency, having an established curator behind me saying, 'Yes, this person will make work and we will show it' can make a huge difference when applying for funding. And the residency led to the next thing and the next thing – to a grant application, then an invitation to create new work, then an invitation to work with a gallery.

Daniel Savage

Art school was key to Daniel's success because it gave him access to networks and opportunities. He gained exposure to the arts communities in the ACT, including curators and galleries. Being able to attend events and access professional and social spaces can lead to new opportunities, which Daniel acknowledges isn't possible for all artists with disability due to the inaccessibility of many of these spaces.

Just being able to show up at events and be around is something that gets you opportunities. If you can't do that, you can get left out of the loop really quickly.

Daniel Savage



Thom Roberts with the One Another X Studio A collection.
Styling by Jono Fleming, furniture by Icon By Design. Photo: Rick Carter.

Studio A, Sydney, NSW

Studio A is a supported studio based in Sydney that tackles the barriers artists with intellectual disability face in accessing conventional education, professional development pathways and opportunities needed to be successful and renowned visual artists.

Studio A paves professional pathways for artists so that they can achieve their artistic and economic aspirations. It provides its artists with a working studio space equipped with specialist materials and support staff. It also manages an annual exhibition program and facilitates weekly workshops provided by invited contemporary artists.

At Studio A it is like I get to make my children. I make art about the things I love. At Studio A I feel happy and proud and nice and good. I like getting paid for my artwork.

Thom Roberts, Studio A supported artist

Studio A supports a variety of artists working within a range of disciplines. It strategically links Studio A artwork with an equally diverse range of target markets including art, design, craft, and corporate markets. The Studio A program is structured to operate as a social enterprise, meaning revenue derived from the program's activities is invested back into the program to increase its artistic and social outcomes. Income derived from the sale and exhibition of artwork directly benefits the artist.

At Studio A my art has gone good good good. Since coming to Studio A I feel like a gold star genius. I love meeting new artists through the program. Making art makes me feel like rainbow colours, like I am an adventurer.

Emily Crockford, Studio A supported artist

The NSW Arts and Disability Partnership between Create NSW and the NSW Department of Family and Community Services provided strategic funding to Studio A in 2015 and 2016 to develop as a social enterprise.

Studio A also contributes to various personal outcomes for the artists including increased self-esteem, increased aspirations for the future, broader social networks and a sense of belonging, increased financial security and improved mental health. More broadly, within the community Studio A reduces stigma associated with people with disability and increases diversity and inclusion. Studio A offers the mainstream arts sector access to new artists and new opportunities for unique collaborations.

Speaking about Studio A's work *birdfoxmonster* presented at Carriageworks in September 2017, Daniel Mudie Cunningham (then Senior Curator, Artbank) said: 'Nothing less than incredible. A remarkable work ... the best contemporary art work I've witnessed in a long while.'

In 2017 and 2018, Studio A artists have exhibited at Firstdraft, TWT Block Party, Cement Fondu, Carriageworks, the Big Anxiety Festival, Cementa at Kandos and the Underbelly Arts Festival. Emily Crockford's 'Sydney Opera House at Night' was selected by the City of Sydney to appear on a large hoarding in the centre of the city as part of the Creative Cities project 2017.

2.6 Pathways to practice: informal training and recreation

While there is available data about formal education and training pathways for artists, evidence about recreational and informal training pathways into professional practice is more limited. Recreational arts participation can be a pathway for artists to experiment with new mediums and art forms and gain confidence in their practice. Chapters 3 and 4 discuss the high arts attendance and participation rates among people with disability. These high levels of interest have not yet translated into similar levels of meaningful employment in the arts. This may indicate the barriers to employment presented to people with disability.

In light of the barriers to formal education for people with disability, recreational participation or informal training in the arts may be an alternative pathway to professional practice, particularly for people with intellectual disabilities. Further research could identify the relationship between recreational participation, informal training and professional practice.

2.7 Pathways to practice: employment programs

The Australian Government provides a number of programs that assist people with disability to prepare for and find work, and that support people with disability in the workplace. Programs include wage support, employment services, funding to modify workplaces and grants for new businesses and entrepreneurs.

2.7.1 APPRENTICESHIPS

The Australian Apprenticeships Pathways (AAP) information hub tracks data on arts, culture and performance apprenticeships.³⁹ These encompass four sectors: visual arts and design; dance; live performance, entertainment and music (including performing arts venues); and screen and media. According to AAP, the creative and cultural industry is large in terms of the number of employees in this industry compared with other industries, but industry wage is in the second lowest quintile.⁴⁰

The NCVET *Apprentice and trainee collection 2017* shows that commencements in arts, culture and performance apprenticeships decreased between 2016 and 2018.⁴¹ Given that the industry size is large compared with other industries, further investigation is required to understand this trend.

Disabled Australian Apprentice Wage Support payments are made to employers who: employ an eligible Australian apprentice with a disability who finds it difficult to get an approved apprenticeship because of their disability; or currently employ an Australian apprentice who has acquired a disability during their apprenticeship and needs support as a result. Tutorial, interpreter, and mentor services are available to Australian apprentices who have been assessed as eligible for Disabled Australian Apprentice Wage Support and need extra help with their off-the-job training.

2.7.2 DISABILITY EMPLOYMENT SERVICES

Disability Employment Services (DES) support people with disability, injury or illness to find or keep a job. A DES provider can assist people with disability with job readiness, job skills, resume writing, interview skills and job hunting. They can also assist with on-the-job training, workplace relationships, ongoing workplace support, workplace modifications, Auslan at work, and Job in Jeopardy assistance. DES providers also assist employers to put in place practices to support employees with disability. There are two types of DES: Disability Management Services and Employment Support Services.

Disability Management Services provide employment support to people with disability, injury or a health condition, including support to find a job and occasional support at work. The Employment Support Service program provides ongoing employment support for people with permanent disability. It is for people who need ongoing, regular support at work. Over the last ten years, DES has supported 597,810 placements. Up to 38,600, or six per cent were in creative and cultural occupations.⁴²

In 2012, DADAA published *Art Works: Employment in the Arts for People with Disability*. The publication reported on results of a survey of people with disability, arts organisations, and Disability Employment Services (DES) organisations.⁴³ The survey found that although some arts and cultural organisations use DES to recruit a person with disability, it was the lowest ranked strategy used by respondents with disability to find a job. Some respondents with disability felt that DES providers do not consider a job in the arts for people with disability. DES organisations reported barriers including limited job opportunities, competitiveness and systemic barriers, such as benchmarks and work-hour restrictions.⁴⁴

A reform to DES came into effect 1 July 2018. The reform will give greater choice to participants about the services they receive and how they receive them, ensure competition in service delivery, improve incentives for providers to place jobseekers, introduce indexation of provider payments, and include a trial of DES eligibility for students in the last year of school.⁴⁵

2.7.3 EMPLOYMENT ASSISTANCE FUND

Another program, the Employment Assistance Fund (EAF), supports modifications to the workplace, the purchase of communications devices and training and awareness for co-workers to support the employment of people with disability. The EAF gives financial assistance to eligible people with disability and mental health conditions, and to employers, to buy work related modifications and services. The EAF is available to people with disability who are about to start a job or who are currently working, as well as people who need help to find and prepare for a job. It is also available to people with disability who are self-employed, and jobseekers who need Auslan assistance, or special equipment to look for and prepare for a job.

2.7.4 WAGE SUBSIDY PROGRAMS

There are also wage subsidy programs such as the Supported Wage System and the Wage Subsidy Scheme. The Supported Wage System is set up for employees with disability who have

limitations in their capacity to perform a job. The Wage Subsidy Scheme offers a subsidy to employers who employ a job seeker with disability who is registered with a DES Provider.

Australian Disability Enterprises (ADEs) are businesses subsidised by the federal government to provide employment opportunities for people with disability who have a need for ongoing support to maintain employment. For some people, they can be a training link to open employment. ADEs can be not for profits, social enterprises or for profit businesses who employ people to engage in a variety of work tasks such as packaging, assembly, production, recycling, screen printing, plant nursery, garden maintenance and landscaping, cleaning services, laundry services and food services. There are also some ADEs in the creative and cultural sectors. There are currently approximately 20,000 people with moderate to severe disability employed in ADEs in Australia.⁴⁶

2.7.5 COMMUNITY DEVELOPMENT PROGRAMME

The Community Development Programme (CDP) is the Australian Government's remote employment and community development service. CDP has two parts: helping people find work, and allowing them to contribute to their communities and gain skills while looking for work.

In remote communities, the arts can be a pathway to economic participation. Remote-area Aboriginal and Torres Strait Islander art centres can work with CDP Providers to assist job seekers build their skills and gain work experience that can be a pathway to employment. This includes, but is not limited to: assisting CDP Providers with delivery of activities by hosting job seeker work experience placements in the art centre; taking artworks created through CDP art activities on consignment to sell through the art centre; employing a job seeker; or utilising job seekers from other CDP work teams for activities that are not art related, for example a beautification, landscaping or cleaning activity. In most cases, the art centre will be eligible for remuneration to cover some costs.

2.7.6 JOBACTIVE AND TRANSITION TO WORK

jobactive connects jobseekers with employers, and is delivered by a network of jobactive providers in over 1700 locations across Australia. jobactive services a range of jobseekers, including 181,134 people with disability.⁴⁷ Since 2015 jobactive has supported people with disability in up to 14,600 creative and cultural job placements.⁴⁸

Transition to Work supports young people aged 15-21 on their journey to employment. The service provides intensive, pre-employment support to improve the work-readiness of young people and help them into work or education. Since 2016, Transition to Work has supported 950 job placements for young people with disability, of which up to 30 were in creative and cultural jobs.⁴⁹

2.7.7 NEW BUSINESS ASSISTANCE WITH NEIS* AND ENTREPRENEURSHIP

There are also programs that assist people to start their own businesses, such as New Business Assistance with NEIS and Entrepreneurship Facilitators. New Business Assistance with NEIS helps up to 8,600 people each financial year to start their own business. New Business Assistance with NEIS provides accredited training, mentoring and advice, and if eligible, income support for up to 39 weeks. This assistance is delivered by a network of 21 NEIS providers in metropolitan and regional areas.⁵⁰

The Entrepreneurship Facilitators promote entrepreneurship and provide support and assistance to help individuals start their own business. Entrepreneurship Facilitators provide a range of services including: promoting and encouraging entrepreneurship to increase community awareness of self-employment as an alternative pathway to employment; providing mentoring and assistance to people interested in starting or growing their own business, and linking and referring people to other support services in the location.

Since December 2016, three Entrepreneurship Facilitators have been working in three areas of high youth unemployment and lower than average business activity to promote entrepreneurship to young people. The current facilitators work in Cairns, the Hunter Valley (including Newcastle) and Launceston and North East Tasmania. From January 2019, 20 new Entrepreneurship Facilitators will be located across Australia to promote self-employment among individuals, with a particular focus on mature age Australians at risk of unemployment due to structural changes in the economy. The facilitators will be located in 20 locations around Australia.

Further investigation is required to understand how the employment programs discussed here are used by people with disability who are, or who aspire to be, creative and cultural professionals, and how they are used by creative and cultural organisations to support or employ staff.

*New Enterprise Incentive Scheme

2.8 Professional relationships and negative attitudes in the arts sector

2.8.1 EMPLOYMENT DISCRIMINATION

In 2009, the Victorian Government published the results of a community consultation about arts and disability in Victoria. The consultation found that, 'Negative attitudes to the arts in general, disability arts in particular or to disability itself, were all seen to function as active discouragements to participation both as audience members and artists'.⁵¹

In 2015, 24 per cent of people with disability who experienced discrimination said an employer was the source.⁵² Reports of employment-related discrimination are highest among young people with disability (aged 15 to 39 years). In this group, 36 per cent of people who experienced discrimination reported an employer was a source, and 20 per cent reported work colleagues were a source.⁵³ Discrimination and negative attitudes towards people with disability are a problem in all industries, including creative and cultural industries. The Australian Human Rights Commission's *Willing To Work* report states that 'employment discrimination against people with disability is ongoing and systemic,' and that 'discrimination is underpinned by negative assumptions and attitudes that are held by many employers and throughout the community about the productivity and capability of people with disability.'⁵⁴

In a study of people with disability and participation in arts and cultural sector governance, people with disability said that co-workers undertaking disability awareness training was the second most important factor in enabling participation, after accessible meeting venues. According to the researcher, 'a number of respondents referred to ineffective, inadequate, inconvenient, tokenistic or even hostile governance processes or procedures as the least positive aspect of their participation in governance'.⁵⁵

2.8.2 MENTORING AND NETWORKS

Another theme that emerged from the governance research was a need for mentoring

for people with disability. One of the three key strategies for improvement identified in DADAA's *Art Works* report was mentorship programs for people with disability.⁵⁶ Arts Council England's *Making a Shift Report* on employment of people with disability in the English arts and cultural sector found similar results. 'Attitudes to disabled people' was a recurring barrier to entry into the arts workforce, while 'supportive managers/employers/colleagues' and 'visible leadership and peer support' were enablers.⁵⁷ Barriers to supporting and shifting culture and practice in the arts sector also included 'attitudes to disabled people' and 'barriers in relation to networking and accessing critical feedback'. Enablers included 'supportive teams, with appropriate support roles and good relationships' and 'mentoring, peer support, networks and showcasing'.⁵⁸ During Victoria's community consultation mentoring was the most extensively discussed strategy to support the professional development of artists with disability. Leadership training, internships, residences and collaborations were also discussed.⁵⁹

Mentoring, relationships and networks can be key to a successful career in the arts. The results of DADAA's *Art Works* survey found that the three main ways that people with disability find employment in the arts were all related to relationships and networks. These were: self-promotion or getting assistance with self-promotion from an agent, friends or support people who 'understand the arts'; through friends or relatives; and networking with other artists and being visible.⁶⁰ The survey for *Making Art Work* asked respondents about the factors most important to advancing their careers. 'Support and encouragement' and 'networking' were among the top three most commonly mentioned extrinsic factors — that is, factors external to the artist.⁶¹ Discrimination and social exclusion, as well as a lack of physical access to social and professional spaces, may be factors that prevent artists with disability from accessing networks and professional relationships.

Further research could reveal what makes an effective mentoring relationship for artists with disability. Forthcoming Australia Council research and evaluation may provide new insights, including in relation to mentorship.



Jax-Jacki Brown, Write-ability tutor. Photo: Writer's Victoria.

Write-ability, Writers Victoria

Writers Victoria's flagship Write-ability program supports writers with disability to develop their skills and careers. Beginning in 2012 in partnership with Arts Access Victoria, Write-ability provides support, professional development, and publishing opportunities for writers with disability to tell their own stories in their own way.

There needs to be more people with disability telling our stories across all types of media. Telling our own stories educates, reduces stigma, pity, exploitation and sensationalism, and raises the level of expectation that society has about people with disability.

Write-ability tutor Carly Findlay

Write-ability recognises the importance of own voices, disability-leadership and peer support, and aims to create opportunities for even the quietest voices to be heard. The program also acknowledges that there is no 'one size fits all' approach to writing and disability. For some, writing about the lived experience of disability is a point of pride and activist imperative. Others identify first and foremost as writers: as one participant put it, writing is 'one of the few activities in which I don't feel disabled.'

Write-ability is for any writer who self-identifies as a person with disability and experiences barriers as a result of their particular impairment or condition. This includes people with sensory,

physical, hidden and intellectual impairments, ongoing medical conditions, learning difficulties or mental health conditions.

Since 2017, Writers Victoria has been extending the program to support writers with disability living in regional Victoria. The three-year *Write-ability Goes Regional and Online* project is funded by the Australian Government through the Australia Council for the Arts and the Catalyst Australian Arts and Culture Fund.

Meanwhile, ongoing Write-ability Fellowships, funded by the Grace Marion Wilson Trust, provide five writers with tailored professional development opportunities each year.

Publish-ability is a new project in 2018, designed to facilitate publication by Victorian writers with disability, and to create an inclusive culture for writers with disability in the publishing industry. Funded by the Victorian Government through Creative Victoria, the project will support manuscript development by writers with disability who have emerged through the Write-ability Fellowships and bring their work to the attention of publishers. Publish-ability will also provide training and resources to publishers, equipping them to be more inclusive of writers with disability.



Meetings with Remarkable People Stage 1. Left to right: Matthew Tandy, Brenden Borellini, Shin Sakuma, Sally Morley & Autumn Skuthorpe. Photo: courtesy Crossroad Arts Inc.

Crossroad Arts, Queensland

Located in regional Queensland, Mackay-based Crossroad Arts focuses on artists with disability and artists in aged-care. It offers employment opportunities, workshops, professional advice and mentoring. Crossroad Arts is recognised for innovative work that crosses all art forms and for a series of unique artistic partnerships with Japan that are rare for a Queensland company.

The company has created giant puppets for outback festivals, short films, tactile braille poetry in shop-front windows and productions where artists with and without disability perform together using poetry, music, performance and projection.

In 2017, the company employed 14 artists and arts workers, and more than 11,000 people attended or participated in Crossroad Arts' practice including audiences in regional Queensland and internationally in Japan.

Crossroad Arts' Japanese collaborators include: Polaris Inc, a non-government organisation in Yamamoto that works with people with disability; Popeye Nagoya, an inclusive arts organisation; and a three year cross-cultural exchange with Able Arts Japan/Tanpopo-No-Ye, an organisation based in Nara with a social impact focus.

In 2017, the Small Miracles ensemble of artists with disability embarked on *Meetings with Remarkable People*, a creative-recovery project that explored stories of resilience with a focus on the 2008 floods that devastated Mackay and the 2011 earthquake and tsunami in Japan. The project combined film, dance and movement and culminated in performances at the Mackay Festival of Arts and Mackay Conservatorium of Music.

The short film *When Brenden Met Hiroe*, produced by Crossroad Arts in collaboration with Able Arts Japan, features Brenden Borellini, a Crossroad Arts' photographer and performer who is deafblind and Japanese fellow photographer, Hiroe. Filmed in Sendai, Japan and Mackay, the film screened at the Superfest International Disability Film Festival, San Francisco.⁶²

In 2018, Brenden Borellini's photographic exhibition, *Dancing With Ansel*, featured 2D and 3D photographs of the natural environment, accompanied by artist statements in braille which allowed all audiences to share in the exhibition experience.

Crossroad Arts is supported by the Queensland Government through Arts Queensland.



Luke Campbell, Second Echo Ensemble, *By My Hand* creative development, September 2017. Photo: Peter Mathew.

Second Echo Ensemble, Tasmania

Second Echo Ensemble is an independent, integrated performance group based in Hobart, Tasmania that has been producing dynamic collaborative physical theatre works since 2005.

At the heart of Second Echo is the ensemble of artists who make and perform the work. Some live with disability and some do not. The ensemble is about new ways of thinking and new opportunities for engagement with a diverse pool of creative talent.

Second Echo artists work slowly and consistently, spreading developments over long periods of time so that ideas can ferment and skills can grow. This process is supported by strong and long-standing creative provocateurs and personal support teams.

In 2017-18 Second Echo shifted its focus to prioritise the creative vision and growth of the ensemble, both individually and as a collective. It supports members to participate in professional development opportunities, both on and off the island. It runs ensemble workshops providing a way for members to access regular performance training, and a way for them to hone in on creative ideas offered up by members in the group.

When a creative idea bubbles up, we work out a way to give this the space it needs to grow.... Ensemble members are always given the choice to commit to a process if it is of interest to them. There is a sense of flexibility around the workshops but creative developments and rehearsals require a full commitment from participants.

**Kelly Drummond Cawthon, Creative Producer,
Second Echo Ensemble**

In 2016 Second Echo began working on *By My Hand*, an immersive physical theatre work featuring a diverse cast.

Second Echo Ensemble member Luke Campbell, an artist living with Down Syndrome, made his directorial debut with *By My Hand*. Luke creates wildly physical, naturally virtuosic, intellectually and emotionally engaging movement that examines the human condition.

Luke began his choreographic explorations while in a Beyond Technique Residency workshop with Philip Channells at Bundanon Trust. He then presented a progress showing at Salamanca Moves 2016. Luke attended a practice development lab at Critical Path in February 2017 with UK artist Kate Marsh, which led to an opportunity for Luke to meet Anna-Maria Väisänen, a dancer and community artist based in Finland. Luke and Anna worked together for a week in Sydney and then continued with the full ensemble in Tasmania. This culminated in a performance at the Ten Days on the Island Festival.

'I love it. I am fully 100% committed. I know that I have a very good heart for the arts to be a performer and a director,' Luke Campbell said of his experience of working on *By My Hand*.

By My Hand had its Australian premiere in Dark MOFO 2018 and has been invited to Lonely in the Rain Festival in Finland in November 2018.

2.8.3 LOW EXPECTATIONS

Low expectations by employers and disability service providers about the professional potential of people with disability may present barriers to entering the arts sector. Among the barriers to arts employment for people with disability identified in DADAA's *Art Works*, were discrimination, people with disability not always being recognised as having artistic talent, and disability support services not promoting a career in the arts for people with disability. Other barriers included unwillingness by people with disability to disclose their disability to a potential employer for fear of negative attitudes or missing out on work.⁶³

Overall, the *Art Works* research found that arts organisations were well placed to be inclusive employers, with 55 per cent reporting that they actively encourage people with disability to apply for positions, and 61 per cent reporting that they have interviewed and/or appointed a person with disability. However, only 40 per cent of surveyed arts organisations had a Disability Action Plan or Disability Access Inclusion Plan in place.⁶⁴ One of the three key strategies for improvement identified by the report was sector-wide disability awareness training.⁶⁵ This was also a finding of Victoria's 2009 *Picture This* community consultation.⁶⁶

2.9 Audience development

While negative attitudes within creative and cultural industries can be a barrier to professional practice for artists with disability, negative attitudes and low expectations in the broader community can also be barriers to building audiences for the work of artists with disability.

DADAA's *Art Works* report found that 'people with disability not always recognised as having artistic talent' was a key barrier to employment in the sector. This finding is about gaining employment, however negative attitudes exist in the community and amongst audiences. A literature review by the Social Policy Research Centre at the University of New South Wales described 'the often paternalistic and patronising attitudes towards people with disability' in the community.⁶⁷ However, the review found that 'most people expressed favourable attitudes to people with disability, in the sense that they were respectful, non-discriminatory and sympathetic, although there were sizeable minorities who expressed prejudiced views'.⁶⁸ It found that knowledge and familiarity with people with disability were most likely to lead to full respect and inclusion.⁶⁹

The 2013–15 evaluation of the National Arts and Disability Strategy found that there had been increases in audience attendance at arts events over the period, and improvements in opportunities for artists with disability to present and market their work to broader audiences.⁷⁰ However, there were significant differences between jurisdictions, with several jurisdictions noting minimal improvement in audience development.⁷¹ According to the Evaluation Report, 'both individuals and organisation[s] highlighted the need for the achievements of people with disability in the arts sector to be more broadly promoted.'⁷²

24%

of people with disability who experienced discrimination said an employer was the source.



Restless dancers Chris Dyke and Caitlin Maloney. Photo: Shane Reid.

Restless Dance Theatre at the Adelaide Festival, South Australia

Founded in 1991, Restless Dance Theatre is one of Australia's premier integrated performing arts companies. In 2017, Restless Dance Theatre presented *Intimate Space* at the Hilton Adelaide as part of the Adelaide Festival. The season sold out one week before premiering, received ten positive reviews nationally and locally and won the Adelaide Critics Circle Award for Group Award (Professional Theatre). It was nominated for a 2017 Helpmann Award for best dance production.

The marketing of *Intimate Space* was targeted as we didn't mention the word 'disability' in any copy regarding the show. As a result, we attracted a very different audience from what the company had previously experienced, many of whom may not have normally gone to see work featuring artists with disability. The stars of the production were the Restless dancers. They performed with professionalism, detail and a fair dose of sass. By showcasing our artists, we are challenging perceptions of who can make art and what is great art. We think great art should reflect the diverse society.

Restless

Having a successful production in the Adelaide Festival has been a 'game changer' for Restless. It has raised the company's profile on a national level. Festival presenters now know that Restless can deliver beautiful and ambitious productions in a festival context. As a result, Restless was invited to perform *Intimate Space* for Bleach Festival, for the 2018 Commonwealth Games Arts and Cultural Festival and at the Australian Performing Arts Market.

Restless is creating a number of major new works featuring international choreographers, cross art form collaborations and new presenting partnerships. The works are being created with touring in mind and will enable Restless to build a series of exciting new relationships that will lead the company to new markets for its work and create opportunities for national and international touring.



Poco Tutti performing with other choirs in the 2017 Desert Song Festival at Araluen Arts Centre. Photo: courtesy of Central Australia Singing Inc.

Desert Song Festival, Northern Territory

Desert Song Festival undertook a community engagement and skills development program amongst emerging artists with disabilities as part of the Desert Song Festival in Alice Springs. The fifth Desert Song Festival (DSF) took place in Central Australia, 8–17 September 2017. Choirs, singers, musicians, local residents and visitors from interstate and overseas experienced ten days of music in the desert heart of Australia. This annual celebration of cultural diversity and artistic brilliance has become the most popular festival in Central Australia. In September 2017 it recorded attendances at festival events of over 7,000.

The focus of the 2017 Desert Song Festival was inclusion and access. The theme was 'Celebrating diversity – Holding hands together'. Poco Tutti, an acclaimed group of performing artists with disabilities from Adelaide was the headline act of the 2017 festival, delivering performances, workshops and demonstrations of their artistic capacity in the community and in local schools, designed to educate, to inform and to challenge people's perceptions of the artistic and performance capacity of people with disability. This festival also made a significant investment in an Auslan interpreter/performer to make this commitment a reality.

This grant supported a collaboration between Incite Arts and DSF to extend the workshop and community engagement program to include

emerging artists with disability, particularly the stArts with D Performance Ensemble (SWD), providing them with an opportunity to learn new skills in signing and choral work and to give them the rare opportunity to collaborate with a nationally acclaimed, dedicated arts and disability performance group. Incite Arts brought a network of established partnerships in the disability service sector that provided the crucial in-kind support for arts engagement opportunities including: Life Without Barriers, Acacia Hill School, Centralian Senior College Learning Central Department and CASA Incorporated Central Australia. The program included performance opportunities in the schools' performance program for emerging local artists with disability.

The purpose of this program was to provide at least 12–16 emerging artists with disability with the opportunity for choral skills development, engagement with exemplars and performance opportunities during the Desert Song Festival. The workshops, presentations and performances took place over four days during the Festival.

This project was a first for Central Australia, bringing together the skill of a nationally and internationally experienced and acclaimed company of artists with disability and local emerging artists with disability.

2.10 Disability on screen and behind the camera

2.10.1 REPRESENTATION ON SCREEN

Screen Australia's 2016 report *Seeing Ourselves: Reflections on diversity in Australian TV drama* looked at five years of Australian TV drama to benchmark levels of diversity. The study found that while people with disability are 18 per cent of the Australian population, just four per cent of main or recurring TV characters had an identifiable disability. The report notes that since rates of disability increase with age, 'the low representation of disability on-screen may also reflect a focus on characters in younger age groups.'⁷³

Seventy-seven per cent of characters with disability appeared on *Neighbours* and *Home and Away*. According to the report 'The portrayals of disability in the long-running serials largely appear to be built into storylines for dramatic effect and to help drive ongoing storylines, rather than characters with disability being a 'normal' part of the program's world'. However, the report acknowledges that these characters provide opportunities to explore real world experience of disability with popular characters and a mainstream audience.⁷⁴ 'TV drama, with its capacity for generating emotional connections, reactions and insights, offers tremendous opportunities for building cohesion and understanding across Australia's diverse communities.'⁷⁵ Cultural representations that reflect Australian society can help to build social inclusion for people with disability.

2.10.2 BARRIERS TO AUTHENTIC CASTING

In addition to representations of disability on screen, is the issue of 'authentic casting'; that is, casting actors with disability to play characters with disability. Film theorist Scott Jordan Harris argues that while able-bodied actors can play characters with disability, the reverse is not always the case.⁷⁶ If characters with disability are not authentically cast, actors with disability are excluded from these employment opportunities.⁷⁷ Research for *Seeing Ourselves* did not request personal information about disability from actors, but did

investigate casting practices in the industry. The report describes a 'chicken and egg' situation. Broadcasters and producers try to mitigate risk by casting 'bankable' established actors, many of whom are able-bodied and from Anglo-Celtic backgrounds. Meanwhile actors from diverse backgrounds and minority groups do not have opportunities to gain experience, further exacerbating the problem of a perceived small talent pool to support authentic casting.⁷⁸ Research for *Seeing Ourselves* revealed a perception of working with actors with disability as 'risky', and TV drama creatives reported high levels of casting actors without disability as characters with disability in projects they had worked on.⁷⁹

In addition to the barriers to diversity on screen, *Seeing Ourselves* also identified opportunities. Primary among these is a commercial driver — producers and broadcasters are beginning to see that diverse roles and 'authentic' casting can have a commercial value by engaging new audiences, or engaging existing audiences with new and interesting stories.⁸⁰ The rise of online content also lowers barriers such as financial risk, and has the capacity to reach audiences internationally. This means that actors and creatives with less experience have more opportunities to demonstrate their talent.⁸¹



Daniel Monks in *Pulse*, directed by Stevie Cruz-Martin, Screenability Film Festival, part of Sydney Film Festival 2017. Photo: courtesy of Stevie Cruz-Martin.

Screenability, NSW

Create NSW is continuing its strategic relationship with the NSW Department of Family and Community Services (FACS) – to change the narrative about working with practitioners with disability. For example, Create NSW brokered a partnership between the Department of FACS and ABC TV, with \$500,000 funding from FACS for the 2018 TV series *Employable Me*. FACS is also supporting Create NSW's Screenability initiatives, such as the Screenability Strand of the Sydney Film Festival and internships in the screen industry.

Screenability is an umbrella program of activities under which Create NSW works with the screen industry to increase the profile and visibility of NSW artists and screen practitioners with disability and challenge misconceptions about people with disability. The *Screenability Filmmakers Fund* is a short film initiative for teams with at least one key creative with disability. Projects supported through this fund are considered for screening in the Screenability Strand of the Sydney Film Festival. 2018 was the second year that the Festival included a curated program of films by filmmakers with disability. Three funded films from Create NSW's *Screenability Filmmakers Fund* in 2017 – *Intimate Encounters*, *Tip of My Tongue* and *Broken* – were screened as part of the 2018 Festival.

All staff at the Sydney Film Festival, including customer service staff, have completed Access and Inclusion training with Accessible Arts, the NSW peak organisation for arts and disability. Staff have improved accessibility of the website, improved the program guide, and are planning for the development of an Access and Inclusion Policy.

The *Screenability internship program* places screen practitioners with disability in internships on some of Australia's most-watched 'event' TV shows and highly-anticipated feature films, working with Australia's leading production companies,

broadcasters and streaming services. Partners in 2017 included Play School, You Can't Ask That (ABC), Eurovision (SBS), The Footy Show (the Nine Network), Matchbox Pictures and Animal Logic.

The positive impact Screenability has had on my career as a filmmaker has been immense. Through Screenability's internship program, I was able to access avenues in the industry that have previously had barriers in place for filmmakers with disabilities. Through having my feature film Pulse screen in the Screenability program at the Sydney Film Festival 2017, not only was my film shared with a passionate audience, hungry for these unique stories - but it also paved the way for my film to have its international premiere at the Busan International Film Festival 2017, where it received the Busan Bank award, the first Australian film to ever do so.

I can't express enough how important and valuable Screenability is to filmmakers with disabilities, and I hope it continues to grow; ushering in a new vibrant generation of filmmakers, actors and storytellers with disabilities in our country. I am very proud to be part of the inaugural year.

Daniel Monks, actor, writer and co-producer of *Pulse*

In 2018, Create NSW is extending the Screenability internship program for screen practitioners with disability to include internships for other artists with disability in NSW cultural institutions and major arts organisations. The new program, called *Createability NSW*, will be delivered in partnership with FACS and Accessible Arts. Host partners include: the Sydney Opera House, the Museum of Contemporary Arts, Art Gallery NSW, Sydney Festival, Carriageworks, Campbelltown Arts Centre and the National Theatre of Parramatta.

2.11 The creative case for inclusive arts

The concept of the 'creative case' for inclusive arts is increasingly gaining currency. Sir Nicholas Serota, Chair of Arts Council England, writes, 'It is not only a matter of choosing to do the right thing, but of understanding diversity as a source of cultural inspiration that also makes a demonstrable contribution to the long-term health of the arts'.⁸² The creative case focuses on artistic quality as an outcome of inclusive arts practice. According to Arts Access Victoria's 2015 literature review *Beyond Access: the Creative Case for Inclusive Arts Practice*:

The creative case recognises that we need artists with a disability to tell their own stories. These are, by and large, unique and untold stories, with the potential to move, provoke, educate and entertain. We also need artists with disability to lead and shape creative practice, introduce new and diverse aesthetic forms and open new dialogue about what we think and what we know about artistic practice.⁸³

Diversity and inclusion, rather than being considered 'nice to have', are seen as essential drivers of creativity and quality artistic outputs. In a research report for Arts Council England, Nwachuku and Robinson write that the creative case 'is an arts-driven approach that seeks to find the best approaches to liberating artists from imposed labels by making the discussion first and foremost about quality art'.⁸⁴

Arts Council England made a policy shift towards the creative case, as a focus on artistic outcomes supports its vision to 'champion, develop and invest in artists and cultural experiences that enrich people's lives'.⁸⁵ This change followed the introduction of the Equality Act in 2010, which consolidated anti-discrimination laws and strengthened protections across protected characteristics, including disability. This placed new obligations on public bodies in relation to considerations for policy, service delivery and employment.⁸⁶ Arts Council England has established Creative Case for Diversity ratings of its National Portfolio Organisations and Major Partner Museums,

to allow it to gather evidence about the diversity of the arts workforce. The ratings report on the diversity of people in key leadership roles and at different job levels, including people with disability.⁸⁷ The Council also reports on the diversity of artists and organisations who receive Council funding and the diversity of its own workforce and leadership.

In considering the creative case, it is useful to outline some of the 'distinct models/frameworks of production and creation' in relation to disability.⁸⁸ These have been well defined in *Beyond Access*. 'Arts and disability' is practice that involves collaboration between artists with and without disability. Historically it has referred to work made by professional artists and individuals with intellectual or learning disabilities. However, in contemporary practice 'arts and disability' can refer to disability of any kind, and is often interchangeable with 'integrated arts practice'. 'Arts and disability' is also used as an umbrella term to refer to any arts practice or activity by or for people with disability, as it is in this Research Overview. 'Disability arts' refers to art that is made by people with disability about the lived experience of disability. Disability arts have a strong connection to the disability rights movement.⁸⁹ Finally, artists with disability may work in one of the areas defined above, or they may work in the mainstream arts sphere. 'Artists with disability...creat[e] work that does not necessarily or directly address the lived experience of disability, but may or may not be informed by it. Very often such artists straddle the world of disability arts and mainstream arts'.⁹⁰

Beyond Access discusses in detail the aesthetic qualities of art created by artists with disability or informed by disability, and the relationship between disability, mental health conditions and outsider art.⁹¹ The literature review draws on research by Perring to summarise three approaches that 'bring inclusive arts into mainstream discourse'.⁹² These are: normalising, post-therapeutic and countercultural. A normalising approach brings artists with disability into the mainstream, adopting 'mainstream production values and aesthetic criteria'.⁹³ Post-therapeutic work is 'informed by therapeutic standpoints applied in creative settings that champion personal self-

expression and...social inclusion'. This approach may not have artistic excellence as its main concern.⁹⁴ A countercultural approach sets out to challenge mainstream aesthetics and ideas about disability. It 'flows from transgressive qualities of the disabled body and often has a concern with addressing marginalization'.⁹⁵ The work of Australian artists and organisations working across the types of practice and aesthetic approaches defined in *Beyond Access* are profiled in case studies throughout this Research Overview.

Arts Access Victoria has also published a guide to inclusive arts practice called *Art for Everyone: Approaches to Inclusive Practice*. *Art for Everyone* aims to address barriers to cultural participation by people with disability by providing individuals, artists and organisations with ideas and resources to create inclusive art works and cultural experiences. In addition to addressing barriers to access, inclusive practice also addresses 'aesthetic and attitudinal barriers faced by artists'.⁹⁶

Summary

The data and research gathered in this chapter paints a picture of creative careers for people with disability. In general, artists with disability are underrepresented in the artist population, however, Aboriginal and Torres Strait Islander artists with disability are as likely to earn an income from their art as Aboriginal and Torres Strait Islander artists without disability. Mentoring and networking are key to creative careers, and education and training can be one avenue for artists to find mentors and build networks. Recreational participation in the arts can also build networks and be a bridge to professional practice. One of the biggest barriers for people with disability in the work force, including in the arts sector, is negative attitudes and low expectations about people with disability. There are gaps in available information about artists with disability, particularly about patterns of education and training, and about Aboriginal and Torres Strait Islander artists with disability.



The Tutti Kids and Youth 2017 showcase.
Photo: Pavlos Soteriou.

3 Express Creative participation

This chapter looks at the positive effects of creative expression.

This includes recreational participation in the arts by people with disability for enjoyment, wellbeing and social interaction.

Key points

- Australians with disability creatively participate in the arts at higher rates than people without disability.
- Recreational participation in the arts has positive wellbeing effects, and can address social isolation.
- Connecting to culture through art is associated with positive outcomes for Aboriginal and Torres Strait Islander people.

Key words

Recreational participation means active participation in the arts for enjoyment, wellbeing or socialising.

Creative participation means active participation in the arts, rather than passive participation as an audience member. Creative participation can take many forms and includes recreational and professional participation.

Arts and disability is used in this Research Overview as an umbrella term to describe many kinds of arts practice by or for people with disability.

Arts and disability practice, as distinct from arts and health practice, has creative outputs and access and inclusion as its primary goals.

Arts and health practice has health and wellbeing as its primary goals.

 **61%**

of people with disability participated in creative activities in 2016.

3.1 Creative participation as a human right

Since adopting the UN Convention on the Rights of People with Disability (CRPD) in 2008, Australian policies at all levels of government have moved towards a rights based, social model framework (see Appendix B for more information about this framework). Notably, the National Disability Insurance Scheme considers self-determination and choice and control for people with disability as key principles.⁹⁷ Evans et al. have written about the importance of self-determination for people with disability when it comes to leisure or recreational activities.⁹⁸ Historically, many people with disability have had limited choice and control over their recreational pursuits, with health professionals and disability services sometimes acting as 'gate keepers' to these activities, particularly in institutional settings.⁹⁹ Evans et al. consider leisure primarily as a human right, rather than a tool for other outcomes.¹⁰⁰ This framing is consistent with Article 27 of the Universal Declaration of Human Rights: the right to freely participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancements. The right to freely participate in arts activities is an underlying assumption of this Research Overview.

Arts and disability practice — as distinct from arts and health practice — is defined by artistic outputs, access to the arts and inclusive arts practice as the primary goals, rather than wellbeing or health outcomes. The National Arts and Health Framework quotes Arts Access Australia on the difference between arts and disability practice and arts and health practice:

Disability is just one aspect of the arts and health mandate, and arts activities that improve health are just one part of the arts and disability remit. The end product of arts and health work is health and wellbeing. The end product of arts and disability work is access and inclusion.¹⁰¹

Wellbeing is usually a secondary focus of professional arts and disability practice, but it is a notable and significant outcome, and is therefore explored in this chapter. There is an established and growing literature about the positive impact of the arts on wellbeing, some of which looks particularly at the wellbeing of people with disability.

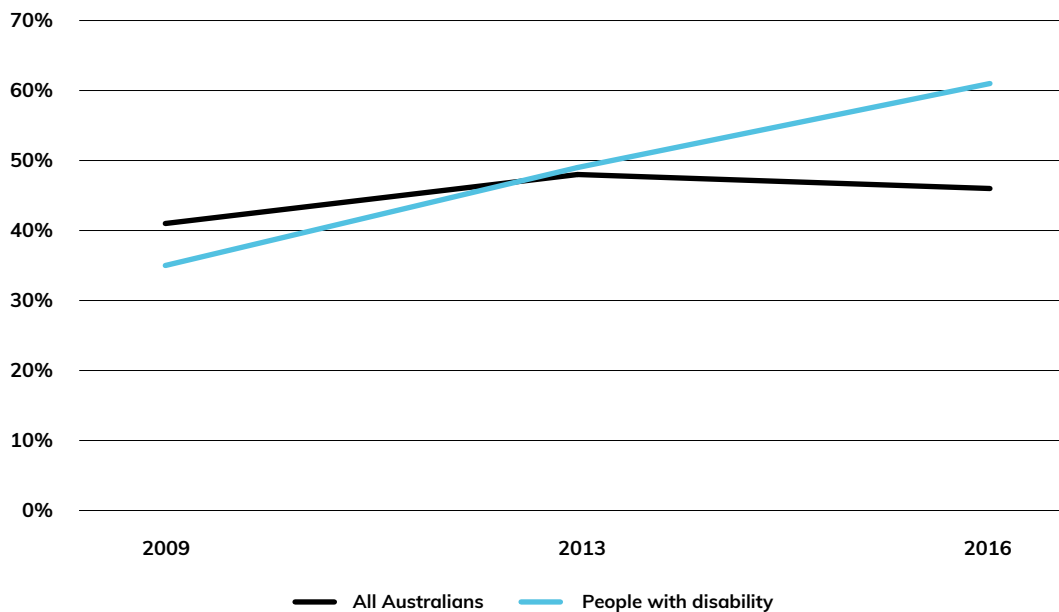
3.2 Creative participation in the arts

Creative participation in the arts by people with disability has increased over the last ten years.¹⁰² According to the results of the Australia Council for the Arts National Arts Participation Survey, 61 per cent people with disability creatively participated in the arts in 2016, compared with 44 per cent of other Australians. The Survey includes a wide range of art forms, but doesn't include some digital and screen art forms.

People with disability creatively participate in all art forms at higher rates than people without disability. Like Australians without disability, visual arts and crafts and creative writing have the highest rates of participation for people with disability. More than one in three people with disability participate in these art forms. Almost one in five people with disability creatively participate in each of dance, music and theatre.

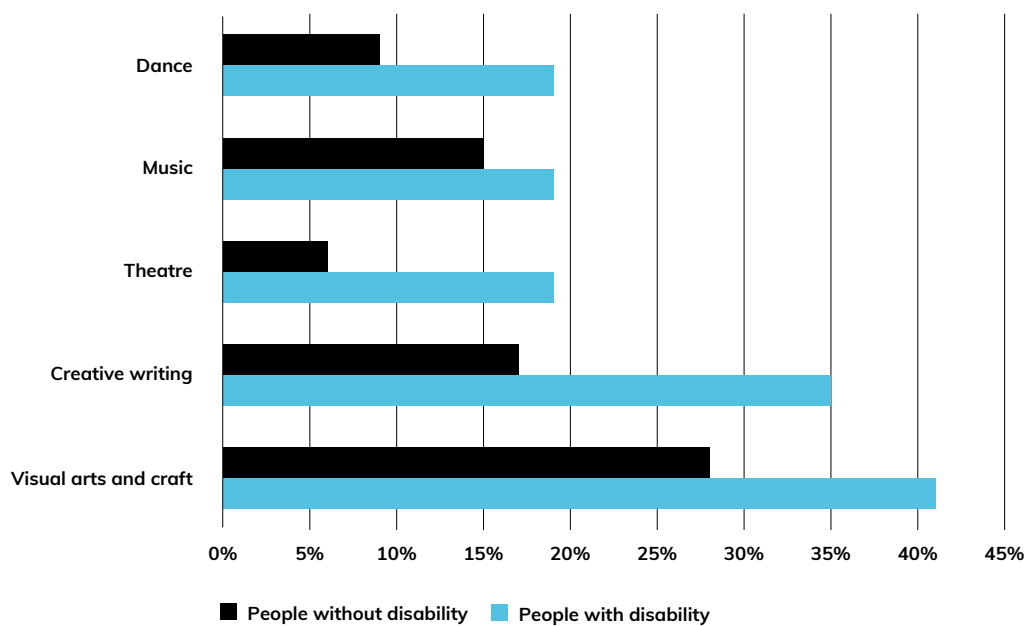
However, this high participation rate may not be seen across all segments of Australian society. For example, according to the National Aboriginal and Torres Strait Islander Social Survey (NATSISS), Aboriginal and Torres Strait Islander people with disability creatively participate in the arts at a lower rate than Aboriginal and Torres Strait Islander people without disability (23 per cent, compared with 31 per cent).¹⁰³ Aboriginal and Torres Strait Islander people with a mental health condition were also less likely than those without to have participated in selected cultural activities (including storytelling or performing music, dance or theatre). Sixty per cent of those with a mental health condition participated, compared with 66 per cent of those with other long-term health conditions and 67 per cent of those with no long-term health condition.¹⁰⁴

Figure 7
Creative participation in the arts



Source: Australia Council for the Arts, results of the National Arts Participation Survey 2009, 2013, and 2016.

Figure 8
Creative participation in the arts



Source: Australia Council for the Arts, *Connecting Australians: Results of the National Arts Participation Survey*, 2017.

Ability to compare these participation rates with the National Arts Participation Survey is limited, as the NATSISS asks specifically about participation in Aboriginal and Torres Strait Islander cultural activities, rather than creative participation generally. However, the lower participation rates seen in the NATSISS indicate an area for future research to identify barriers to participation in these activities. Increasing access to cultural activities may have positive outcomes, given the evidence for the positive connection between wellbeing for Aboriginal and Torres Strait Islander people and engagement with Aboriginal and Torres Strait Islander cultural activities (see page 46).

3.3 Wellbeing

'Wellbeing' can mean something different depending on the context, and is usually made up of a range of measures.¹⁰⁵ There are a variety of different frameworks that are used to define and measure wellbeing, and the framework chosen for a particular study can depend on the purpose and scope of the research.¹⁰⁶ Typically, measures of wellbeing will include physical and emotional health, social relationships, and subjective measures of life satisfaction.¹⁰⁷

The Australian Arts and Health Framework, released by the Standing Council on Health and Meeting of Cultural Ministers in 2013, recognises that that arts practice can enhance health and wellbeing.¹⁰⁸ Recent international examples also discuss arts and wellbeing. The 2017 Inquiry Report from England's All-Party Parliamentary Group on Arts, Health and Wellbeing considered the ability to fulfil one's individual and social potential as a defining feature of wellbeing.¹⁰⁹ In the United States, a white paper from the National Organization for Arts in Health gathered evidence to support the link between arts and wellbeing, stating 'engaging in creative experiences is vital to human health and wellbeing, to bridging the life experiences that divide people and society, and to helping people understand the human condition'.¹¹⁰

Ideas about individual wellbeing and social inclusion are also key to the approach to disability policy in Australia. The National Disability Strategy and the National Disability Insurance Scheme both take a person-

centred approach that aims to improve self-determination for people with disability.¹¹¹ It is also a driver behind NDIS Information, Linkages, and Capacity Building grants and arts projects that have been successful in gaining support under this program, such as the Rebus Theatre Project profiled on page 49. The National Disability Strategy includes a focus on social inclusion, community participation and inclusion, economic participation, and wellbeing and enjoyment of life.¹¹² The arts can also play a key role in these goals.

Davies et al. have established that people with high levels of recreational arts participation experience significantly better mental wellbeing than those with medium, low or no participation.¹¹³ They have shown that two or more hours a week of arts participation is needed to achieve this outcome.¹¹⁴ For children and young people, participating in arts activities can have a positive effect on self-confidence, self-esteem, relationship building and a sense of belonging (all associated with resilience and mental wellbeing).¹¹⁵ Research into Queensland Ballet's *Ballet for Seniors* program found that participants perceived positive wellbeing outcomes after participating in the program.¹¹⁶

Small scale studies show that these connections also exist for people with disability. Barnet-Lopez has found that dance/movement therapy can significantly improve the emotional wellbeing of people with intellectual disability, improving interpersonal relationships, self-concept, self-confidence, capacity to identify emotions, and reducing anxiety.¹¹⁷ Grant conducted a study of people with disability involved in cultural sector governance. She found that participants in the study benefited in terms of self-esteem, social participation and wellbeing.¹¹⁸ In an assessment of an arts and mental health program, Secker et al. concluded that the creative aspects of the program played an important part in improving participants' wellbeing, through play, inspiration and learning.¹¹⁹

Focus group participants for the Australia Council's National Arts Participation research highlighted that immersing themselves in art making plays an important role in their wellbeing.¹²⁰

The National Arts Participation Survey supports the connection between arts and wellbeing for people with disability in Australia. The Survey shows that 66 per cent of Australians with disability believe that the arts have a 'big' or 'very big' impact on their sense of wellbeing and happiness. Sixty-five per cent believe the arts have a 'big' or 'very big' impact on helping them deal with stress, anxiety or depression.¹²¹

People who attend cultural events also report slightly higher life satisfaction.¹²² In 2014, people with disability who had attended a cultural event in the last 12 months reported an average life satisfaction of 7.3/10, while people with disability who had not attended reported an average life satisfaction score of 6.8/10. People with a mental health condition who had attended an event reported an average overall life satisfaction score of 6.7/10, while those who had not attended an event had an average score of 5.7/10. See Chapter 4 for more information about arts attendance by people with disability.

The research literature on the wellbeing benefits of the arts mostly consists of studies with small sample sizes targeting specific conditions. This makes comparison across studies difficult. The majority of the literature also focuses on short-term benefits of arts participation, although some longitudinal evidence of benefits exists.¹²³ Hemingway and Crossen-White's review of the literature summarises the benefits known to accrue from different types of arts interventions.¹²⁴ The review looked at 143 articles spanning a range of creative and cultural experiences and capturing a range of disabilities. The review found that creative expression and cultural activities can improve quality of life, self-esteem, resilience, social engagement and confidence, can reduce stress and stimulate an interest in further learning.

A 2009 collaborative research project between La Trobe University, Mind Australia and Prahran Mission reviewed the evidence about art making by people with mental health conditions. The researchers found that art making enhanced emotional exploration and expression, participation and learning, thought processes, new perspectives, spiritual growth, political voice and social expression, and the development of interpersonal relationships.¹²⁵

Based on the evidence for the benefits of arts activities, there have been a number of successful examples of 'Arts on Prescription' in the UK and Australia. Arts on Prescription is a form of social prescribing that attempts to address underlying psychosocial concerns outside a clinical environment.¹²⁶ Arts on Prescription generally involves community programs often run by professional artists, rather than clinical programs run by art therapists. This allows participants to see themselves as artists, rather than as patients, promoting confidence and self-esteem.¹²⁷ One study into an arts program for people with mental and physical disabilities found that an absence of a therapeutic agenda was an important positive factor for participants.¹²⁸ Another study found that 'being an artist rather than a person with mental health problems or other disabilities could bring a new way of identifying with self'.¹²⁹ Arts on Prescription programs tend to be person-centred, rather than illness-centred.¹³⁰

Stensrud has written about the right of people with disability 'to dance, skate, sing, ski, travel, swim and be artistically creative without constantly being dance therapized, art therapized or swim therapized'.¹³¹ In this light, a non-clinical, community-based approach may have particular relevance for promoting mental wellbeing and social inclusion among people with illness-related disability and experience of mental health conditions.

66%



of Australians with disability believe that the arts have a 'big' or 'very big' impact on our sense of wellbeing and happiness.



The Tutti Kids and Youth 2017 showcase. Photo: Pavlos Soteriou.

Tutti Kids and Youth, South Australia

Tutti Arts in South Australia has provided arts experiences for people with disability since 1997. Tutti's Kids and Youth program offers an out of school hours' arts program where young people living with disability have the opportunity to develop their creativity through visual arts, singing and song-writing, music, dance, drama and theatre.

Active involvement in art-making can build upon the strengths and capacities of children living with disability. The complex thinking and problem solving skills involved in making art across a range of art forms offers young people the opportunity to understand the world in their own way and many experience success in a way they do not in other areas of their life. Self-esteem, confidence and self-motivation can blossom as a child embarks upon a journey in the arts.

Creating and producing art reinforces motor skills and is a way of learning shapes, contrasts, boundaries, spatial relationships, size and other concepts. Music teaches children about rhythm, sound and pitch. Beats help children learn

rhymes and other features of reading such as phonological awareness. Using repetitive songs to learn facts makes the learning experience easier and more fun. Movement provides children with a social way to learn about sequencing, rhythm and following directions and develops coordination and motor control, counting and directionality. Drama offers an opportunity for children to immerse themselves in a theme and learn about it in a profound and personal way.

Children participating in Tutti Kids and Youth workshops experience an environment where they feel a sense of belonging with peers, where they can develop friendships and are socially engaged. Classes are small so everyone feels confident and able to contribute.

Involvement in these art programs may be conducive to physical, cognitive and psychosocial development (developing listening, concentration, turn-taking skills and abstract thinking) but it also supports and contributes to the overall social and emotional wellbeing of children living with disability.



Dance Unlimited. Photo: courtesy Access Arts, Dancenorth and CPL.

Dance Unlimited, Queensland

In 2017, Access Arts Queensland, Dancenorth and CPL partnered to deliver Dance Unlimited, a ground-breaking dance program for young people with a disability in Townsville. The program was designed to help young people with disability to use dance to build mobility skills and self-assurance.

The 10-week pilot program was led by Dancenorth's Education and Outreach manager, Susan Van den Ham, and delivered to 13 participants across two series of five workshops. A range of activities was delivered that focused on developing gross motor skills and balance, motor planning and coordination, and group and social skills.


CPL Allied Health professionals assessed participants before and after the program. While participant numbers are too small to be statistically significant, indicative findings show strong improvements in self-identified goals and improvements in motor planning and coordination. Improvements were more pronounced in the younger age group (comprising six to 11 year olds) in the program, with a 30% improvement across assessment scores.

Dance Unlimited demonstrates the motivational power of dance, which enabled participants to make significant advances in concentration, confidence-building, peer interaction skills, and improved balance and coordination. The pilot program provides strong evidence to inform future roll-out of the program and other similar activities, including Access Arts' Leaps and Bounds dance and circus program.

3.4 Positive outcomes for Aboriginal and Torres Strait Islander people

Analysis of the NATSISS by the Australian National University Centre for Aboriginal Economic Policy Research has shown a positive relationship between arts engagement and a range of social outcomes for Aboriginal and Torres Strait Islander people, such as employment, education and income, and between arts engagement and subjective wellbeing.¹³² The research did not establish a causal relationship; that is, whether arts engagement has positive social and wellbeing effects, or whether people with greater social and economic resources are more likely to participate in the arts. Research from the Interplay Project by the Cooperative Research Centre for Remote Economic Participation (CRC-REP) explored this connection further. It showed that practising culture (including art, law and ceremony, caring for country, and hunting/food sources) builds empowerment and strengthens spirituality among Aboriginal and Torres Strait Islander people in remote Australia. These outcomes in turn improve wellbeing.¹³³

Further research is needed to understand how the relationship between cultural practice — in particular, arts practice — and wellbeing applies to Aboriginal and Torres Strait Islander people with disability. The research from the CRC-REP focused on remote communities, where 44 per cent of Aboriginal and Torres Strait Islander people have disability.¹³⁴ The research is therefore likely to capture some of the experiences and attitudes of people with disability.



Practising culture improves wellbeing for Aboriginal and Torres Strait Islander people.



NuunaRon member Bec helping children with a community art piece during NAIDOC week 2018. Photo: Paul Calcott.

NuunaRon Art Group, Queensland

The NuunaRon art group was established in February 2018, with the goal of addressing wellbeing and social isolation for Aboriginal and Torres Strait Islander people with disability. Nine artists with a diverse range of disabilities meet every week at the Nambour Community Centre to work on painting projects and share stories with each other. The group also includes some carers of people with disability, some of whom are living with disability and mental health conditions themselves.

The group is organised by Paul Calcott, a Wiradjuri artist and National Operations Manager from the First People's Disability Network. NuunaRon has support from the Sunshine Coast Council and the North Coast Aboriginal Corporation for Community Health. People find out about the group through word of mouth and referral services, such as the North Coast Partners in Recovery program.

NuunaRon gives people a chance to connect, reconnect with culture, and get strong in their culture. Because of the negative press that Aboriginal and Torres Strait Islander cultures can get, for someone to come to the group and get the strength in culture and identity to weather the negative stuff is really important. You can't get the cultural connection and stories from a social worker, unless they are also an Elder. You need a culturally safe environment to talk about past experiences.

Paul Calcott

Paul says of the group, 'It's not coming to an art class and painting a bowl of fruit – you have symbols and styles handed down that have been used by our ancestors for 40,000 years that help to tell your story.' In an urban environment, says Paul, people can be disconnected from their country, their families and Elders. NuunaRon connects people with their community, providing an opportunity for young people to sit with Elders and learn about culture. Through art, the group members learn to use traditional symbols that support conversations about spirituality, ancestral connections and cultural obligations to ancestors.

The group is also an opportunity for the artists to make income from selling their art, and to demonstrate to the community that people with disability can make a meaningful contribution. Some group members say that since joining the group, they have had less need for allied health providers, because the group supports their wellbeing and social connections.

The group has presented their art at the Commonwealth Games Festival of Champions, and some members have been accepted to exhibit with Art from the Margins, an initiative of Wesley Mission Queensland. In appreciation for the use of the space at Nambour Community Centre, the group is working on a mural for the centre, with each artist working on part of the mural to tell their stories.

3.5 Social inclusion

Creative activities can be powerful tools for promoting social inclusion, both in reducing isolation and challenging discrimination in the community. Putland has written that arts programs tend to 'bundle' many benefits because they provide multiple experiences, such as creative expression and social interaction.¹³⁵

3.5.1 SOCIAL ISOLATION

The proportion of people with disability increases with age, and in Australia 51 per cent of people over 65 have disability (about 1.25 million people), compared with the national average of 18 per cent.¹³⁶ Older people are at particular risk for social isolation and research from the UK has shown that older people on low incomes are twice as likely to feel trapped and lonely, that isolation accounts for up to a third of GP visits, and that it is associated with poor physical and mental health.¹³⁷ Fifty-six per cent of Australians with disability over 65 are in the lowest two income quintiles, compared with 36 per cent of people with disability aged 15 to 64. Both age and income place this group of Australians with disability at risk of social isolation.¹³⁸

Additionally, there is an arts and cultural attendance and participation gap between the highest and lowest income quintiles (see page 66). This means that older people with disability may be missing out on arts and cultural experiences that could reduce isolation and benefit their wellbeing.

Pettigrew et al. have found that a reduced level of structured social interaction in later life is perceived by older people as 'a barrier to the incidental human contact that provides friendship opportunities'.¹³⁹ Arts activities can provide these opportunities for social contact, both for older people and other groups, as they allow casual social contact at a local level.¹⁴⁰ For example, people with mental health conditions have reported greater social inclusion after participating in arts activities.¹⁴¹ Seventy-one per cent of people with disability agree that 'the arts allow me to connect with others'. In a paper about the NDIS and the arts, Bennison has described how 'activities such as

choral singing, dance and drama can provide a vehicle to reduced isolation and the building of stronger communities'.¹⁴²

3.5.2 CHALLENGING STIGMA IN THE COMMUNITY

The arts can also be a vehicle for challenging ableism and stigma in the community. Knowledge of and familiarity with people with disability, especially as relatives and friends, is most likely to lead to inclusion consistent with disability rights principles.¹⁴³ People who have minimal contact with people with disability tend to hold more negative views.¹⁴⁴ Bicknell writes,

*... access to creative expression is fundamental to the effective participation and inclusion of disabled persons because it is a crucial, universal aspect of being human. Access to creative expression, especially expression that is recognized socially, is important because such inclusion has the potential to enhance feelings of agency, pleasure, and self-worth among disabled persons of all ages. Furthermore, such inclusion may enhance understanding of and improve society attitudes towards disability.*¹⁴⁵

Harris has found that arts activities can facilitate positive community experiences for people with mental health conditions, and that community engagement can lead to a reduction in stigma associated with mental health conditions. These activities can also build participants' confidence in building social networks.¹⁴⁶

A common thread of the programs considered in the mental health research, is that the arts activity is facilitated by a professional artist in the community, rather than an arts therapist or disability service provider. Further research is needed to establish how contact with professional artists affects the quality of arts workshops for people with disability. The research mentioned here focuses on circumstances where individuals are referred to arts programs following clinical contact. However, individuals can arrive at these programs from non-clinical referrals such as community referral services or on their own initiative.¹⁴⁷



Rebus actors performing in Open Doors Open Minds. Photo: ACT Arts courtesy of Rebus Theatre.

Rebus Theatre – Open Doors Open Minds, Canberra, ACT

Rebus is a mixed ability theatre company creating theatre for social change. It began as a company of people with and without disability performing scenarios based on the actors' lived experiences of discrimination and stigma. Rebus uses forum theatre, which is a format allowing participants to interact with the actors and practise real life skills for the workplace in a dignified, entertaining and non-threatening atmosphere.

In partnership with the National Disability Insurance Agency's Information Linkages and Capacity Building program, Rebus Theatre created free professional development workshops on inclusion for staff and volunteers of community organisations, called Open Doors Open Minds. The project was developed in consultation with the local community, and the cast was entirely made up of people with disability.

Open Doors Open Minds was designed to assist community organisations to become more accessible and inclusive to people with disability or lived experience of mental health conditions. Rebus offered ten free sessions across five locations in Canberra with participants from 62 different organisations attending. The sessions were open to groups ranging from book clubs to sporting clubs, arts and cultural organisations, faith groups and large funded organisations.

The sessions looked at where things can go wrong when people with disability want to join, participate in or use the services of community organisations. The forum theatre format allowed audiences to work together to find solutions. The majority of participants who provided feedback said the training made them more aware of the challenges faced by people with disability, and they felt more empowered to deal with the types of situations presented in the training.

Following the success of the initial sessions, Rebus offers the training for a fee for service for groups and organisations.



Music Feedback in the Wheatbelt, Western Australia

Music Feedback is an innovative anti-stigma mental health campaign for young people aged 12–25 years. It was first initiated in 2009 by the Western Australian Department of Health's Mental Health Division (now the Mental Health Commission) with support from West Australian Music (WAM).

The Youth Affairs Council of WA (YACWA) received funding to help run the project. Music Feedback uses popular music and musicians to encourage young people to talk about issues and to promote positive mental health.

In 2016–17 Music Feedback partnered with WAM on their Wheatbelt Touring Circuit during Mental Health Week. This program included free entry performances in traditional pub venues, community recreation centres and clubs throughout the Wheatbelt region. It featured leading acts from WA combined with a vast array of talented upcoming and established acts from the Wheatbelt. This provided the opportunity for Music Feedback to connect with regional community members and organisations throughout Northam, Narrogin and Wagin. During the performances the acts spoke about their experiences with mental health and music, reducing the stigma and opening the community up for conversation around mental health at each event. The tour involved a live gig at each location headlined by The Tommyhawks who were featured on the Music Feedback Volume 8 CD which was launched as part of this collaboration.

We believe music is something we all can relate to, no matter our backgrounds and experiences. This makes the Music Feedback team excited to be a part of WAM's Wheatbelt Touring Circuit over Mental Health Week to help spread the message to all young people in the Wheatbelt community and beyond.

Ashley McPhail, YACWA Music Feedback Project Support Officer

In addition to attending Music Feedback gigs, people could engage through a CD/DVD pack, Music Feedback's YouTube channel, Facebook and Twitter, and take part in workshops held during the tour.

In December 2016, YACWA evaluated the outcomes of the Music Feedback project and found that the CD had been a valuable resource for organisations, enabling them to start conversations with young people around mental health. The respondents mentioned the novelty of the CD and the well-chosen artists involved, which speaks for the partnership with music industry peak bodies such as WAM.

3.6 Age-related disability

Arts programs targeted at people with age-related disability such as Parkinson's disease and dementia have become a fixture in the arts and cultural sector. Dance has been shown to improve movement and stability for people with Parkinson's.¹⁴⁸ A research partnership between Queensland Ballet and Queensland University of Technology has found that Queensland Ballet's Dance for Parkinson's program improved participants functional mobility, gait cadence and velocity, confidence in balance activities, emotional wellbeing and ability to communicate, and reduced bodily discomfort. Participants also said that the class was a 'gateway' to further physical, social and artistic activities.¹⁴⁹ For people with dementia, arts participation can support wellbeing and cognition, aid communication, stimulate residual creativity, educate carers and challenge public perceptions and prejudice about dementia.¹⁵⁰ Many public museums and art galleries around Australia have arts and Alzheimer's or arts and dementia programs, such as the National Gallery of Australia and the Museum of Contemporary Art (see case study on page 60).

Summary

This chapter has looked at creative expression by people with disability. People with disability have a fundamental right to participate in the cultural life of the community, and choose the recreational activities they participate in. Creative participation in the arts has a number of benefits, including for health, wellbeing and social inclusion. Connecting with culture through art can have positive wellbeing effects for Aboriginal and Torres Strait Islander people. Further information is needed to understand how this finding applies to Aboriginal and Torres Strait Islander people with disability. There may also be some barriers to participating in culture for Aboriginal and Torres Strait Islander people with disability, and further investigation is required to know what these are.



Dance for Parkinson's. Photo: courtesy of Parkinson's Queensland and Queensland Ballet.

Queensland Ballet's Dance for Parkinson's

Besides stretching all the right places and moving to beautiful music, the Dance for Parkinson's Program has given us something priceless. New friendships, a sense of community, hope and broader horizons.

Madonna Brady, participant, Dance for Parkinson's Queensland

In October 2013, Queensland Ballet commenced a pilot program of weekly dance classes for people affected by Parkinson's. The program, a first of its kind in Australia, was based on the internationally-recognised Dance for PD® program.

Queensland Ballet delivered 30 classes to over 60 participants from around Brisbane working with Parkinson's Queensland, David Leventhal Director of the Mark Morris Dance Group Dance for PD® program and Brisbane-based Dance for PD® specialist, Erica Rose Jeffrey.

The pilot was accompanied by a research project with Queensland University of Technology's Creative Industries (Dance) and Health (Movement Neuroscience) faculties and the University of Queensland's Health and Behavioural Sciences (Physiotherapy) faculty to analyse the social, emotional, and physical benefits of the program.

The study examined participants' balance, walking and physical function as well as elements of quality of life to determine if the Dance for Parkinson's program had a positive effect. Overall results from the program indicate that the experience of dancing had positive emotional, social, physical and cognitive benefits. Participants gained improved fluency of movement and mobility, along with stronger social connections to others in the group and to the artistic community.¹⁵¹

Professor Graham Kerr, a neuroscientist with QUT's Institute of Health and Biomedical Innovation, commented that participants' physical discomfort decreased, they were more confident with balancing activities and their ability to communicate improved. Professor Sandy Brauer from the University of Queensland's School of Health and Rehabilitation Sciences said, 'A main finding was the improvement in the ability of participants to walk and perform another function at the same time, which is often difficult for people with Parkinson's disease.'

As a result of the success of the pilot program, Queensland Ballet continues to offer weekly Dance for Parkinson's classes to patients.

4 Connect Audiences

This chapter looks at people with disability connecting with the arts as audience members and consumers of cultural products.

This could include reading, listening to music or going to see a play.

Key points

- Attendance at arts events by people with disability is growing. Australians with disability attend most art forms at higher rates than people without disability.
- Australians with disability have more positive attitudes to the arts than people without disability.
- There are ongoing barriers to connecting with the arts as an audience member, including cost, physical access to venues and transport, and accessible information about events.
- People in regional areas report greater barriers to access.
- People with disability give more money to the arts and volunteer in the arts at higher rates than people without disability.

Key words

Access includes physical access to venues, facilities and transport, information in accessible formats, affordability, and other measures that make it possible for people with disability to experience arts and culture.

Attendance means receptive participation in the arts, like going to see a play or reading a book. Attendance is about audiences.

Participation means active creative participation in the arts, like taking a painting class or playing a musical instrument.

Engagement includes both attendance and participation.

4.1 High attendance

People with disability have engaged with the arts at increasing levels since 2009.¹⁵² This is despite continuing barriers to attendance. There have also been improvements in access to the arts since 2009.

Australians with disability have more positive attitudes to the arts, and are more likely to recognise their benefits than Australians without disability. This translates into a greater likelihood to spend money on the arts, despite being more likely than other Australians to have a low income.

Ninety-eight per cent of Australians with disability engage with the arts, the same percentage as Australians without disability. There has been an upward trend in live arts attendance since 2009, with live arts attendance by people with disability up from nearly 60 per cent in 2009 to over 70 per cent in 2016. When this is broken down by art form,

people with disability attend and participate in most art forms at higher levels than people without disability.

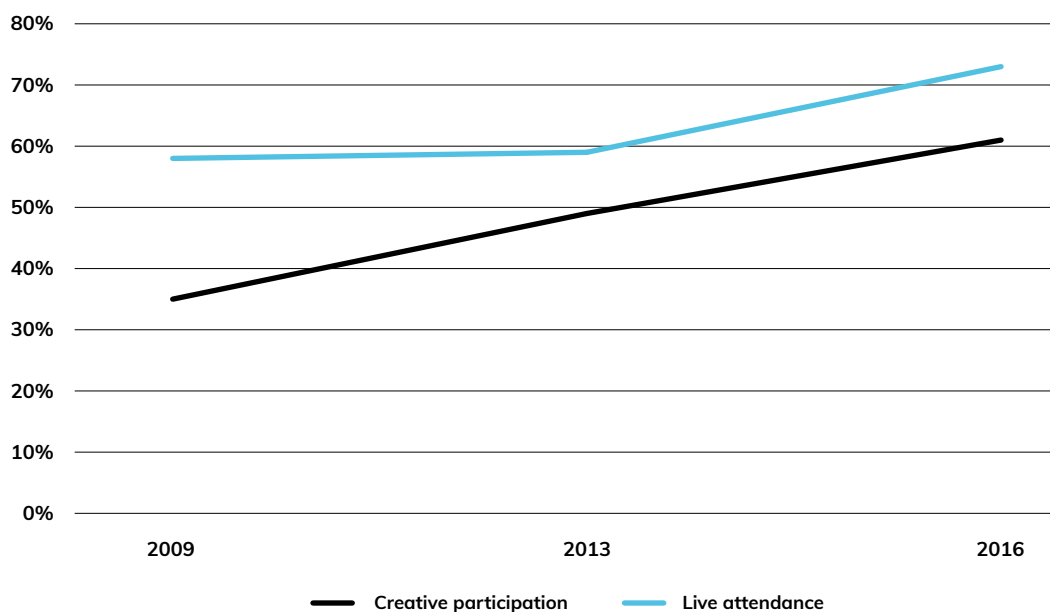
The Australia Council for the Arts National Arts Participation Survey has measured engagement with the arts over time. According to the results of the 2016 survey, people with disability are more likely than other Australians to attend festivals and First Nations arts, to engage with their own cultural background through the arts and to be involved in community and cultural development projects. People with disability read literature at the same rate as people without disability.¹⁵³



Arts attendance by people with disability is growing.

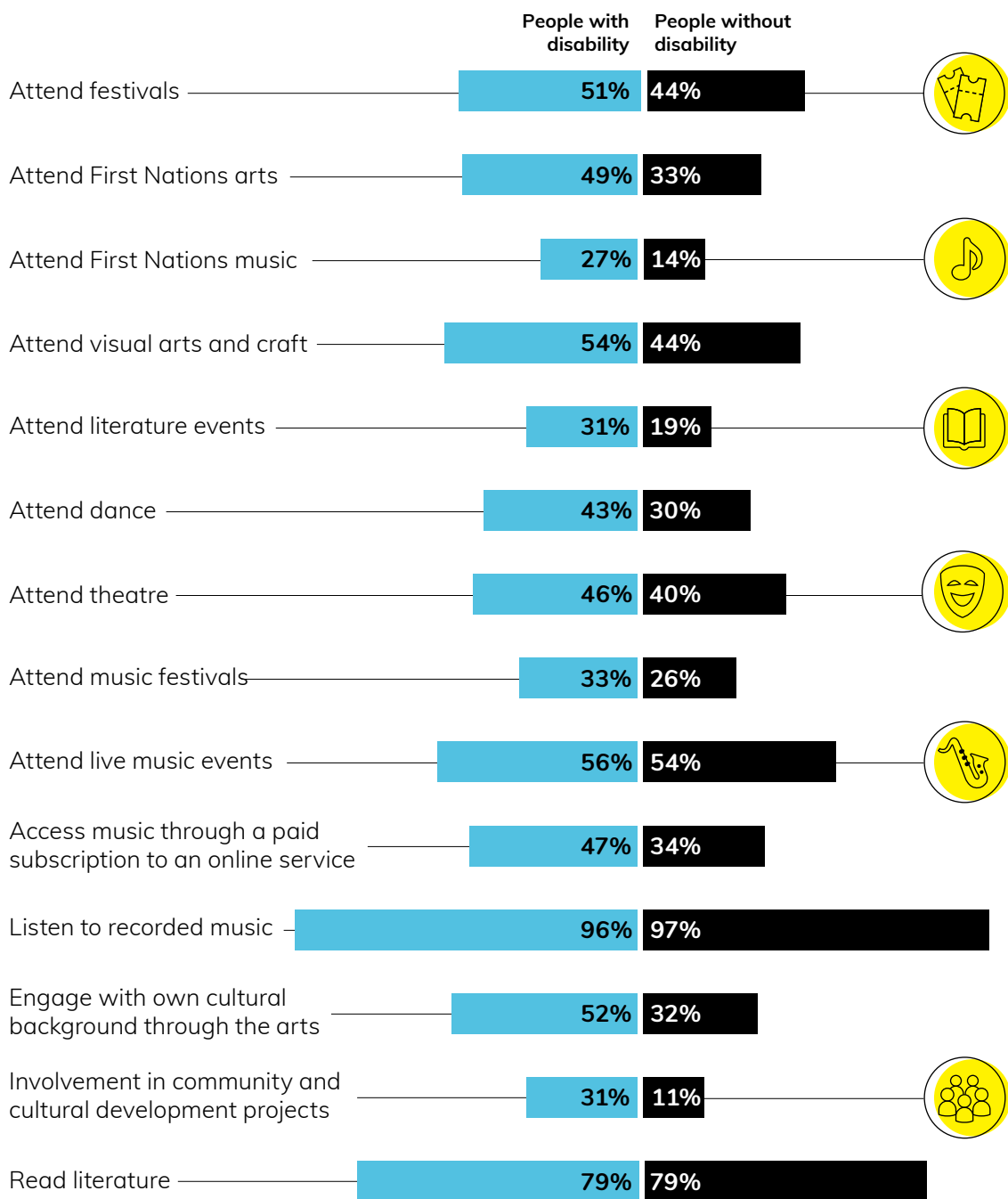
Figure 9

Arts attendance and participation by Australians with disability

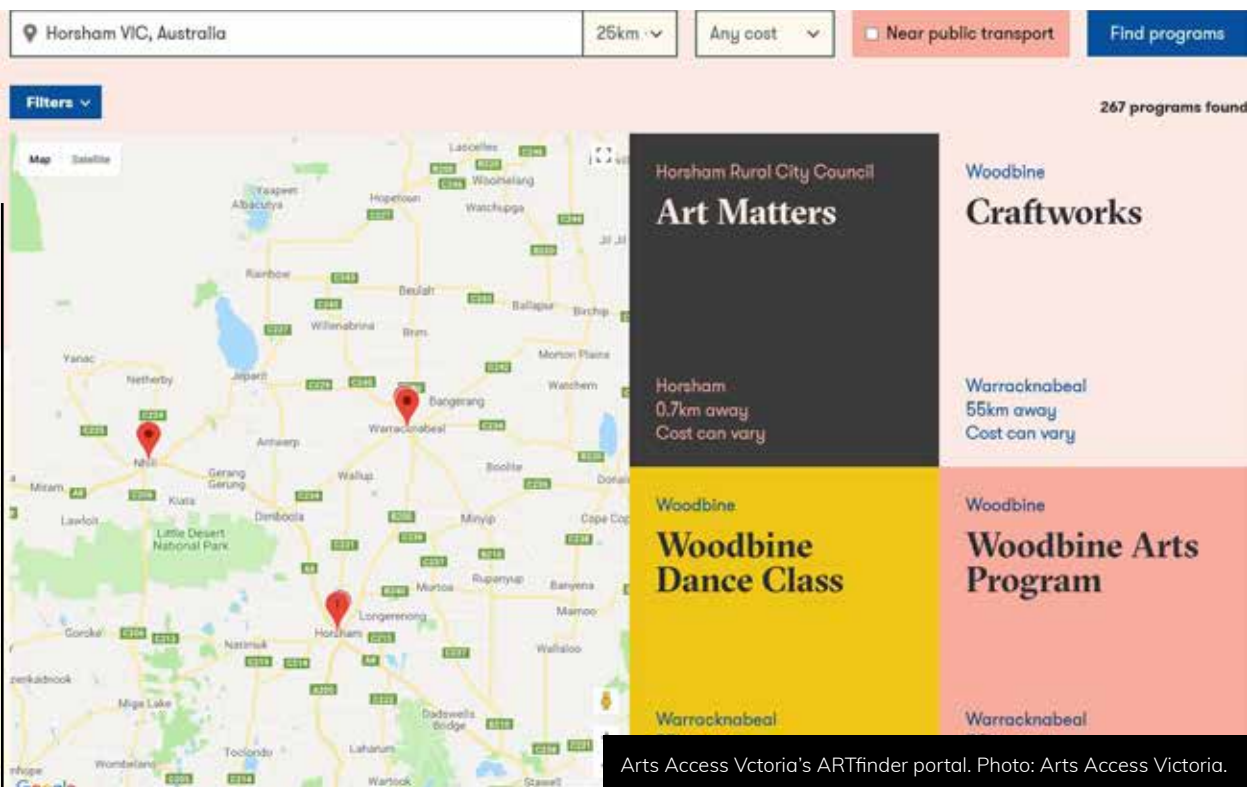


Source: Australia Council for the Arts, results of the National Arts Participation Survey 2009, 2013, and 2016.

Figure 10
Arts attendance



Source: Australia Council for the Arts, Connecting Australians Results of the National Arts Participation Survey, 2017.



Arts Access Victoria's ARTfinder portal. Photo: Arts Access Victoria.

ARTfinder National

ARTfinder is a comprehensive online portal with up-to-date information to connect people with disability with arts activities, cultural institutions and events. ARTfinder was developed by Arts Access Victoria for Victorians with disability. In September 2017, the Meeting of Cultural Ministers agreed to fund the national rollout of the portal. From 2019, ARTfinder National will be available for all Australians with disability to search for creative activities and cultural events in their area.

The portal maps disability-inclusive arts programs and experiences in both regional and metropolitan Australia. Users can search by accessibility, location, cost and art form.

Participants in the National Disability Insurance Scheme (NDIS) will also be able to find arts activities to access and incorporate into their NDIS plans, and NDIS Local Area Coordinators/ Partners in the Community will be able to quickly see the range of arts activities on offer to help meet their client's goals and aspirations.

ARTfinder National supports the arts and cultural sector to establish industry benchmarks in accessibility and demonstrates where accessible art is clustered around the country. For organisations, it offers a tool to connect with new audiences, markets and opportunities – promoting the value of arts and culture to support diversity and inclusion.

Arts Access Victoria¹⁵⁴

4.1 High Attendance continued

Australians with disability are more likely than other Australians to attend most live art forms, including visual arts and craft, literature events, dance and theatre. However, they attend live music at a similar rate, and are slightly less likely to listen to recorded music. People with disability are more likely to attend First Nations music and music festivals, and to access music through a paid subscription to an online service. This may indicate that there are greater barriers to live music attendance (like gigs for example) in comparison with other live art forms, music festivals and First Nations music.

The Australia Council's 2017 survey of Australian reading habits, *Reading the Reader*, included questions about challenges or barriers to reading. It found that nine per cent of survey respondents reported a physical or health condition that makes reading books difficult or challenging. Fifty-four per cent of people who reported this difficulty said they had a visual impairment.¹⁵⁵

According to the Australia Council for the Arts' analysis of the National Aboriginal and Torres Strait Islander Social Survey (NATSISS), Aboriginal and Torres Strait Islander people are a growing audience segment at arts and cultural venues such as art galleries, museums, libraries, theatres and movies. 'First Nations people with disability attend venues and events at similar levels to First Nations people without disability, but are less likely to attend movies (39 per cent vs 48 per cent) and more likely to visit libraries, museums or art galleries (39 per cent vs 35 per cent).¹⁵⁶ Aboriginal and Torres Strait Islander people with disability are also slightly more like to attend Indigenous festivals (26 per cent, compared with 22 per cent of Aboriginal and Torres Strait Islander people without disability).¹⁵⁷

The ABS *General Social Survey 2014* found that 40 per cent of people with disability had visited a public library in the last 12 months, compared with 45 per cent of people without disability. Thirty-three per cent of people with disability had visited a museum or art gallery (40 per cent of Australians without disability).

Forty-nine per cent of people with disability had attended a movie theatre, concert, theatre or other performing arts event (63 per cent of Australians without disability).¹⁵⁸ As the Australia Council's National Arts Participation Survey has shown, these attendance rates might have changed since 2014 in line with other types of arts participation. The next General Social Survey will be in 2019.

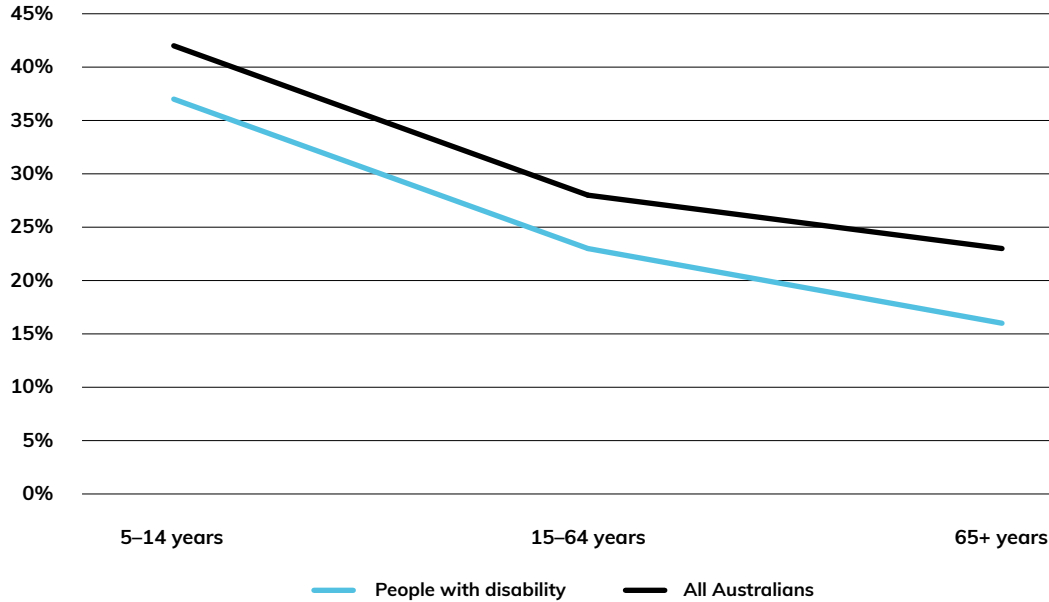
It is important to consider that other characteristics of people with disability can affect their attendance at arts events and venues. People with disability are not a homogenous group. When this group is broken down by other characteristics, there are significant differences in attendance and participation.

The ABS *Disability, Ageing and Carers Survey 2015* demonstrates how two factors — age and type of limitation or restriction¹⁵⁹ — can affect attendance. In 2015, 26 per cent of all people with reported disability visited a museum or gallery. This proportion differs significantly between age groups. Thirty-seven per cent of people with disability aged 5–14 years visited a museum or art gallery. This dropped to 23 per cent for people aged 15–64 years, and to 16 per cent for people over 65.

These results reflect a trend across arts participation and attendance, where participation and attendance by people with disability decline with age. As the graph on the next page shows, across all age groups, attendance at museums and galleries is lower for people with disability than for people without.

Within these age groups, there are differing levels of attendance depending on the level of limitation or restriction. Twenty-two per cent of people aged 15 to 64 with moderate or mild core activity limitation visited a museum or art gallery, and 16 per cent of people aged 15 to 64 with profound or severe core activity limitation. Additionally people with profound or severe core activity limitation have lower rates of participation and attendance than people with moderate or mild core activity limitation and people with schooling or employment restriction.

Figure 11
 Proportion of people who visited a museum or art gallery (%)



Source: ABS, Cat. no. 4430.0 Disability, Ageing and Carers; ABS, Cat. no. 4114.0 Attendance at Selected Cultural Venues and Events, Australia 2013-14; ABS, Cat. no. 4901.0 Children's Participation in Cultural and Leisure Activities, Australia April 2012.

4.2 Attitudes to the arts and benefits of attendance

The high attendance reported in the recent National Arts Participation Survey may be linked with the positive impact of the arts that people with disability recognise in their lives. Australians with disability are more likely than Australians without disability to have positive attitudes to the arts on a range of measures, including: 'the arts make for a richer and more meaningful life' and 'the arts allow me to connect with others'. They are also more likely to believe that arts have a 'big' or 'very big' impact on our sense of wellbeing and happiness and our understanding of other people and cultures.¹⁶⁰

People who attend cultural events report slightly higher life satisfaction.¹⁶¹ In 2014, people with disability who had attended a cultural event in the last 12 months reported an average life satisfaction of 7.3/10, while people with disability who had not attended reported an average life satisfaction score of 6.8/10. People with a mental health condition who had attended an event reported an average overall life satisfaction score of 6.7/10, while those who had not attended an event had an average score of 5.7/10. There is more limited research about the impact of cultural attendance on wellbeing than there is on arts participation.¹⁶² See chapter 3 for more information about the impact of arts participation on wellbeing.



Sensorium Theatre, WHOOSH! 2018. Photo: Christophe Canato.

Sensorium Theatre, Western Australia

Sensorium Theatre is Australia's only theatre company creating shows specifically designed for children with disability. The aim is to improve their lives by sparking their imaginations and enabling greater creative responses.

Based in Western Australia, Sensorium Theatre develops immersive interactive multisensory works and closely engages with their audience who can touch, smell, see, and hear stories unfold around them.

Since 2010 it has worked with its producing partner Performing Lines WA to take its shows to national and international theatre venues. Its production *Odyssey* was presented to sold-out audiences at Sydney Opera House and Arts Centre Melbourne, followed by successful regional and national tours in 2016 and 2017. The same show was part of the Big Umbrella Festival 2018 at the Lincoln Centre in New York – the world's first theatre festival for children with autism.

The Sensorium Theatre has developed a unique model of embedding preparatory workshops and resources prior to their shows to enhance young peoples' engagement and understanding of the performance. Most recently this includes a bespoke digital app that audiences can use to access learning resources and prepare for the shows. This innovative and audience-focused technology and design fosters the connection to the audience as it allows the audience to fully engage in a more comfortable and meaningful experience.

Moving from the presentational style of their first work *The Jub Jub Tree* to a more physically interactive experience in *Odyssey*, Sensorium Theatre's new show *Whoosh!* is using this new medium to enhance the scale and ambition of their work. As Australian pioneers in this form, they have been rigorous in their artistic development, documentation and evaluation, seeking feedback from artistic peers, audiences and education and health consultants.

The children loved it. They were highly engaged for the entire duration of each show. Even the workshops provided a high level of interaction and engagement but the show was just another level again. Some of the students with language are still talking and singing about it.

Teacher at Sydney Opera House event

Sensorium Theatre has also begun to expand their services to include a smaller-scale sensory storytelling and rhymetime program for pre-schoolers with an emphasis on capacity building for parents, educators and librarians to create more inclusive experiences in the early childhood and early intervention space.



Participants in the NGA's Art and Dementia program. Photo: National Gallery of Australia.

Art and Dementia at the National Gallery of Australia

Since 2007, the National Gallery of Australia (NGA) has run an Art and Dementia Program, which provides people living with dementia with an opportunity to connect with the world in enriching and life-enhancing ways.

People living with dementia are often at risk of social isolation. The Art and Dementia program is a discussion-based tour of works of art that provide intellectual stimulation and social inclusion for participants. Participants are able to contribute knowledge, engage in interpretation, express emotions and recall memories. Participation in programs like Art and Dementia can reduce agitation and anxiety and increase wellbeing and quality of life for people living with dementia and their carers.

In 2009, the NGA developed the Art and Dementia Outreach Program. The Outreach program delivers a two-day training workshop for arts and health professionals in communities across Australia to assist regional galleries to devise sustainable and appropriate Art and Dementia programs for the community.

In 2018 staff from the NGA delivered the outreach training program in partnership with Caloundra Regional Gallery, QLD. For both arts and health professionals, the training workshop raised awareness of the right of people living with dementia to engage in meaningful activities.

The demonstration tour was wonderful, showing all learning in action and absolutely necessary to understand the complexities, challenges and techniques required of this program and the benefits of connecting people with dementia with the arts.

The workshop has left me with a passion to continue learning and developing skills to improve and positively enhance people's life experiences.

You could observe the people living with dementia interacting and unfolding and opening up, in some cases to realise their self-worth and that their opinions and thoughts matter.

**Art and Dementia Outreach Program
workshop participants**

4.3 Barriers to attendance

Arts and cultural venues and events support the development and creation of artistic work, creative and cultural experiences, and connect these works and experiences with audiences. All people have the right to participate in cultural experiences, and people with disability are often presented with barriers to participation.

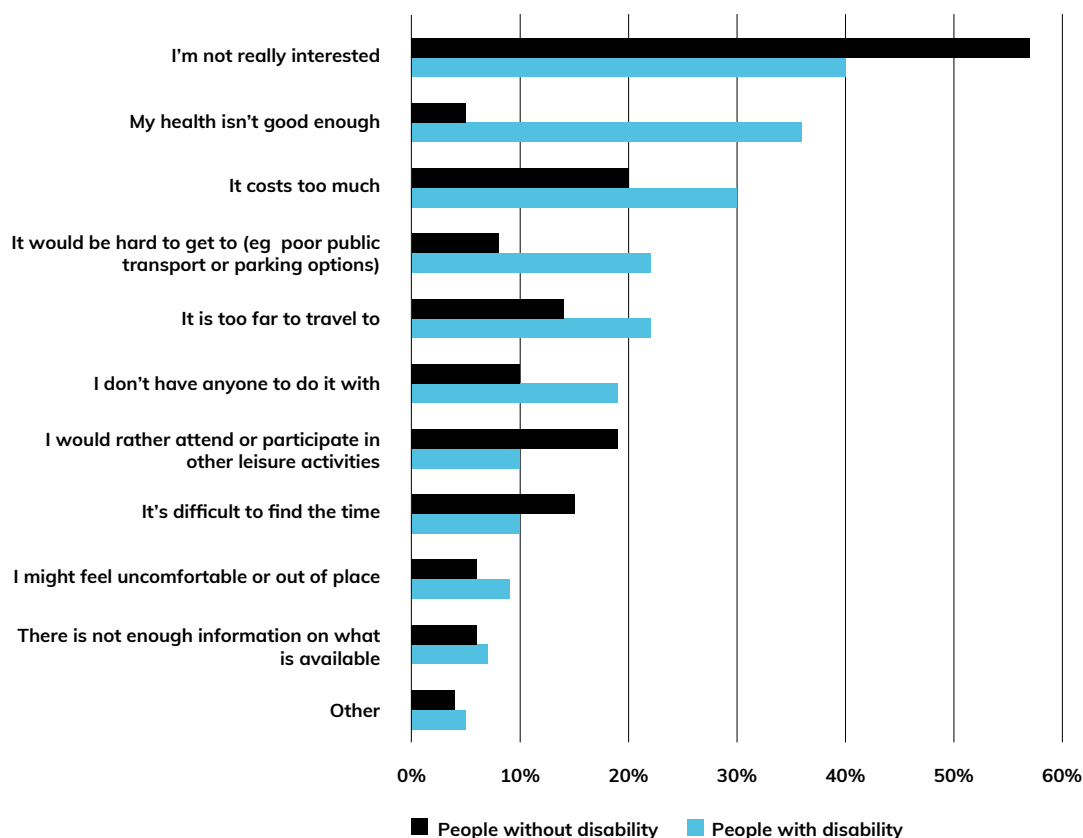
Before getting through the door to an arts event, there are some barriers that might stop a person with disability from attending. These include physical access, cost and inaccessibility of information about events. Once through the door, access measures such as Auslan interpreters, hearing loops, audio description, assistive technology and relaxed performance

environments can make the event itself accessible to a wider audience.

Australians with disability are more likely than other Australians to agree that: 'the arts are too expensive', 'the arts tend to attract people who are somewhat elitist or pretentious', and 'the arts are not really for people like me'. These results show that cost and the perception of exclusive attitudes within the arts remain a barrier to access for people with disability.¹⁶³

The infographics below show the top reasons given by people with and without disability for not attending the arts. People with disability were more likely than other Australians to cite health, cost and travel as reasons for not attending.¹⁶⁴

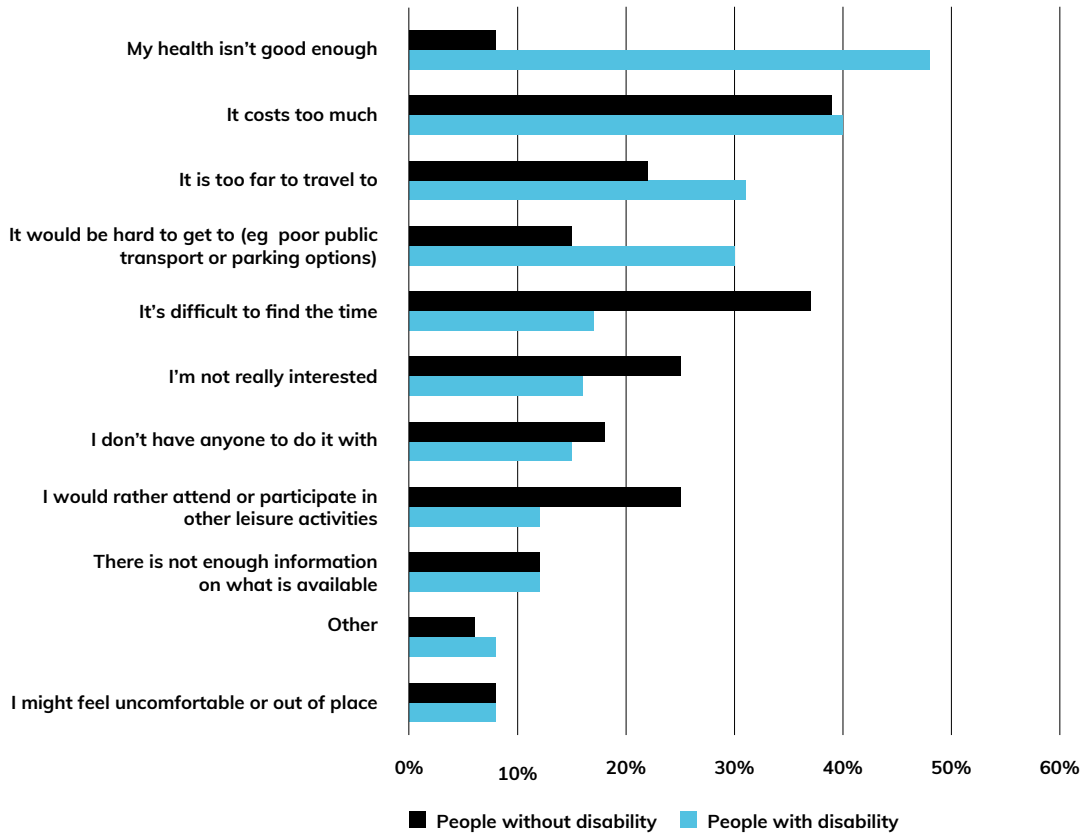
Figure 12
Reasons for not attending the arts among people who have never attended



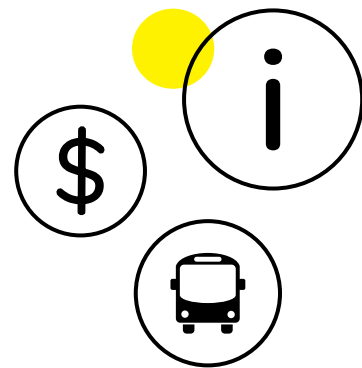
Source: Australia Council for the Arts, *Connecting Australians: Results of the National Arts Participation Survey, 2017*.

Figure 13

Reasons for not attending among people who have attended the arts but not in the last 12 months



Source: Australia Council for the Arts, *Connecting Australians: Results of the National Arts Participation Survey, 2017*.



4.3.1 ACCESSIBLE TRANSPORT

The 2017 Senate Inquiry into Inclusive and Accessible Communities under the National Disability Strategy, found that accessible transport remains a key problem for many people with disability. This includes issues such as physical access to public transport, insufficient accessible public transport options, poor audible information for people with vision impairments, and training and attitudes of transport staff. This can mean that people with disability rely on expensive private transport options such as taxis and personal vehicles, and there is concern about the supply of mobility taxis with the rise of ride-sharing platforms.¹⁶⁵

4.3.2 ACCESSIBLE INFORMATION

The most recent Evaluation of the National Arts and Disability Strategy found improvements in all three areas of the Strategy's Focus Area 1: Access and Participation. The three areas are:

1. Access to quality arts and cultural experiences in regional and remote areas.
2. Assistance provided to smaller arts and cultural organisations to meet access obligations.
3. Accessibility of ticketed events and productions.

Respondents to the Evaluation's survey from each state and territory reported greater opportunities for inclusive participation, and improved quality and availability of accessible programming. Survey respondents reported that the amount of information about arts and cultural activities available in accessible formats has improved.¹⁶⁶ This finding is also reflected in the results of the National Arts Participation Survey, where only seven per cent of people with disability thought there was 'not enough information on what is available' (six per cent of people without disability agreed with this statement).¹⁶⁷

4.3.3 ACCESSIBLE DESIGN AND DIGITAL ACCESS

While there have been improvements, barriers still exist, particularly in regional and remote areas. A greater proportion of respondents to the Strategy Evaluation from regional and remote areas indicated 'no' or 'little' improvement.¹⁶⁸ A greater proportion of regional respondents (nearly 40 per cent) said that there had been 'no' or 'little' improvement in physical access. According to the Evaluation, 'both regional and metropolitan respondents indicated that access to heritage buildings is an ongoing issue, although some jurisdictions have had major achievements in increasing the accessibility of their heritage venues through policies, procedures and sensitive renovations.'¹⁶⁹



Detonate at Belconnen Arts Centre. Photo: Andrew Sikorski.

Belconnen Arts Centre and accessible design, ACT

Belconnen Arts Centre opened in 2009 with a view to becoming the community's centre for generating and experiencing arts and cultural activity in the Belconnen region. The Centre's ethos is about being inclusive at all levels of the organisation's operations. They are focused on generating opportunities for all people and abilities, from emerging to established artists to have access to develop their practice and experiences in the arts.

Inclusive engagement of people of all abilities is made possible by Belconnen Arts Centre's accessible design. The Centre won the ACT Chief Minister's Inclusion Award in 2010, 2012, and 2013 and was a finalist in 2015, 2016 and 2017. The Centre's *IGNITE: Alternative Arts Academy* program offers a suite of entry pathways into arts practice development from the hobbyist through to the positioning and promotion of artists with disability within the

mainstream arena. Their Dance for Wellbeing program supports individuals who live with chronic conditions to explore and develop their dance practice, enhance their health and participate in the creation and presentation of new dance work.

These programs are complemented by the design of the building which incorporates contemporary environmentally sustainable design principles with easy access, low energy usage, and light control. The building is all on one level, which makes it fully accessible for people with low mobility and who use wheelchairs. These design principles will continue in Stage 2 of the Centre's development. The Centre demonstrates a holistic approach to accessible design. Architecture and programming create a space where all members of the community can equally enjoy, engage and express their creativity.



DADAA Fremantle. Photo: courtesy of DADAA.

DADAA Fremantle and the Centre for Accessibility, Western Australia

DADAA is a Western Australian leading arts and health organisation that creates access to cultural activities for people with disability or mental health conditions. During 2017–18, DADAA relocated to a heritage building, the Fremantle Old Boys' School in the east of Fremantle. In partnership with the City of Fremantle renovations are underway, providing room for an extended hub with a stronger sense of place, a more vibrant public arts program, and a more accessible arts and cultural plan for the whole community. This centre of excellence for artists with disabilities in an iconic heritage building of great significance, will include a contemporary art gallery, Fremantle's first inclusive café and is already open for workshops, mentorship and other arts programs.

In addition to improvements in physical access, DADAA is committed to digital accessibility. DADAA has entered a partnership with digital access specialist Scott Hollier and digital design agency Media on Mars to develop The Centre for Accessibility – an industry and not-for-profit collaboration working to promote digital access.

This initiative received funding for its first 12 months from a Western Australian Government grant from the NDIS Information, Linkages and Capacity Building (ILC) program. The partnership will also develop an online, practical and up-to-date resource for encouraging governments, organisations and digital content developers to implement digital access.

People with disability want the same things as anyone else; somewhere safe to live, a job where they're treated well, a good education, and equal access opportunities.

Accessibility applies to the built environment and to the digital world.

David Doyle, DADAA CEO

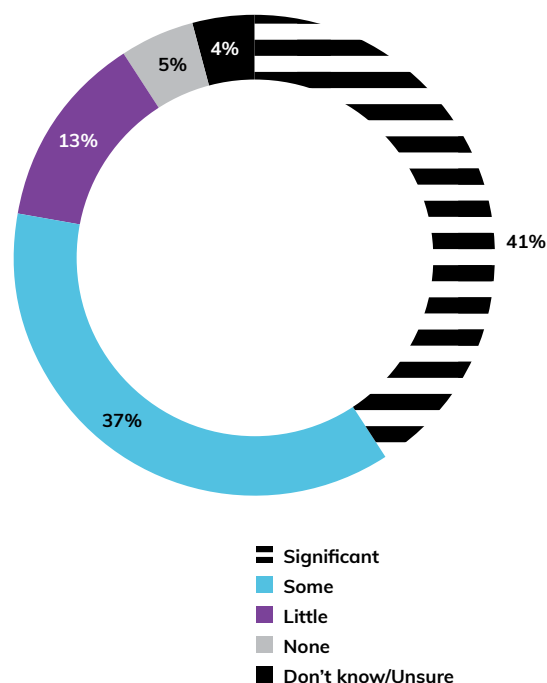
The project will connect developers and the people who benefit from and require accessible design. A strong social campaign for accessibility will demystify digital access and reposition accessibility from a compliance issue to being about the people that it serves www.accessibility.org.au.

4.3.4 TICKET PRICE

For regional respondents to the National Arts and Disability Strategy evaluation, 67 per cent identified ticket price as some level of barrier. Forty-one per cent of metropolitan respondents identified ticket price as a significant barrier, and only five per cent said it was not a barrier. Due to the limitations of the survey (see note 162) further investigation is needed to understand barriers to arts attendance in regional and remote areas.

Feedback to the survey underlined the importance of companion cards for people who require an attendant carer in order to access community activities and venues. By providing a ticket for the attendant carer at no extra cost, companion cards can reduce the financial barrier to attending the arts for people with attendant carers.

Figure 14
Ticket price level of barrier: Metropolitan



Source: Meeting of Cultural Ministers, National Arts and Disability Strategy Evaluation 2013–15, 2017.

4.4 The ‘purple pound’

In the UK, spending by people with disability has been estimated to be worth £249 billion per year to the economy.¹⁷⁰ This spending power has come to be known as the ‘purple pound’. While there is no existing analysis for this spending power in Australia, there is existing data about income and arts attendance for people with disability.

In the general population, there is a disparity in arts attendance and participation between people in low and high income households. In 2014, 75 per cent of people in the lowest quintile attended the arts, compared with 94 per cent of people in the highest quintile. There is also an arts participation gap between low and high income households, but it is smaller than for attendance. Twenty-three per cent of Australians in the lowest quintile participate in the arts, and 30 per cent of people in the highest quintile.

According to the Australian Bureau of Statistics, ‘In 2015, approximately half (49.4 per cent) of people with disability lived in households in the lowest two quintiles for equivalised gross household income, compared with 24.3 per cent of those without disability’.¹⁷¹ Despite having a lower average income, as a cohort Australians with disability attend and participate in the arts more than other Australians, and are also more likely to spend money on the arts through donations and joining membership programs.¹⁷²

For arts companies looking to grow audiences, Australians with disability represent a significant potential consumer base, especially since attendance and participation in the arts by this group has been growing significantly since 2009. Arts attendance by people with disability increased by 12 percentage points between 2013 and 2016, and creative participation increased 26 percentage points between 2009 and 2016.¹⁷³



The Australian Chamber Orchestra at Arts Centre Melbourne. Photo: Julia Kingma.

Australian Chamber Orchestra box office, NSW

The Australian Chamber Orchestra (ACO) uses the Tessitura ticketing system. Tessitura allows the ACO to record details about their customers' access requirements, including whether a customer is blind or has low vision, Deaf or hard of hearing, uses a wheelchair, has mobility aids, or is a Companion Card holder. This means that when a customer wishes to purchase a ticket or subscription from the ACO box office, box office staff can immediately see the accessibility 'tags' attached to a customer's record. This minimises the need for a customer with access requirements to disclose these each time they book, and box office staff can be proactive to ensure customers' needs are met.

Since 2016, the ACO box office has served nearly 400 customers with access requirements (not including Companion Card holders). This number is only for tickets and subscriptions purchased through the ACO box office, and doesn't include customers who purchase tickets directly with performance venues.

The national Companion Card program allows people who require a companion (such as an attendant carer) to receive an additional ticket to events and venues free of charge for their companion. This can reduce the cost of attending cultural events or using public transport, for example. At least 160 arts and cultural events and venues nationally accept companion cards.

The ACO has been a Companion Card affiliate since 2008. Since 2016, the ACO has issued 278 tickets to Companion Card holders (including both season subscriptions and single tickets).

4.5 Private giving and volunteering

In addition to having potential as consumers of arts and cultural products, as a cohort people with disability are also more likely to give money and volunteer their time to the arts. In 2016, 21 per cent of Australians with disability donated money to the arts (compared with nine per cent of other Australians), 17 per cent contributed to a crowd funding effort for an arts activity (seven per cent), and 18 per cent joined an arts organisation's membership program (six per cent). Additionally 24 per cent of people with disability have done volunteer or unpaid work for the arts, or helped out artists or community groups with arts activities (14 per cent for other Australians).¹⁷⁴

While the high levels of volunteering found in the National Arts Participation Survey reflect the high levels of engagement with the arts by people with disability seen across the survey, DADAA's 2012 *Art Works* report on employment in the arts for people with disability found that within the arts sector there is an expectation that people with disability will volunteer their time or accept low pay. According to the report, 'there is an expectation by some employers that people with disability should accept employment in an unpaid capacity.' The report referred to volunteering as a 'double-edged issue', in that it can be a strategy to gaining paid employment, but requires people with disability to accept no payment for their work.¹⁷⁵ Further investigation may identify the relationship between these issues and the high levels of volunteering discussed above.

Summary

This chapter has highlighted the high rates of arts attendance by Australians with disability, and that Australians with disability have more positive attitudes to the arts than people without disability. People with disability also give more money to the arts and volunteer more in the arts than people without disability. While there are high attendance rates, there are also ongoing barriers to arts attendance, including cost, physical access to venues and transport and accessible information about events. These barriers are more acute for people in regional areas. Further research is needed to understand the particular barriers posed by different art forms and types of cultural events, such as festivals compared with live music, for example. Technology and thoughtful design of physical spaces and cultural experiences can increase access to the arts from this highly engaged cohort of Australians.



Skye Saxon welcomes guests to Studio A Co Lab: an afternoon of performances and workshops by Studio A artists at Firstdraft, 2018. Photo: Document Photography.

5 Conclusion

This Research Overview has gathered existing literature, new data analysis and case studies from around Australia to establish an up-to-date evidence base about art and disability in Australia.

Australians with disability connect with and experiment in the arts at a higher rate than other Australians — they are highly engaged in the arts as audience members and for recreation. However there are ongoing barriers to accessing these cultural experiences. While attendance and recreational participation levels are high, artists with disability are underrepresented in professional practice, as are people with disability in the Australian labour force generally. There are barriers to establishing and keeping a career in the arts for all arts professionals, and this is particularly acute for those with disability.

5.1 Research gaps

Throughout this Research Overview, a number of areas have been identified that require further research or consideration. These are:

- The professional practice of Aboriginal and Torres Strait Islander artists with disability, including pathways to practice, income, education and training, and barriers to practice.
- More information about the diversity of creative and cultural practice by people with disability, particularly regarding screen, games and design.
- Levels and patterns of education for artists with disability, including the connection between recreational participation and professional practice.
- Individual and organisational barriers to taking up opportunities and support offered by government employment programs, including apprenticeships.

- The factors that make an effective arts mentorship for people with disability.
- The impact of different kinds of arts participation on wellbeing for people with disability.
- Barriers to participation in Aboriginal and Torres Strait Islander cultural activities for Aboriginal and Torres Strait Islander people with disability.
- How the positive outcomes of arts and cultural participation for Aboriginal and Torres Strait Islander people apply to Aboriginal and Torres Strait Islander people with disability.
- How accessibility differs between art forms and types of cultural venues and events.
- What drives the high levels of volunteering in the arts by people with disability.

Additionally, ongoing monitoring and research is needed to understand how the creative and cultural sectors are adapting to the changing funding and policy landscape following the introduction of the NDIS.¹⁷⁶

Following finalisation of this Research Overview, First Peoples Disability Network published a report titled *Culture is Inclusion*. The report is the result of a community directed research project and addresses how connection to, and participation in cultural and community events is powerful in mitigating the adverse effects of discrimination and exclusion for Aboriginal and Torres Strait Islander people with disability.¹⁷⁷

5.2 Forthcoming research

Some of the gaps identified above may be filled by forthcoming research. This includes:

- Arts and disability research and evaluation by the Australia Council for the Arts.
- Macquarie University research on regional and remote area artists, funded by the Australian Government, and the Western Australian, South Australian and Northern Territory Governments.
- Bree Hadley (Queensland University of Technology) and Gerard Goggin (University of Sydney), are currently working on research into the NDIS and disability art, culture, and media practice. This work is identifying issues for further research regarding the interaction between the NDIS and the arts and disability sector.¹⁷⁸
- Bree Hadley, Donna McDonald, Morgan Batch, Linda Elen Olsen (Queensland University of Technology) are working on an ARC LIEF funded research project into the historical evolution of disability theatre in Australia with the AusStage consortium. This project attempts to map the relationship between policy, and policy-driven changes to access to funding, venues, programs, promotional opportunities, and the changing landscape of disability arts practice in Australia.¹⁷⁹
- Sarah Austin, Kath Duncan, Lachlan MacDowall, Eddie Paterson (University of Melbourne), Gerard Goggin (University of Sydney) and Veronica Pardo (Arts Access Victoria), *Disability and the Performing Arts in Australia: Beyond the Social Model*. This ARC Linkage funded project is currently mapping the aesthetic innovations in disability performing arts in Australia.¹⁸⁰

The national consultation about the National Arts and Disability Strategy (24 September to 3 December 2018) will add to the evidence base in this document to assist in the renewal of the Strategy in 2019.

Appendix A: Glossary and acronyms

ABS is the Australian Bureau of Statistics.

Access includes physical access to venues, facilities and transport, information in accessible formats, affordability, and other measures that make it possible for people with disability to experience arts and culture. Ideally, access will be universal. This means that products, services, environments and communities are accessible and usable by all people to the greatest extent possible without the need for specialised modification.

Arts is used to refer to all creative and cultural activities. This includes:

- Aboriginal and Torres Strait Islander Arts
- Community arts and cultural development
- Cultural Heritage and History
- Dance
- Design (including fashion)
- Emerging and experimental arts
- Film, screen and virtual reality
- Games and games development
- Keeping places
- Literature
- Galleries, libraries, museums and archives
- Music
- Radio and podcasts
- Theatre and performance
- Visual arts and craft.

Arts and disability practice, as distinct from arts and health practice, has creative outputs and access and inclusion for people with disability (as artists and audiences) as its primary goal.

Arts and health practice has health and wellbeing as its primary goal.

Attendance means receptive participation in the arts, like going to see a play or reading a book. Attendance is about audiences.

Creative participation means active participation in the arts, rather than passive participation as an audience member. Creative participation includes recreational and professional participation.

Disability refers to the interaction between persons with impairments and attitudinal and environmental barriers that hinders their full and effective participation in society. Disability can be related to physical, intellectual, psychiatric, sensory, neurological, or learning impairments, or to the presence in the body of disease-causing organisms.

Engagement includes both attendance and participation.

NATSISS is the National Aboriginal and Torres Strait Islander Social Survey.

NDIS is the National Disability Insurance Scheme.

Participation means creative or active participation in the arts, like taking a painting class or playing a musical instrument.

Recreational participation means active participation in the arts for enjoyment, wellbeing or socialising.

Appendix B:

Legal and policy framework

International obligations

Australia is party to a number of United Nations conventions and covenants. The Universal Declaration of Human Rights (UDHR) and the Convention of the Rights of Persons with Disabilities (CRPD) state the fundamental right of all people to access arts and culture and to make a living by work freely chosen. The CRPD was adopted in 2006, and commits parties to the Convention to 'take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society' (Article 30:2). This statement goes beyond the right of people with disability to access arts and culture, to recognise the valuable artistic contributions people with disability can make to culture.¹⁸¹

The International Covenant on Economic, Social and Cultural Rights (ICESCR, 1976) commits Australia to recognise the right of everyone to take part in cultural life (Article 15:1).¹⁸² It also recognises the right of all people to work and to self-determination in pursuing economic, social and cultural advancement (Articles 1:1 and 6:1). The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (CPPDVE, 2005) recognises the importance of cultural diversity and cultural expressions to conveying identity, values and meaning (Article 1g), to nurturing human capacity (Preamble), and to economic development (Preamble).¹⁸³ People with disability are not specifically mentioned in either of these documents, however the ICESCR recognises universal rights, and the CPPDVE includes the cultures of minorities and Indigenous peoples in its scope.

National law and policy

In 2010 all Australian governments committed to the *National Disability Strategy 2010–2020*, under which governments coordinate and work collaboratively with industry and communities to address challenges faced by people with disability in Australia. The Strategy focuses on six policy areas: inclusive and accessible communities; rights protection, justice and legislation; economic security; personal and community support; learning and skills; and health and wellbeing.

The National Arts and Disability Strategy is listed as a commitment under the policy area of Inclusive and Accessible Communities and is connected to Policy Direction 1 — increased participation of people with disability, their families and carers in the social, cultural, religious, recreational and sporting life of the community.

The introduction of the National Disability Insurance Scheme (NDIS) in 2013 has presented the arts and disability sector with new opportunities and challenges as the sector adapts to a new market. The NDIS aligns disability support for individuals and the disability services sector with the goals of the National Disability Strategy and the Convention on the Rights of Persons with Disabilities. It is a person-centred approach that gives control and choice to individuals about the supports and services they use, based on a plan outlining that person's goals and aspirations.

Under the *Disability Services Act 1986*, disability service providers must meet the *National Standards for Disability Services*. The Standards are based on principles of human rights and quality service management. Additionally there are *National Standards for Mental Health Services*, and depending on the type of service, other relevant regulation may include the *Disability Standards for Education*

and the *Disability Advocacy Standards*. The NDIS Rules (administered under the *National Disability Insurance Scheme Act 2013*) include regulations for disability service providers who want to become registered NDIS providers. Once the NDIS Quality and Safeguards Commission is established, there will be a single national registration and regulatory system for providers, which will reduce duplication and inconsistency and help providers meet the required standards. Providers who operate in states and territories where the NDIS Commission is operational will come under the regulation of the NDIS Commission. Providers who operate in other states and territories will continue to operate under their state or territory's existing quality and safeguards systems until the NDIS Commission commences (1 July 2019 for the Australian Capital Territory, Victoria, Queensland, Tasmania and Northern Territory and 1 July 2020 for Western Australia).¹⁸⁴

State and territory law and policy

Most states and territories have disability strategies or plans aligned with the National Disability Strategy. Generally these plans focus on employment and community and social inclusion, which are policy areas supported by the National Arts and Disability Strategy. Some state plans, including Victoria's *Absolutely Everyone* and the *Queensland State Disability Plan* have specific arts and culture actions.

In some states, it is a legislative requirement for government departments and statutory authorities to have a Disability Action Plan in place. Some state government arts and cultural agencies make these plans publically available, including Create NSW, the WA Department of Local Government, Sport and Cultural Industries and the Tasmanian Department of State Growth.¹⁸⁵ Arts Queensland is part of the Queensland Department of Environment and Science, which also has a Disability Service Plan and includes specific arts and culture actions. These plans are tied into a state disability strategy and/or the National Disability Strategy. The Australia Council for the Arts, the Australian Government's arts funding and advisory body, developed their first Disability Action Plan in 1996. Their current plan is for 2017-19.

New South Wales and Victoria each have cultural policies. Create in NSW, launched in 2015, is NSW's whole-of-government arts and cultural policy framework. It sets out actions over 10 years to champion arts, screen and culture as central to the life of NSW. It emphasises partnerships and collaboration across government, such as the NSW Arts and Disability Partnership between Create NSW and the NSW Department of Community Services, to deliver excellence, access and strength in the arts, screen and culture sectors.

Victoria's *Creative State* policy is underpinned by the principle of universal access and includes actions to promote both production and consumption of arts and culture for all Victorians, and to reduce barriers to employment and experience. In this goal it considers disability, cultural background, and regional and economic status. *Creative State* is considered a key strategy supporting Victoria's state disability plan *Absolutely Everyone*.

The National Arts and Disability Strategy

The National Arts and Disability Strategy was released in October 2009 by Cultural Ministers from national, state and territory governments, the year after Australia ratified the UN Convention on the Rights of Persons with Disabilities. The Strategy recognises the important contribution that people with disability make to Australia's artistic and cultural activity.

Specifically, the Strategy commits the Australian, state and territory governments to:

1. improve access and participation to arts and cultural activities by people with disability, both as audiences and participants;
2. address barriers which prevent emerging artists and cultural workers with disability to develop their careers;
3. develop audiences for work created by artists with disability and disability arts organisations; and
4. empower people with disability to have a stronger voice in policy planning and to develop strategies to improve collaboration across the sector and governments.

FIRST EVALUATION — 2010–12

The first evaluation covered the period 2010–2012, and was released in 2013. It found that the number and range of projects facilitated by jurisdictions over the first three years of the Strategy indicated that there had been considerable effort nationally to support, encourage and promote access to, and participation in, arts and cultural activities by people with disability. In total, jurisdictions identified approximately 500 initiatives nationally that related directly to or that have a particular relevance to the goals and vision of the Strategy.

The first evaluation found that the majority of attention was focussed in the Access and Participation focus area. There was also considerable activity in the Strategic Development focus area which saw incremental and systemic change across government agencies. In particular there has been progress in embedding the needs and aspirations of people with disability into arts /events programming and projects. Significant change also occurred in fostering strategic partnerships across government and within the arts sector.

SECOND EVALUATION — 2013–15

The second evaluation covered the period 2013–15, and was released in 2017. Broadly, it found that there had been steady improvements in addressing barriers that prevent people with disability from participating fully in the arts. However, it also found evidence that people with disability still face barriers to access and participation in the arts.

The second evaluation found that there were improvements in:

- The number of quality opportunities to participate in a variety of arts and cultural activities, in both a mainstream and disability-specific context.
- Physical access, however there is an ongoing need for accessible infrastructure in regional and remote areas.
- Training and employment opportunities for artists and arts workers with disability.

It also found that there were increases in:

- The awareness of the importance of readily available and accessible information about arts and cultural activities, including details about both the activity programming and the physical accessibility of the venue.
- Opportunities for people with disability to present their work, however greater opportunities in mainstream-arts environments are still needed.
- Access to funding opportunities for people with disability, however funding bodies need to improve the processes and infrastructure associated with funding programs to ensure that people with disability are able to engage in a competitive and meaningful manner.

Finally, it also found that:

- The improvements in the areas of audience development at arts disability events can in part be attributed to the inclusion of the work of artists with disability in both mainstream and disability specific exhibitions and performances.
- Arts organisations are providing broad, accessible and inclusive participation opportunities, however limited resources and an increasingly constrained fiscal environment is affecting their ability to do so.
- There is still a need for the achievements of people with disability in the arts sector to be more broadly promoted.

The evaluation made three recommendations which were accepted in full by Cultural Ministers. In brief, these were:

1. Develop a resource hub for sharing accessible information and innovative ways the arts sector can improve accessibility and inclusive practices.
2. Facilitate greater linkages and collaboration with the Australian Government Department of Social Services and the National Disability Insurance Agency to address desired arts and disability policy outcomes through the NDIS.
3. Revisit and renew the National Arts and Disability Strategy for 2019 in consultation with arts and disability stakeholders.

Endnotes

- 1 This point was emphasised by Bree Hadley, Queensland University of Technology, in personal communication with the Department, 2 July 2018.
- 2 United Nations Convention on the Rights of Persons with Disabilities, Article 1.
- 3 *Disability Discrimination Act 1992*, s 4.
- 4 Australian Bureau of Statistics (ABS), Catalogue number 4430.0 *Disability, Ageing and Carers*, Australia, 2015.
- 5 ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*, Appendix 1 – Limitations and Restrictions: www.abs.gov.au/AUSSTATS/abs@.nsf/Latest_products/4430.0Appendix102015?opendocument&tabname=Notes&prodno=4430.0&issue=2015&num=&view=
- 6 Australian Bureau of Statistics (ABS), Catalogue number 4430.0 *Disability, Ageing and Carers*, Australia, 2015. The definition of creative and cultural occupation used for this analysis is based on based on Appendix 2 in ABS, *Australian National Accounts: Cultural and Creative Activity Satellite Accounts, Experimental, 2008-09* (cat. no. 5271.0). This is a broader definition than that used in Throsby and Petetskaya's research, which deliberately takes a narrow definition of professional practising artists.
- 7 ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*.
- 8 ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*. The labour force is defined as all people over 15 years of age who are employed or unemployed. Unemployed people are those who are not currently employed but actively looking for work, available for work or waiting to start a new job. For further detail see: www.abs.gov.au/AUSSTATS/abs@.nsf/Latestproducts/6203.0Glossary1Feb%202003?opendocument&tabname=Notes&prodno=6203.0&issue=Feb%202003&num=&view=
- 9 David Throsby and Katya Petetskaya, *Making Art Work: An Economic Study of Professional Artists in Australia* (Strawberry Hills: Australia Council for the Arts, 2017), 151.
- 10 Throsby and Petetskaya, *Making Art Work*, 151.
- 11 The ABS defines requiring assistance as: 'needing help of assistance in one or more of the three core activity areas of self-care, mobility and communication, because of a disability, long-term health condition (lasting 6 months or more) or old age.
- 12 The Census only records a person's primary occupation, and we know from *Making Art Work* that artists often split their time between creative work, arts related work and non-arts related work, and that their incomes are derived from multiple sources. Therefore professional practising artists may not record their creative or arts-related work as their primary occupation in the census. Furthermore, according to the ABS *Disability, Ageing and Carers Survey*, people who require assistance with one or more core activities represent approximately 59 per cent of people with disability in Australia. People with profound core activity limitations are more likely to require assistance, and less likely to be in the labour force.
- 13 Data in this case study is accurate as at April 2018. The case study reflects data from all eligible applications submitted through SmartyGrants where a decision (approved or declined) has been recorded for the Catalyist, Indigenous Languages and Art, Festivals, and Visions programs. Not all funding programs are currently administered through Smartygrants, but are gradually being rolled over to this system. Undecided and withdrawn applications have not been included. The data reflects projected statistics at the time of application as acquittal data (actual data reported after the activity has taken place) is yet to be received by most programs. Applicants self-identify as disability-led or people with disability.
- 14 Throsby and Petetskaya, *Making Art Work*, 152.
- 15 Throsby and Petetskaya, *Making Art Work*, 153.
- 16 Throsby and Petetskaya, *Making Art Work*, 153
- 17 Throsby and Petetskaya, *Making Art Work*, 154.
- 18 Throsby and Petetskaya, *Making Art Work*, 154-5. Fifty-four per cent of artists with disability applied for a grant, fellowship, residence, prize or funding, and 55 per cent of artists with no disability. Seventy-nine per cent of artists with disability who applied for a grant, prize or funding were successful, and 66 per cent of artists with no disability.
- 19 Due to cultural definitions and understandings of disability, it is likely that disability is underreported among Aboriginal and Torres Strait Islander people.
- 20 Economic participation means earning an income from cultural activities.
- 21 ABS, Cat. no. 4714.0 *National Aboriginal and Torres Strait Islander Social Survey (NATSISS) 2014-15*.
- 22 ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*, Aboriginal and Torres Strait Islander people with disability, Table 5.1
- 23 Throsby and Petetskaya, *Making Art Work*, 6.
- 24 ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*, Disability tables, Table 9.1
- 25 ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*, Disability tables, Table 8.1

- 26 The labour force is defined as all people over 15 years of age who are employed or unemployed. Unemployed people are those who are not currently employed but actively looking for work, available for work or waiting to start a new job. For further detail see: www.abs.gov.au/AUSSTATS/abs@.nsf/Latestproducts/6203.0Glossary1Feb%202003?opendocument&tabname=Notes&prodno=6203.0&issue=Feb%202003&num=&view
- 27 ABS, Cat. no. 4430.0 Disability, Ageing and Carers, Disability tables, Table 9.1
- 28 ABS, Cat. no. 4430.0 Disability, Ageing and Carers, Disability tables, Table 9.1
- 29 Throsby and Petetskaya, *Making Art Work*, 152.
- 30 ABS, Cat. no. 4430.0 Disability, Ageing and Carers, Aboriginal and Torres Strait Islander people with disability, Table 5.1
- 31 Throsby and Petetskaya, *Making Art Work*, 34.
- 32 Throsby and Petetskaya, *Making Art Work*, 35.
- 33 Throsby and Petetskaya, *Making Art Work*, 38.
- 34 Throsby and Petetskaya, *Making Art Work*, 35.
- 35 Throsby and Petetskaya, *Making Art Work*, 38
- 36 Throsby and Petetskaya, *Making Art Work*, 39.
- 37 ABS, Cat. no. 4430.0 Disability, Ageing and Carers.
- 38 Throsby and Petetskaya, *Making Art Work*, 45.
- 39 'Creative Arts and Culture,' Australian Apprenticeships Pathways, accessed 3 June 2018, www.aapathways.com.au/industries/live-performance-entertainment.
- 40 'Creative Arts and Culture,' Australian Apprenticeships Pathways, accessed 6 June 2018, www.aapathways.com.au/industries/live-performance-entertainment.
- 41 'Apprentices and trainees collection,' National Centre for Vocational Education Research, accessed 3 June 2018, www.ncver.edu.au/data/collection/apprentices-and-trainees-collection.
- 42 Data supplied by Australian Government Department of Social Services. For further information about Disability Employment Services see www.jobaccess.gov.au/des, accessed 3 June 2018.
- 43 Art Works, (Perth: DADAA, 2012), 23. The report states as a limitation of the research that only 51 DES organisations responded to the survey. Of these only 8 could give feedback about their experience working with arts and cultural organisations and only 6 could confirm that they assisted finding work in the arts for a person with a disability.
- 44 Art Works, 22.
- 45 For more information about DES, see www.dss.gov.au/our-responsibilities/disability-and-carers/programmes-services/disability-employment-services, accessed 6 June 2018.
- 46 'About Australian Disability Enterprises,' Department of Social Services, accessed 11 July 2018, www.dss.gov.au/disability-and-carers-programmes-services-for-people-with-disability/about-australian-disability-enterprises.
- 47 As at 30 June 2018. 'Employment Region Data,' Labour Market Information Portal, accessed 6 July 2018, lmp.gov.au/default.aspx?LMP/Downloads/EmploymentRegion.
- 48 Unpublished data supplied for 30 June 2018 by the Department of Jobs and Small Business.
- 49 Unpublished data supplied for 30 June 2018 by the Department of Jobs and Small Business.
- 50 'Self-employment – New Business Assistance with NEIS,'
- 51 *Picture This: Community consultation report and analysis, September 2009, Increasing the cultural participation of people with a disability in Victoria*, (Melbourne: Department of Planning and Community Development, 2010), 3.
- 52 ABS, Cat. no. 4430.0 Disability, Ageing and Carers.
- 53 ABS, Cat. no. 4430.0 Disability, Ageing and Carers.
- 54 *Willing to Work: National Inquiry into Employment Discrimination Against Older Australians and Australians with Disability 2016*, Sydney: Australian Human Rights Commission, 2016.
- 55 Catherine Grant, 'Participating in arts- and cultural-sector governance in Australia: Experiences and views of people with disability,' *Arts & Health* 6 (2014): 81.
- 56 Art Works, 7.
- 57 *Making a Shift Report: Disabled people and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities*, (Manchester: Arts Council England in conjunction with ewgroup, 2017), 5.
- 58 *Making a Shift*, 6.
- 59 *Picture This: Community consultation report and analysis*, 5.
- 60 Art Works, 22.

-
- 61 The third most common extrinsic factor was 'my training in my art form'. Intrinsic factors are internal to the artist, and the most common responses were 'hard work/persistence', 'passion/self-motivation/self-belief' and 'my talent'. Survey respondents generally rated intrinsic factors as more important than extrinsic factors. Throsby and Petetskaya, *Making Art Work*, 46.
- 62 (See vimeo.com/243050710).
- 63 *Art Works*, 22.
- 64 *Art Works*, 20.
- 65 *Art Works*, 7.
- 66 *Picture This: community consultation report and analysis*, 3.
- 67 Denise Thompson et al., 'Community attitudes to people with disability: scoping project,' Occasional Paper No. 39, Social Policy Research Centre, Disability Studies and Research Centre, University of New South Wales, 2011, 9-11.
- 68 Thompson et al., 'Community attitudes,' 9-11.
- 69 Thompson et al., 'Community attitudes,' 9-11.
- 70 Meeting of Cultural Ministers, *National Arts Disability Strategy Evaluation Report 2013-15*
- 71 Meeting of Cultural Ministers, *National Arts Disability Strategy Evaluation Report 2013-15*
- 72 Meeting of Cultural Ministers, *National Arts Disability Strategy Evaluation Report 2013-15*
- 73 *Seeing ourselves: Reflections on diversity in Australian TV drama*, (Sydney: Screen Australia, 2016), 15.
- 74 *Seeing ourselves*, 15.
- 75 *Seeing ourselves*, 6.
- 76 Scott Jordan Harris, quoted in Sarah Austin, *Beyond Access: the Creative Case for Inclusive Arts Practice Literature Review*, (South Melbourne: Arts Access Victoria, 2015), 16.
- 77 Scott Jordan Harris, quoted in Sarah Austin, *Beyond Access: the Creative Case for Inclusive Arts Practice Literature Review*, (South Melbourne: Arts Access Victoria, 2015), 16.
- 78 *Seeing ourselves*, 28.
- 79 *Seeing ourselves*, 31.
- 80 *Seeing ourselves*, 20.
- 81 *Seeing ourselves*, 20.
- 82 *Equality, Diversity and the Creative Case*, (Manchester: Arts Council England, 2018), 2.
- 83 This section of the Research Overview draws on the research compiled in Austin, *Beyond Access*.
- 84 Tony Nwachukwu and Mark Robinson, *The role of diversity in building adaptive resilience*, (Manchester: Arts Council England, 2011), 3.
- 85 'About Us,' Arts Council England, accessed 1 June 2018, www.artscouncil.org.uk/about-us-0.
- 86 'Equality Act 2010: guidance,' Gov.uk, accessed 6 July 2018, www.gov.uk/guidance/equality-act-2010-guidance.
- 87 The Council reports on gender, ethnicity, disability, sexual orientation and age.
- 88 Austin, *Beyond Access*, 11.
- 89 Austin, *Beyond Access*, 11.
- 90 Austin, *Beyond Access*, 13.
- 91 See Austin, *Beyond Access*, 18 for a definition and discussion of 'outsider art'.
- 92 Austin, *Beyond Access*, 20.
- 93 Austin, *Beyond Access*, 20.
- 94 Austin, *Beyond Access*, 20.
- 95 Austin, *Beyond Access*, 20.
- 96 *Art for Everyone: Approaches to Inclusive Practice*, (South Melbourne: Arts Access Victoria, no date), 2.
- 97 *National Disability Insurance Scheme Act 2013* (Cth).
- 98 Evans et al. note that the concept of leisure is sometimes problematic for people with disability who are unable to access recreational activities during free time if they rely on the availability of attendant carers for participation. Evans et al. and Boudier-Pailler & Urbain have noted that leisure implies access to work, outside of which leisure or 'free time' occurs. Boudier-Pailler & Urbain note that financially and socially vulnerable people are more often than not 'excluded from both the socially structured world of work and the world of leisure, and they are 'doubly punished.' They benefit neither from social and societal change, such as the increase in leisure time in relation to work time, nor from the rise in the average salary that has contributed to improved leisure practices over the past half century.' Ted Evans, Michelle Bellon and Brian Matthews, 'Leisure as a human right: an exploration of people with disabilities' perceptions of leisure, arts and recreation participation through Australian Community Access Services,' *Annals of Leisure Research* 20 (2017). Danielle Boudier-Pailler and Caroline Urbain, 'How Do the Underprivileged Access Culture?' *International Journal of Arts Management* 18 (2015).

-
- 99 Evans et al., 'Leisure as a human right.' 335. The 'gatekeeper phenomenon' was also a barrier found through Victoria's community consultation in 2009: 'The gatekeeper phenomenon – where families, carers and disability support workers have limited knowledge or interest in the arts – was seen as limiting arts opportunities for people with a disability, particularly those with high support needs.' *Picture This: community consultation report and analysis*, 3.
- 100 Evans et al. 'Leisure as a human right.'
- 101 Arts Access Australia, quoted in *National Arts and Health Framework*, (Canberra: Meeting of Cultural Ministers and Standing Council on Health, 2013), 8.
- 102 Creative participation includes both recreational and professional participation. 'Connecting Australians: Results of the National Arts Participation Survey, June 2017,' Australia Council for the Arts, published 27 June 2017, www.australiacouncil.gov.au/research/connecting-australians/.
- 103 'Living Culture: First Nations Arts Participation and Wellbeing,' Australia Council for the Arts, published 25 September 2017, www.australiacouncil.gov.au/research/living-culture/.
- 104 ABS, cat. no. 4714.0 NATSISS.
- 105 Nicholas Biddle and Heather Crawford, 'Indigenous participation in arts and cultural expression, and the relationship with wellbeing: results from the 2014-15 National Aboriginal and Torres Strait Islander Social Survey,' Australian National University Centre for Aboriginal Economic Policy Research Working Paper 117 (2017), 1.
- 106 S. J. Charlemagne-Badal et al. 'Conceptual Domains included in wellbeing and life satisfaction instruments: a review,' *Applied Research in Quality of Life* 10 (2015).
- 107 Charlemagne et al. 'Conceptual domains.'
- 108 *National Arts and Health Framework*, 2.
- 109 *Creative Health: The Arts for Health and Wellbeing*, (London: All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017), 17. The report explores the research and literature on the relationship between arts, health and wellbeing.
- 110 *Arts, Health and Wellbeing in America*, (San Diego: National Organization for Arts in Health, 2017), 3.
- 111 *National Disability Insurance Scheme Act 2013* (Cth).
- 112 *National Disability Strategy*, (Canberra: Council of Australian Governments, 2011).
- 113 Christina Davies, Matthew Knuiiman and Michael Rosenberg, 'The art of being mentally healthy: a study to quantify the relationship between recreational arts engagement and mental well-being in the general population,' *BMC Public Health* 16 (2016).
- 114 Davies et al., 'The art of being mentally healthy', 7.
- 115 Leyre Zarobe and Hilary Bungay, 'The role of arts activities in developing resilience and mental wellbeing in children and young people a rapid review of the literature,' *Perspectives in Public Health* 137 (2017).
- 116 Anja Ali-Haalpala , Gene Moyle and Graham Kerr, *Ballet Moves for Adult Creative Health* (Queensland University of Technology, 2018).
- 117 Silvia Barnet-Lopez et al., 'Dance/Movement Therapy and emotional well-being for adults with Intellectual Disabilities,' *The Arts in Psychotherapy* 51 (2016), 15.
- 118 Grant, 'Participating in arts- and cultural-sector governance.'
- 119 Jenny Secker et al., 'Why art? Exploring the contribution to mental well-being of the creative aspects and processes of visual art-making in an arts and mental health course,' *Arts & Health* (2017).
- 120 'Connecting Australians: Results of the National Arts Participation Survey.'
- 121 'Connecting Australians: Results of the National Arts Participation Survey.'
- 122 ABS, cat. no. 4159.0 *General Social Survey: Summary Results, Australia, 2014*. The Survey does not demonstrate why this is. It may be that cultural events improve wellbeing, or it might be that people with higher levels of wellbeing are predisposed to engage in social activities.
- 123 See Rebecca Gordon-Nesbitt, *Exploring the Longitudinal Relationship Between Arts Engagement and Health*, (Manchester: Arts for Health, 2015).
- 124 Ann Hemingway and Holly Crossen-White, *Arts in Health: a review of the literature*, (Bournemouth University, 2015).
- 125 Van Lith et al., *The Role of Art Making in Mental Health Recovery*.
- 126 *Creative Health*, 72.
- 127 Katie Hamilton et al., *Evidence Dossier: The Value of Arts on Prescription Programmes for the Mental Health and Wellbeing of Individuals and Communities*, (Cambridge: Arts and Minds, 2015).
- 128 Lesley Wilson et al, 'Therapeutic outcomes in a museum? 'You don't get them by aiming for them'. How a focus on arts participation promotes inclusion and well-being,' *Arts & Health* 7 (2015): 202.

-
- 129 Anita Jensen, 'Beyond the borders: The use of art participation for the promotion of health and well-being in Britain and Denmark,' *Arts & Health* 5 (2013): 209.
- 130 *Creative Health*, 73.
- 131 Stensrud, 2004, quoted in Evans et al., 'Leisure as a human right,' 335.
- 132 Biddle and Crawford, *Indigenous participation in arts a cultural expression*. The paper includes a literature review regarding Indigenous arts engagement and social and wellbeing outcomes.
- 133 Cooperative Research Centre for Remote Economic Participation (CRC-REP), 'Poster 2: Culture,' accessed 3 June 2018, old.crc-rep.com/sites/default/files/upload/interplay_poster_2_culture.pdf.
- 134 ABS, cat. no. 4714.0 NATSISS.
- 135 Putland, *Arts and Health*, 7.
- 136 ABS, cat. no. 4430.0 *Disability, Ageing and Carers*. These data from the survey doesn't show how many people in this age group have an age-related disability.
- 137 *Creative Health*, 126.
- 138 ABS, cat. no. 4430.0 *Disability, Ageing and Carers*. The Disability, Ageing and Carers Survey measures social contact over a three month period, rather than the weekly measure required for an indication of social isolation.
- 139 Simone Pettigrew et al., 'Older people's perceived causes of and strategies for dealing with social isolation,' *Aging & Mental Health* 18 (2014).
- 140 *Creative Health*, 126.
- 141 Hamilton et al., *Evidence Dossier*, n.p.
- 142 Emma Bennison, 'Arts Access Australia, NDIS and the Arts: Recreation and Beyond,' *interaction* 28 (2015): 10.
- 143 Denise Thompson et al., *Community attitudes to people with disability: scoping project*, (Social Policy Research Centre, Disability Studies and Research Centre, University of New South Wales, Occasional Paper No. 39: 2011), 10.
- 144 Thompson et al. *Community attitudes*, 10.
- 145 Jeanette Bicknell et al., 'Disability and artistic performance: Reconsidering rehabilitation and assistive technology,' *Arts & Health* 5 (2013): 167.
- 146 Martin William Harris, Tony Barnett and Heather Bridgman, 'Rural Art Roadshow: a travelling art exhibition to promote mental health in rural and remote communities,' *Arts and Health* (2016): 1.
- 147 *Creative Health*,
- 148 Sara Houston and Ashley McGill, 'A mixed-methods study into ballet for people living with Parkinson's,' *Arts & Health* 5.
- 149 Erica Rose Jeffrey et al. *Dance for Parkinson's Pilot Research Report* (Queensland Ballet, 2014).
- 150 Paul Camic, Hanna Zeilig and Sebastian Crutch, 'The arts and dementia: Emerging directions for theory, research and practice,' *Dementia* 0 (2018). See this article for references to literature on arts and dementia.
- 151 Queensland Ballet 2014, 'Dance for Parkinson's Pilot Research, www.queenslandballet.com.au/files/files/Dance%20For%20Parkinson's_Report%202014_Med%20Res.pdf
- 152 Results of the National Arts Participation Survey 2009, 2013 and 2016, Australia Council for the Arts.
- 153 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 154 'A new national platform for inclusive arts media release,' Arts Access Victoria, published 13 February 2018, www.artsaccess.com.au/assets/Uploads/ARTfinder-National-Feb-13.pdf.
- 155 *Reading the Reader: A Survey of Australian Reading Habits*, (Sydney: Macquarie University and Australia Council for the Arts, 2016), 8.
- 156 'Living Culture,' www.australiacouncil.gov.au/research/living-culture/.
- 157 ABS, cat. no. 4714.0 NATSISS.
- 158 ABS, cat. no. 4159.0 *General Social Survey: Summary Results, Australia, 2014*.
- 159 The ABS *Disability, Ageing and Carers Survey* has four categories of limitation or restriction. These are: schooling or employment restriction, mild core activity limitation, moderate core activity limitation, and profound or severe core activity limitation. Core activities include self-care, mobility, and communication. ABS, Cat. no. 4430.0 *Disability, Ageing and Carers*.
- 160 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 161 ABS, cat. no. 4159.0 *General Social Survey: Summary Results, Australia, 2014*.
- 162 See Helen Chaterjee and Paul Camic, 'The health and well-being potential and museums and art galleries,' *Arts & Health* 7 (2015) for references to key literature on cultural attendance and wellbeing.
- 163 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 164 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.

-
- 165 Delivery of outcomes under the National Disability Strategy 2010-2020 to build inclusive and accessible communities, (Canberra: Community Affairs Reference Committee, November 2017), 35-38.
<file:///H:/Downloads/report.pdf>
- 166 The evaluation survey received 69 responses from across all states and territories as a result of the stakeholder consultation. Of these 71 per cent of responses were from organisations, 20 per cent of responses were from individual artists and arts and cultural workers with a disability, and 9 per cent of responses were from 'others', such as parents and carers of people with disability. While there was a low respondent rate to the survey, the feedback received is consistent with anecdotal information and gives an indication of developments under the Strategy during the 2013-15 reporting period. Most states and territories indicated that, while the sample size is small, responses received are representative of the sector. *National Arts and Disability Strategy Evaluation Report 2013-15*, (Meeting of Cultural Ministers, 2017), 5.
- 167 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 168 Due to the limitations of the survey (see note 163) this should be seen as an indicative finding only. *National Arts and Disability Strategy Evaluation Report 2013-15*, 4.
- 169 *National Arts and Disability Strategy Evaluation Report 2013-15*, 5.
- 170 The original source for this number is unclear, but has been widely reported in UK media. See for example 'The power of the purple pound explained,' BBC News, published 22 February 2017, www.bbc.com/news/av/business-39040760/the-power-of-the-purple-pound-explained.
- 171 ABS, Cat. no. 4430.0 Disability, Ageing and Carers.
- 172 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 173 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 174 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 175 *Art Works*, 22.
- 176 This point was emphasised by Bree Hadley, Queensland University of Technology, in personal communication with the Department, 2 July 2018.
- 177 Scott Avery, *Culture is Inclusion: a narrative of Aboriginal and Torres Strait Islander people with disability* (First Peoples Disability Network, 2018).
- 178 Information about this forthcoming research provided to the Department of Communications and the Arts by Bree Hadley. Personal communication, 2 July 2018.
- 179 Information about this forthcoming research provided to the Department of Communications and the Arts by Bree Hadley. Personal communication, 2 July 2018.
- 180 Information about this forthcoming research provided to the Department of Communications and the Arts by Bree Hadley. Personal communication, 2 July 2018.
- 181 A 2009 amendment to the *Australian Human Rights Commission Act 1986* gives effect to the CRPD in Australian law.
- 182 The ICESCR is given effect by *Industrial Relations Reform Act 1993*, *Native Title Act 1993*, *Human Rights Commission Act 1981* and *Disability Discrimination Act 1992*.
- 183 Australia does not currently have any legislation to give effect to this Convention.
- 184 For detailed information on regulations that apply in each jurisdiction see the NDIS Provider Registration Guide to Suitability.
- 185 New South Wales, South Australia, Victoria and Western Australia.



Research Overview
**Arts and Disability
in Australia**

arts.gov.au/mcm