



## NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

**Meeting of Cultural Ministers:**

National Arts and Disability Strategy Implementation Working Group

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Front cover image: Restless Dance Theatre at Bundanon Trust 2011; Image: Heidrun Löhr;  
Performers: Elizabeth Ryan and Dana Nance

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The findings from this evaluation are drawn from the analysis of the activity that has occurred across jurisdictions from October 2009 to December 2012 and stakeholder consultation that each jurisdiction undertook in early 2013. Stakeholder consultation included feedback from the national peak body for arts and disability and peak bodies in each state. A list of the stakeholders that were consulted is at Attachment C.

It should be noted that actions by jurisdictions under the National Arts and Disability Strategy have continued in 2013 and 2014 but the specific details of these actions have not been captured in this report. Analysis of this progress will be captured in the 2013–2016 triennial evaluation.

## 1 EXECUTIVE SUMMARY

The number and range of projects facilitated by jurisdictions in the first three years of the National Arts and Disability Strategy (the Strategy) indicate that there has 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 relate directly to or that have a particular relevance to the goals and vision of the Strategy.

In the first years of the Strategy attention has largely been given to the Access and Participation focus area. This attention has been appropriate given the need to address barriers which prevent people with disability from accessing and participating in the arts, both as audiences and practitioners. There has also been considerable activity in the Strategic Development focus area which has seen consistent 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 has also occurred in fostering strategic partnerships across government and within the arts sector.

Areas identified for further growth in the next three years are: Arts and Cultural Practice and Audience Development. The last 18 months of the evaluation period saw a growing increase in activity in the Arts and Cultural Practice focus area with a number of jurisdictions introducing initiatives that support artists with disability to develop skills and profile their work. It is anticipated that improving opportunities for artists with disability to grow and enhance their practice will in turn result in audience growth.

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## SUMMARY OF FINDINGS

### Focus Area 1

#### Access and Participation

- The majority of jurisdictions reported an increase in physical access as well as an increase in accessible programming, training, exhibitions and information available on websites about access.
- The majority of large arts and cultural organisations report having a Disability Action Plan in place or in development.
- Access to quality arts and cultural experiences remains limited in regional and remote areas.
- Barriers still remain that inhibit people with disability from accessing arts and cultural activity. Barriers include ticket prices, low numbers of accessible productions and low awareness of available options.
- Jurisdictions should consider encouraging arts and cultural organisations to increase accessibility by inserting appropriate wording in their funding agreements.
- Smaller arts and cultural organisations require more assistance in meeting access obligations.

### Focus Area 2

#### Arts and Cultural Practice

- The majority of states reported a noticeable increase in access to funding processes and programs for people with disability.
- There has been an increase in opportunities for people with disability to present their work.
- Employment opportunities for artists and arts/cultural workers with disability remain low, noting there has not been a noticeable increase in employment opportunities over the first three years of the Strategy.
- To create equity for artists with disability, mainstream funding programs and application processes should address the accessibility requirements of people with disability.
- There is an ongoing need to develop leadership capability for artists and art workers with disability through training and support programs, in particular in the area of governance.

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## Focus Area 3

### Audience Development

- The vast majority of jurisdictions reported an increase in the profile of artists with disability from October 2009 to December 2012.
- Arts Access Australia has done work to institute the Arts Access Award in partnership with Creative Partnerships Australia and through its National Art Prize which has raised the profile of artists with disability and increased opportunities for audiences to experience work by artists with disability.
- Audience participation increases when physical barriers to facilities are addressed and when the artistic product is of a high standard.
- In order to raise the profile of artists with disability and increase audience development, stronger awareness raising, marketing strategies and private sector partnerships need to be adopted.

## Focus Area 4

### Strategic Development

- The vast majority of jurisdictions reported that the needs and aspirations of people with disability have been considered in arts and cultural policy and programs.
- Organisations that have Disability Action Plans are more aware of, and provide greater accessibility for, people with disability.
- Quality statistical analysis is required to measure the impact of arts and cultural policies affecting people with disability.

## Priority Projects

- While there has been some progress made against a number of the Strategy's Priority Projects, this has been the result of the efforts of individual jurisdictions and not that of collaborative national action.
- Given the focus areas and vision of the Strategy already provide guidance on priority areas for action and that the new recommended governance arrangements will elevate the work under the Strategy, no priority projects are identified for the next three years of the Strategy's implementation.

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## Governance Arrangements

- The original intention of the Strategy was for the Implementation Working Group to play a time-limited role, linked to the initial implementation.
- Jurisdictional feedback indicates that now would be an appropriate time to consider dissolving the Strategy's Implementation Working Group on the basis that:
  - initial implementation of the Strategy has been achieved,
  - the principles of the Strategy have been embedded into policy across jurisdictions,
  - relationships across the jurisdictions have been established, and
  - the Implementation Working Group reconvenes every three years to coordinate the three yearly evaluation of the Strategy.
- The Implementation Working Group could consider developing jurisdiction-specific Disability Action Plans to continue to progress achievement under the Strategy.
- Ongoing coordination and collaboration between jurisdictions could be supported by including the Strategy as a standing item on the Meeting of Cultural Ministers agenda.
- A multi-jurisdictional working group could be reconvened to coordinate the 2013-2016 triennial evaluation.

## Future Directions

Since the Strategy was introduced, there has been significant and dramatic reform of national policy and funding frameworks to support people with disability through the *National Disability Strategy 2010–2020* and the National Disability Insurance Scheme. These frameworks highlight the importance of inclusion of people with disability in the arts and cultural sector as part of whole of government policy development and service delivery. Implementation of the National Arts and Disability Strategy is a key action under the *National Disability Strategy 2010–2020* to improve access and increase participation of people with disability in cultural activities.

In this period, incremental and systemic change has occurred across government agencies that are responsible for arts and culture in Australia. A number of changes have occurred that vary in terms of what has been achieved in each jurisdiction. These are outlined in the Jurisdiction Report, at Attachment A. What is consistent across the jurisdictions is that significant change has occurred at the policy level in terms of embedding the needs and aspirations of people with disability in programing and project work.

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This evaluation covers the period from October 2009 to December 2012. It is worth highlighting that work in this area has continued and increased throughout 2013 and many positive developments have occurred, for example, a new dedicated funding program to support the work of artists with disability nationally, run by the Australia Council. Details about work that has continued will be captured in the next evaluation of the Strategy.

This evaluation has found that, while a great deal has been done in the first three years of the Strategy (2009-2012), barriers remain for people with disability to have the same opportunities as other Australians to participate in the arts and cultural life of Australia. More work is needed to:

- address barriers which prevent people with disability from accessing and participating in arts and cultural activities, both as audiences and participants (focus area 1),
- support emerging and professional artists and arts/cultural workers with disability to have the same opportunities as other Australians to realise their ambitions (focus area 2),
- grow audiences for works created by artists with disability (focus area 3), and
- continue to improve coordination across all levels of government under the Strategy and give people with disability a stronger voice in arts and cultural policy development (focus area 4).

On this basis, the Strategy, its vision and four focus areas are still relevant and will continue to be pursued by governments over the coming three years.

While the findings from this evaluation are largely positive, the arts and disability sector is of the view that the goals of the Strategy remain largely unrealised. Given this, the next three years of implementation will require governments working together with the arts and disability sector to encourage, support and promote participation by people with disability including in arts and cultural policy formulation and planning. Clarity and leadership from peak organisations across Australia will be key to ensuring the vision and goals of the Strategy can be realised.



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## 2 RECOMMENDATIONS

Based on the findings of the evaluation the Implementation Working Group recommends that over the next three year cycle of the National Arts and Disability Strategy (2013-2016):

1. Cultural Ministers re-state their ongoing commitment to the Strategy,
2. each jurisdiction create a Disability Action Plan with consideration being given to incorporating the findings of this evaluation listed below as priority areas for action, and
3. governance arrangements for reporting be updated to reflect the status of work achieved in the first three years of the Strategy and newly adopted frameworks, so that:
  - a. The Strategy's Implementation Working Group is dissolved and the National Arts and Disability Strategy becomes a standing item on the Meeting of Cultural Ministers agenda.
  - b. Each jurisdiction reports annually and directly to the Meeting of Cultural Ministers.
  - c. Representatives from the Australian Government and each of the state and territory governments reconvene every three years to evaluate the Strategy and its achievements.

### Priority Areas for Action

#### Focus Area 1 – Access and Participation

- a. encourage arts and cultural organisations to increase accessibility by inserting appropriate wording in their funding agreements,
- b. provide greater assistance to small to medium size arts and cultural organisations in meeting their legal obligations in relation to accessibility,

#### Focus Area 2 – Arts and Cultural Practice

- c. ensure mainstream funding programs can be accessed by people with disability by addressing barriers in application and contract management processes,
- d. encourage growth in the leadership capability of artists and art workers with disability through training and support programs in particular in the area of governance,

#### Focus Area 3 – Audience Development

- e. build audiences by supporting excellence in artistic practice,
- f. increase awareness raising of arts and disability and incorporate stronger marketing strategies and increased support for works done by artists with disability,

#### Focus Area 4 – Strategic Development

- g. encourage funded arts and cultural organisations to implement Disability Action Plans, and
- h. monitor the effectiveness of arts and disability policies and programs.

## 3 ANALYSIS OF ACTIVITIES AND FINDINGS

The four focus areas of the Strategy have informed the action taken by jurisdictions during the period of October 2009 to December 2012. The key findings and highlights of activities are outlined below and have been informed by stakeholder consultation. While there has been no dedicated funding attached to the Strategy, the Jurisdiction Report, at Attachment A, indicates a lot of activity has occurred across jurisdictions from October 2009 to December 2012. The key national highlights are:

1. dedicated funding streams have been established in two jurisdictions with another two jurisdictions piloting programs,
2. successful partnerships have been forged with the arts and disability sector, and
3. physical access to institutions has increased across the jurisdictions.

Progress that has been made against the Strategy has been in large achieved through the partnerships that each jurisdiction has forged and the funding they have been able to secure through these and other sources.

### Focus Area 1: Access and Participation

People with disability confront a range of barriers which can prevent them from exercising their right to access facilities, services and resources, both as audiences and as participants. To address these barriers, state and territory governments and the Commonwealth have implemented a number of initiatives, some of which are outlined below.

#### Key Findings:

- The majority of jurisdictions reported an increase in physical access as well as an increase in accessible programming, training, exhibitions and information available on websites about access.
- The majority of large arts and cultural organisations report having a Disability Action Plan in place or in development.
- Access to quality arts and cultural experiences remains limited in regional and remote areas.
- Barriers still remain that inhibit people with disability from accessing arts and cultural activity. Barriers include ticket prices, low numbers of accessible productions and low awareness of available options.
- Jurisdictions should consider encouraging arts and cultural organisations to increase accessibility by inserting appropriate wording in their funding agreements.
- Smaller arts and cultural organisations require more assistance in meeting access obligations.

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The majority of jurisdictions found that there had been an increase in physical access to arts and cultural venues but it was noted that it is difficult to assess whether this was due to the Strategy or to the *Australian Building Code – Disability (Access to Premises – Building) Standard*, which requires maximum accessibility in new venues and regular upgrades to existing facilities. A number of jurisdictions noted that access to heritage buildings is still a barrier for people with disability.

The Australia Council found that in some jurisdictions, funding had become available through state governments to support strategies to address accessibility issues and programs to support the work of artists with disability. This was attributed to the Strategy. It was also found that one state government had introduced legislation compelling state-owned facilities to comply with accessibility standards. Similarly, another state government provided Disability Action Plan training and has introduced awards as recognition for best practice.

Accessibility beyond physical access has increased. This included accessibility in programing, training, exhibitions and information available on websites about access. The larger cultural organisations that took part in the survey reported that there has been an increase in making programs and exhibitions more accessible through a variety of initiatives. These include the installation of hearing loops, audio description, Auslan interpretation and closed captioning on exhibition multimedia, tactile tours, braille versions of brochures and Companion Cards. There has also been an increase in programs designed for people with disability including education programs, workshops, networks and forums, as well as an increase in staff awareness training. Overall the view is that the websites of large arts and cultural organisations carry more detailed information about how people with disability can access their venues, programs and collections. All the National Collecting Institutions report having a Disability Action Plan in place or in development with two National Collecting Institutions reporting having it covered in their Workplace Diversity Plan.

In general, there has also been an improvement in access to quality arts and cultural experiences for people with disability and there is the view across the jurisdictions that people with disability have been encouraged to become more involved in arts and culture. Growing awareness of the barriers effecting artists with disability has been attributed to an increase in funding programs and projects. However, the obstacles and barriers to access that can still be prohibitive range from ticket prices and low numbers of accessible productions to the need for more access officers and inclusive marketing.

Arts Access Australia reported that access to quality arts and cultural experiences has improved for people with disability but remains limited in regional and remote areas. This finding is supported by the information received from Indigenous arts centres.

Arts Access Australia also reported that people with disability have been encouraged to become more involved in arts and culture through a variety of mechanisms including the work that they and their member organisations have undertaken. Implementation of Disability Action Plans within arts organisations is seen as key to increasing involvement and together with 'access' being

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designated as a line item in budgets, Disability Action Plans should be a requirement for all arts organisations applying for government funding.

## Activity Highlights:

- The Australia Council provides all its grants information, including guidelines and application forms, in accessible formats and accepts grant applications in accessible formats as well. It offers an Auslan Interpreter Service, available throughout Australia for people who are deaf or who have a hearing impairment and uses the National Relay Service to increase access to programs and services for people who are deaf or have a hearing or speech impairment. The Australia Council has undertaken an access audit of its Sydney premises which led to the installation of a hearing loop in the Rover Thomas auditorium and now has a Phonic Ear Sound System which assists to amplify and clarify sound in public presentation contexts for people who are hearing impaired. The system is fully portable, making it available for use anywhere in Australia. The Australia Council is committed to ensuring its events are hosted in wheelchair accessible venues and all promotional material includes an access 'by-line' and symbol, indicating that the event is wheelchair accessible. The 'by-line' will also invite guests to notify the Australia Council of any other access requirements they may have. Within the Australia Council there is a dedicated position for a person with disability to work across all areas of Council.
- Through the Australian Government's Regional Arts Fund, Regional Arts Australia's member network funded over 18 projects that worked with people with disability. The projects varied in art form and types of engagement. For example *Tra La La Blip* project in Lismore New South Wales in 2011 engaged local people with disability using cutting edge techniques and equipment to develop skills in sound art, music production, field recording and live music performance. In 2012, *Junky Projects* produced by Interweave Arts' Access Arts Link in Invermay Tasmania, worked with recycled and up-cycled materials to make creatures and critters for installation in strategic positions around town. This project had over 600 participants with an estimated audience of more than 6,200.
- In 2012, the Canberra Symphony Orchestra community project *HeartStrings* teamed with Cochlear Limited to offer a series of concerts in the Canberra region for the hearing impaired to experience a full orchestra. Not only did this provide audiences with an extraordinary experience, it also provided Cochlear Limited with feedback which in turn will help to improve the function of the hearing implant.
- In March 2012 the NSW Government announced funding of \$1.5 million over two years for a *NSW Arts and Disability Partnership*. Ageing, Disability and Home Care in the NSW Department of Family and Community Services and Arts NSW in the NSW Department of Trade and Investment formed the Partnership to deliver programs that:
  - increase opportunities for people with disability to participate in arts and cultural activities,

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- support the development of excellence in arts and disability projects and programs,
  - strengthen professional networks in the arts and disability sectors and collaborative partnerships,
  - support creative practice for people with disability, and
  - identify employment opportunities for people with disability in the arts and cultural sector.
  - The Partnership is part of the NSW Government’s commitment to the *National Disability Strategy 2010-2020*. The Partnership’s participation strand has delivered almost \$1 million for 27 professional arts programs for people with disability in metropolitan and regional New South Wales. See the New South Wales case study on Riverside Theatres at Attachment B for an example of a project supported by the Partnership.
- In New South Wales, capital works programs in major cultural institutions, including the Sydney Opera House, Art Gallery of NSW, Australian Museum, Powerhouse Museum, State Library of NSW and the Museum of Contemporary Art, have improved access to services and facilities for people with disability. There have also been improvements in providing information to people with disability about how to access arts and cultural facilities.
  - The Northern Territory Government has provided funding to support Arts Access programs in Darwin and Central Australia. These programs are successful in raising awareness of arts and disability issues, increasing the quality and scope of work and in encouraging collaboration across the wider sector to deliver stronger outcomes.
  - Queensland’s cultural statutory authorities have implemented improvements to access and inclusion including audio description, Auslan interpreting and theatre captioning services, Braille signage, acceptance of Companion Card and training for staff to support people with disability. Patrons with vision impairment can also access narrated and ‘touch’ tours of exhibitions at Queensland Art Gallery, Gallery of Modern Art. Significant capital works at the Queensland Performing Arts Centre have improved access and mobility throughout the complex. The State Library of Queensland employs adaptive/assistive software and is partnering with Vision Australia to distribute 163 playback devices state-wide. It is working with Local Government on the Increasing Accessibility Library Initiative to improve disability access to print materials.
  - In South Australia, physical access to arts organisations and cultural facilities for people with disability has seen strong growth between October 2009 and December 2012 with increased spending on major infrastructure. This growth has been supported by Arts SA with the introduction of a pool of funding to support small scale access initiatives. The funds, which are allocated through the Richard Llewellyn Arts and Disability program, support initiatives such as the training of audio describers, the provision of Auslan interpretation, the purchase of interpretative technologies such as hearing loops, portable ramps and providing assistive software for individual applicants.

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- In 2009 Arts Victoria introduced a Leadership in Disability Access Award to the Arts Portfolio Leadership Awards to recognise initiatives that are leading the sector in increasing accessibility to the arts for artists and audiences with disability in the State's cultural institutions. The Arts Centre Melbourne was the inaugural recipient for its captioning trials with the State Library of Victoria highly commended for The PLEASSED (Public Libraries Enabling Accessible Services Encompassing Disability) website and its guide to creating accessible websites. In 2010 the award was presented to the National Gallery of Victoria's Art & Access program which provides opportunities for people with hearing, vision, mobility and memory challenges to access and engage with the visual arts. The Arts Centre Melbourne was also a recipient of the award in 2011, this time for its programming for the Siblings in Sync & Special Schools' Access Program which aims to foster relationships between siblings, provide positive shared experiences, and give children the opportunity to express themselves and communicate through creative music-making. In 2012 Museum Victoria received the award for introducing Rear Window Captioning at IMAX Melbourne, the first cinema in Australia to give deaf and hearing impaired audiences the opportunity to try this technology.
- The Department of Culture and the Arts prepared a Disability and Access Inclusion Plan (DAIP) 2013-2017 which superseded the DAIP 2010-2012. The DAIP provides a framework and strategies for the Department's ongoing commitments to ensuring that people with disability and their families and carers have the same opportunities to access and participate in its arts and cultural services, information and facilities. All portfolio agencies of the Department of Culture and the Arts contributed to the formation of the DAIP strategies, i.e. DCA, Art Gallery of Western Australia, Perth Theatre Trust, State Library of Western Australia, Western Australian Museum, ScreenWest, State Records Office and Swan Bells Foundation. In addition the Western Australian Disability Service Commission has continued the appointment of visual artists David Giles, David Guhl and Dave Mitchell as *Count Me In* Ambassadors to advocate for the need for inclusion in everyday activities. The Department of Culture and the Arts *Count Me In – Disability Future Directions* is a 15 year plan of pathways which will help create welcoming and inclusive communities for people with disabilities and their families. *Count Me In* is an initiative of the MOU between Department of Culture and the Arts and Disability Service Commission.
- Arts Tasmania has adopted universal accessible formatting for all of its programs, and ensures that all grant information including guidelines and application forms are available in accessible formats. Arts Tasmania's Arts and Disability Grant Program uses the National Relay Service to increase access to programs and services for people who are deaf or have a hearing or speech impairment. Arts Tasmania's website is also accessible. Disability awareness training has been conducted with staff, and the Hobart office is fully accessible. The Launceston office has had some modifications to meet physical access requirements. Arts Tasmania's Open Captions Initiative (2012 – 2013) engaged theatre venues from across the state and the *Ten Days on the Island Festival* to adopt the use of captioning for a number of its performances.

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## Focus Area 2: Arts and Cultural Practice

Artists and arts workers with disability share the same needs and aspirations as other artists and arts workers. People with disability engaging in arts and cultural activities may be on low incomes and face additional costs for specialised equipment, travel or support workers. They may find it difficult to access training and professional development opportunities which support their particular aspirations and may find it more difficult to seek and gain employment. Artists and arts/cultural workers with disability may experience isolation from limited access to the arts and cultural community. Information barriers, such as inaccessible information on opportunities for funding or accessible programs, can be major disincentives for artists with disability. Governments have worked to allow artists and art workers to reach their potential.

### Key Findings:

- The majority of states reported a noticeable increase in access to funding processes and programs for people with disability.
- There has been an increase in opportunities for people with disability to present their work.
- Employment opportunities for artists and arts/cultural workers with disability remain low, noting there has not been a noticeable increase in employment opportunities over the first three years of the Strategy.
- To create equity for artists with disability, mainstream funding programs and application processes should address the accessibility requirements of people with disability.
- There is an ongoing need to develop leadership capability for artists and art workers with disability including through training and support programs, in particular in the area of governance.

The majority of states found that there has been a noticeable increase in access to funding processes and programs for people with disability. A number of dedicated funding programs have been rolled-out across Australia during the October 2009 to December 2012 evaluation period, namely in the Commonwealth, New South Wales, Tasmania and Western Australia. South Australia has also reported this to be a strong area of success through the access initiatives being undertaken through the Richard Llewellyn Arts and Disability program, since 2006.

Arts Access Australia reported an improvement in access to arts and cultural funding programs and processes for people with disability through *Cultivate* the professional development pilot that it administered between 2011 and 2013. *Cultivate* also examined and piloted accessible funding applications and processes and made best practice recommendations. Over the course of the pilot a total of \$100,000 was provided in dedicated funding to support artists with disability.

There has been an increase in the opportunities for people with disability to present their work with Victoria reporting an increase across both disability specific and mainstream programming for the presentation of work by artists with disability in large organisations. Arts Access Australia reported

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that its delivery of the first national art prize for people with disability also represented an increase in opportunities for the presentation of work by artists with disability.

Mentoring programs have increased across most states, ranging from the mentoring role that the ACT Government's Community Cultural Inclusions Officers play to specific mentoring programs for artists with disability being developed in the first three years of the Strategy. These have been embraced by the sector which reports an ongoing need for such programs. Arts Access Australia reported that the introduction of the mentoring pilot *BOOST!* represented an increase in mentoring and professional development opportunities for artists and arts/cultural workers with disability in Victoria, Queensland and South Australia. *BOOST!* demonstrated the importance of recognising that people with disability often require additional time and support to achieve their artistic goals.

However, in New South Wales, it was noted that although there was an increase in funding opportunities, the application processes for many people with disability remains difficult. In Victoria, stakeholders reported there is a need for the provision of training and coaching to support artists to learn how to access general funding streams and there is still a need for targeted funding streams. During the compilation of this report, Victoria has continued to work on actions to address the issue of training and coaching to support artists with disability in accessing funding through the introduction of a professional development fund.

There is a lack of ongoing employment opportunities for people with disability and it is unclear whether there has been an increase in employment opportunities for artists and arts/cultural workers with disability. Results from the national research report, *Artworks*, that Arts Access Australia commissioned DADAA WA to conduct in 2012, confirmed the following employment levels for people with disability:

- 42% of arts and cultural organisation respondents employed at least one person with disability.
- 34.2% of arts and cultural organisation respondents did not employ a person with disability.
- 23.8% of arts and cultural organisation respondents did not know if they employed a person with disability.

The *Artworks* report also found that people with disability reported an unwillingness to disclose their disability to potential employers. A full copy of the *Artworks* report can be downloaded from the [DADAA website](#).

Arts Access Australia established an International Arts and Disability Leadership Network to provide a forum for leaders or aspiring leaders with disability to discuss challenges and celebrate successes in order to build leadership confidence. It reported that there is a need for more to be done in this area, particularly in terms of mentoring and development of arts leaders with disability and creating opportunities outside of the arts and disability sector.



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## Activity Highlights:

- From 2011-2013, the Australian Government, through the Australia Council and the Ministry for the Arts, provided \$100,000 to Arts Access Australia to pilot the professional development program called *Cultivate*. Over a two year period this pilot provided seed funding to 16 artists with disability to further develop their professional artistic practice with the aim of being better placed to pursue a professional artistic career and compete for funding in mainstream arts funding programs. See Attachment B Case Studies.
- In 2012, the Australian Government, through the Ministry for the Arts, provided funding of \$85,000 to Arts Access Australia to pilot the mentoring program *BOOST!* The *BOOST!* program was initiated in response to the need for professional development such as mentoring, internships and residencies for artists with disability. This pilot was developed and managed by Arts Access Victoria and delivered in partnership with Auspicious Arts Incubator in Victoria, Access Arts Queensland and Access2Arts in South Australia. The project supported 17 artists with disability, 10 participants from Victoria, four from Queensland and three from South Australia. The program catered for the specific needs of the artists including one-on-one individual coaching in Victoria and Queensland. In South Australia the program had a slightly different focus and established the Deaf Arts Network South Australia. The program also built awareness and capacity by brokering mentorships with mainstream arts organisations.
- The Australia Council partnered with Accessible Arts in New South Wales to deliver *Practice in Motion*. This event was held from September to December 2012 and showcased the professional achievements of artists and arts workers with disability through a series of programs and an exhibition in the Rover Thomas auditorium. The exhibition featured artists including Georgia Cranko, Peter Hughes, Huw Lewis, Joceline Lee, Back to Back Theatre, Restless Dance Theatre, Amplified Elephants and Rudely Interrupted. A series of artist talks, workshops (including an introduction to audio description) and performances were also held to raise awareness of and highlight the work of the artists with disability.
- Back to Back Theatre is based in Geelong, consisting of actors perceived to have intellectual disabilities. It receives triennial funding through the Australia Council's Theatre Key Organisation program and from Arts Victoria's Organisation Investment Program. The company successfully performed at the *Under the Radar* festival at the Public Theatre in New York in January 2013. In 2012, this company won the Helpmann award for Best Play and the Australian Disability Enterprises Excellence Award for the significant contribution the company has made in improving the lives of people with disability. Over the last five years Back to Back Theatre has toured to 49 cities across the world.
- The NSW Arts and Disability Partnership is supporting people with disability to live creative lives. The professional development strand of the NSW Arts and Disability Partnership between Arts NSW and Ageing, Disability and Home Care is delivering \$300,000 over two years to *Amplify your art*, a professional development program to mentor New South Wales

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artists with disability. Accessible Arts is managing this grant program on behalf of the NSW Government. More Information can be found at the [Accessible Arts website](#). 25 artists with disability have received funding for professional development. Accessible Arts has facilitated a professional development day for the recipients of the *Amplify your art* grants. The artists with disability were joined by arts mentors and support workers in an opportunity for the artists to connect with their peers from across the state.

- Arts Queensland's three-year National Arts and Disability Strategy action plan brought together practitioners, networks and resources from the arts and disability sectors through industry forums.
  - In September 2011 the first forum was held in Cairns, hosted by Arts Queensland and Cairns-based ARC Disability Services. Arts Queensland supported the event, facilitated by Access Arts, through its Industry Development Initiative Fund.
  - The Intersections Brisbane disability arts forum in October 2011 was co-hosted by Arts Queensland and Access Arts, attended by over 60 people representing arts and disability organisations and webcast live. The forum brought together arts and disability sectors through a series of practical workshops on inclusive art practice, disability action planning, the role of carers and employing people with disability in the arts and cultural sector. Arts Queensland worked closely with Access Arts post the forum to address key identified issues including attitudinal and cultural change, capacity building, mentoring, networking and collaboration through the development and funding of a Disability Arts Master Class.
- South Australia reported progress through the following initiatives that are core to the Richard Llewellyn Arts and Disability program:
  - applications can be accepted in alternative formats,
  - applications without support material are followed up,
  - incomplete applications are followed up,
  - auspicing arrangements are in place to support applicants with the financial management of projects, and
  - flexible timeframes are available for reports.

South Australia reported that this type of access for grant recipients is now available across other programs at Arts SA.

- In 2010 the *Arts Development/Career Development (AD/CD)* forum was held in Victoria to address themes of career pathways, mentorships, partnerships, programing, relationships and training. This was well received by the industry and was followed with the *Who's Coming?* forum in 2012, which provided an opportunity for the Victorian arts sector to learn more about arts specific access. The forum facilitated discussion of the work being carried

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out across the industry and featured artists with disability as presenters. It was also an opportunity for networking, linking up and sharing experiences and ideas.

- The Department of Culture and the Arts has supported DADAA through funding towards the appointment of an emerging curator for 12 months to work with 15 artists in the *Here&Now13* project. The project culminated in an exhibition showcasing the best Western Australian contemporary art created by people with a disability at the Lawrence Wilson Gallery, University of Western Australia.
- In Tasmania, the State Government made a funding commitment of \$1 million in early 2010 to facilitate the implementation of the National Arts and Disability Strategy. This funding has been invested in a dedicated annual arts and disability grant program, the establishment of an arts and disability assessment panel made up of specialists in arts and disability practice, and the employment of two permanent part-time Arts and Disability Program Officers.

## Focus Area 3: Audience Development

Artists with disability can bring unique perspectives and explore new artistic landscapes which can engage audiences in innovative and often challenging ways. These artists require opportunities to present and market their work and gain recognition to advance their career. Increasing opportunities for audiences to experience innovative and outstanding works by artists with disability can help to change community perceptions and attitudes about people with disability.

### Key Findings:

- The vast majority of jurisdictions reported an increase in the profile of artists with disability in the first three years of the Strategy.
- The work Arts Access Australia has done in instituting the Arts Access Award in partnership with Creative Partnerships Australia as well as its National Art Prize has raised the profile of artists with disability and increased opportunities for audiences to experience work by artist with disability.
- Audience participation increases when physical barriers to facilities are addressed and when the artistic product is of a high standard.
- In order to raise the profile of artists with disability and increase audience development, stronger awareness raising, marketing strategies and private sector partnerships need to be adopted.

The vast majority of jurisdictions found an increase in the profile of artists with disability since 2009. Victoria, New South Wales, Northern Territory and South Australia all found that this is largely due to an increase in the number and quality of disability led works and/or 'leadership companies', such as Back to Back, Rawcus, Vitalstatistix and Riverside theatre companies, and/or larger arts organisations such as the Sydney Theatre Company, Sydney Opera House, Melbourne Theatre Company and the Canberra Theatre addressing barriers to participation. South Australia

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also attributed the increase to their dedicated disability arts funding and greater success by both individual artists and disability arts organisations in obtaining federal funding. However, most jurisdictions reported there is a lot more work to be done in this area.

Western Australia also cited that this increase has been supported by international exhibitions and conferences, including the International Arts and Health Conference, high profile festivals and programs delivered through sector partnerships. There has also been improvement in this area through the work that Arts Access Australia has done in instituting the Arts Access Award in partnership with Creative Partnerships Australia as well as its national Art Prize. Both of these awards work to raise the profile of artists with disability and increase opportunities for audiences to experience work by artists with disability. New South Wales also reported that the work done by Accessible Arts, in particular its Supported Studio Network, increased the profile of artists with disability.

However, a few jurisdictions did not report a parallel increase in opportunities for audiences to experience work by artists with disability and in these cases there may be a need to develop stronger promotional/marketing strategies and business partnerships. There may also be a need for further research on attitudes, motivations and behaviours of audiences for works by artists with disability.

## Activity Highlights:

- In 2012, the Australian Government, through the Ministry for the Arts provided one-off funding of \$100,000 to Arts Access Victoria to support the delivery of the *Other Film Festival*. The festival is produced by Arts Access Victoria and held in Melbourne, biennially. It is the only film festival in Australia that curates a program of films that explore the experience of living with disability. The festival provides a unique opportunity for artists with disability to showcase their product, while promoting best practice accessibility standards. It also offers a range of forums and professional development opportunities for film practitioners with disability. Audience growth at the festival has increased from 2,300 in 2010 to 3,300 in 2012.
- To support outcomes under this focus area the Australian Government, through the Ministry for the Arts also provided \$97,000 to Arts Access Australia for the following initiatives:
  - \$15,000 to introduce the inaugural national Arts Access Australia Art Prize for artists with disability, which provided 15 artists with disability the opportunity to showcase their work,
  - \$27,000 to send five artists with disability to attend ‘Unlimited UK’ at the London 2012 Cultural Olympiad which is the largest commissioned program of arts and culture by people with disability in the world, and
  - \$55,000 to upgrade Arts Access Australia’s website which now has the capacity to profile 48 Australian artists with disability.

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- In the ACT, the Belconnen Arts Centre hosts an annual exhibition for artists with disability. The exhibition aims to challenge the audience's perceptions about disability. The 2011 exhibition included a collection of touring works from Tasmanian Acquired Brain Injury Services.
- In the Northern Territory, the *Good Strong Powerful* exhibition featured works of 10 established and emerging Aboriginal artists with disability, highlighting excellence in inclusive art practice from three Northern Territory Aboriginal art centres. The national tour by Artback NT Arts Development and Touring includes nine venues in at least five jurisdictions in 2011-2013 and education resources accessible online.
- Brisbane-based Contact Inc worked with a young artist living with disability to create *The Best*, a project to confront notions of 'able-ism' and explore barriers to young people living with disability dating and having healthy relationships. Hosted at the Brisbane Powerhouse, the interactive work invited the audience into the performance space and featured spoken word poetry, an 'air band', and live internet dating with social media extending the reach and duration of the project. The work was subsequently redeveloped for a new audience at City of Melbourne's Signal creative studio.
- In 2011, Arts Victoria in conjunction with Arts Access Victoria organised two exhibitions of work by artists with disability, visual artist Joceline Lee and photographer Andrew Follows. The exhibitions were held in the Arts Victoria foyer and promoted on Arts Victoria's website. In 2012, the Arts Victoria foyer featured photographs by Paul Dunn who captures images of theatre companies with performers with disability, including the award winning work of *Small Odysseys* by Rawcus.
- The Department of Culture and the Arts launched *Healthy Arts*, a publication that explores social and community wellbeing within Western Australia's Indigenous and non-Indigenous communities. It highlights the role the arts can play in helping to build inclusive and cohesive groups, addressing specific health or social concerns (including disability) and contributing to the revitalisation of urban and rural spaces. The book included three case studies of Department of Culture and the Arts-funded arts and disability projects, the *Three Daves* project, the *Carson Street School* project and the *Emergence* project.
- Tasmania has promoted the National Companion Card initiative to arts organisations and artists with disability on its database and also profiled and promoted work created by artists with disability to expand wider audience interest in disability arts.

## Focus Area 4: Strategic Development

It is important for governments to develop and improve policy development and planning for arts and disability issues in order to improve arts and cultural service delivery; increase awareness of the benefits of the integration of people with disability into cultural life; foster strategic partnerships; and increase representation of people with disability in policy formulation.

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## Key Findings:

- Increasingly the specific needs and aspirations of people with disability have been considered in arts and cultural policy and programs.
- Organisations that have Disability Action Plans are more aware of and provide greater accessibility for people with disability.
- Quality statistical analysis is required to measure the impact of arts and cultural policies affecting people with disability.

The vast majority of jurisdictions reported that the needs and aspirations of people with disability have been considered in arts and cultural policy and programs. Outcomes from the activities achieved under this focus area indicate that significant change has occurred in fostering strategic partnerships and in embedding the needs and aspirations of people with disability in government policy across the jurisdictions. The majority of jurisdictions have formulated and implemented new policy frameworks in the first three years of the Strategy. Jurisdictions developing new policies reported that consultation had been undertaken with:

- arts and disability peak bodies,
- artists with disability, and
- companies and community groups who work with artists with disability.

The National Collecting Institutions report that the main use of the National Arts and Disability Strategy is in the development of their strategic documents such as: Disability Action Plans; access and learning strategies; public programs; policies; standards; and training and awareness programs. The majority of the larger arts organisations in Victoria also indicated that the aspirations of people with disability were given more consideration in policy and planning documents, and it was suggested that organisations achieving excellence in this area need to be recognised. Disability Action Planning was cited by larger organisations as key to increasing access to their organisations for artists and audience members with disability.

In terms of measuring the impact of these policies, the Northern Territory reports that the lack of quality statistical analysis, including the non-disclosure of ability status and data that records participation/attendance barriers, limits significant results in this area.

## Activity Highlights:

- The Australia Council's *Cultural Engagement Framework* provides a framework for the range of policies, strategies and programs aimed at ensuring equity of access to its grants and initiatives and, at the same time, are deeply grounded in the twin mandates of the Australia Council which are to:
  - Provide all Australians with the opportunity to enjoy and participate in the arts, and
  - Support artistic excellence.

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The Cultural Engagement Framework encompasses a number of specific demographic communities, including people with disability where a range of specific strategies, initiatives and partnerships have been put in place. The Australia Council's accessibility statement can be found at the [Australia Council website](#).

- In 2009 the ACT Government released *Future Directions: Towards Challenge 2014*, a policy framework to improve outcomes and opportunities for Canberra residents who have disabilities. The framework provides a structure through which Disability ACT can support people with disability to realise their vision and their rights to self-determination, respect, dignity and participation at all levels in the community.
- The *NSW Arts and Disability Partnership 2012 to 2014* is a strategic partnership between Arts NSW and Ageing, Disability and Home Care to promote a culture of inclusion in the arts and cultural sector for people with disability. From 2012, the NSW Government has committed \$1.5 million to the Partnership, funded under Ageing Disability and Home Care's *Stronger Together Two* disability service plan. The NSW Arts and Disability Partnership is based on the following principles:
  - People with disability make significant contributions to arts and culture in NSW.
  - People with disability should be able to live creative lives and their artistic aspirations and achievements should be a valued and visible part of our culture.
  - Participation in arts and cultural activities by people with disability helps to expand creative and social networks and to create more socially inclusive and equitable communities.
  - People with disability have a valued role in the workplace.

Arts NSW has developed a web-based showcase on the Partnership. The showcase highlights the strategic work, and will build up a body of knowledge and ideas for people within the arts and disability sector. For more information, visit the [NSW Arts and Disability Partnership showcase website](#).

- Arts Queensland worked with the Queensland Department of Communities to embed the goals and intent of the National Arts and Disability Strategy in the Queensland Government's 10-year disability plan. The plan aimed to improve access and participation across government including in education, employment, health care, arts and culture. Arts Queensland's contribution included actions for capacity building including promoting the uptake of voluntary Disability Action Plans; online information provision to promote participation in arts and cultural events; and partnering to coordinate Queensland's response to the National Arts and Disability Strategy and improve support for artists with disability.
- South Australia has been successful in promoting the mandatory implementation of Disability Action Plans for all funded arts organisations. It has been a condition of funding to all major and small to medium arts organisations in South Australia since 2002.

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All organisations with ongoing core funding have a Disability Action Plan in place and are required to report on these plans each year. Arts SA has supported these organisations to undertake staff training to ensure compliance. This training, and the funding made available to implement these plans within organisations, has been a key to the success of this initiative.

- The Victorian Government’s commitment to access and the arts is stated in policy and planning documents. Partnerships across government have resulted in the establishment of networks and research informing the work undertaken across the state. Successful partnerships between Arts Access Victoria and the Victorian Government have resulted in arts specific disability action plan training being created and delivered across the state. Arts Victoria has worked in partnership across government, in particular with the Victorian Office for Disability, to create specific discrete programs and projects to build the capacity of the sector and to engage with artists and audiences with disability, their families and carers.
- In Tasmania, following the inception of the National Arts and Disability Strategy, the Tasmanian State Government made a funding commitment of \$1 million in early 2010 to facilitate the implementation of the National Arts and Disability Strategy. Arts and Disability Program Officers participate on the Department of Economic Development and the Arts Disability Working Group to facilitate the Premier’s Disability Framework for Action agenda. Arts and Disability Program Officers also participate in the Arts Access Australia National Policy Working Group.
- Since the launch of the Strategy, the State Government of Western Australia has released two key policy documents that support the principles, focus areas and goals articulated in the Strategy. They are the Department of Culture and the Art’s *Creating Value – An Arts and Culture Sector Policy Framework* and the Disability Services Commission’s 15 year strategy, *Count Me In – Disability Future Directions*:
  - *Creating Value – An Arts and Culture Sector Policy Framework* identifies the need to deliver culture and arts programs that are relevant to diverse Western Australian communities and highlights the importance of partnerships with the non-arts sector to broaden the creation and delivery of culture and arts experiences in the community, and
  - *Count Me In – Disability Future Directions* is a long term strategy to guide all Western Australians when responding to people with disability through multi-faceted community development programs, including arts and culture.

## Governance Arrangements

### Key Findings:

The 2009 governance arrangements for the Strategy were established within the context of the Cultural Ministers Council, a structure supporting the Council of Australian Governments. As a result of a comprehensive reform of the Ministerial Council, the Cultural Ministers Council was dissolved in February 2011. At that time, Cultural Ministers agreed to adopt a collaborative,



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inclusive approach to future challenges and opportunities, and agreed to meet informally as required to ensure that high priority matters are considered. This led to the establishment of the Meeting of Cultural Ministers. This evaluation provides an opportunity to assess the effectiveness of the current governance arrangements within this new environment.

A finding of this inaugural evaluation is that a number of jurisdictions (including New South Wales, South Australia, Queensland and the Commonwealth) have indicated that the Implementation Working Group should be focussed on implementation and therefore time-limited, as its primary purpose was to oversee the initial implementation of the Strategy. This evaluation presents an appropriate milestone to assess the need for an ongoing Implementation Working Group.

The role of the Implementation Working Group has been useful in effecting the implementation of the Strategy within the first three years. Now, there is a need to raise the level of engagement by making the Strategy a Standing Item on the agenda of the Meeting of Cultural Ministers and Meeting of Cultural Ministers' Officials Working Group, with each jurisdiction reporting annually and directly to the Meeting of Cultural Ministers.

In order to progress work being undertaken in individual jurisdictions the evaluation recommends that each jurisdiction consider the development and implementation of individual jurisdiction Disability Action Plans, which will form the basis for annual reporting to the Meeting of Cultural Ministers. The Disability Action Plan would set out the jurisdictions' priorities, establish metrics, and monitor progress against the Strategy's vision, four focus areas and key findings of this evaluation.

In terms of reporting it is recommended a coordinated national report be developed every three years to form part of the triennial evaluation; noting that individual jurisdictions will be required to provide an update to the Meeting of Cultural Ministers, annually, to support the Strategy as a Standing Item on the Meeting of Cultural Ministers Agenda. This update could be based on each jurisdiction's performance against its Disability Action Plan.

## 4 PRIORITY PROJECTS

The intention of including Priority Projects in the Strategy was to provide each jurisdiction with guidance on priority areas to inform their project work over the first three years of the Strategy's implementation.

### **Key Findings:**

Significant achievements have been made against some of the priority project areas, such as the development of Victoria's world first industry-specific disability action plan training model, which is now available for other jurisdictions to utilise. Arts Access Australia and Arts Access Victoria have also utilised the priority projects to leverage funding from the Australian Government for national research, a national portal and to support the Other Film Festival. Some jurisdictions have made progress on other project areas at a State level, for example the Arts and Disability Access Network was established in Victoria, which provides a model should funding become available for a national network. Western Australia has also made significant progress at the State level in terms of expanding its arts and cultural education programs.

While there has been some progress made against a number of the priority projects, this has been the result of the efforts of individual jurisdictions and not that of collaborative national action. While this is consistent with the intention of the Strategy which is to act as a framework and guide for action, the inclusion of the priority projects has created and raised expectations in the sector that collaborative national action would be funded and implemented. Given the focus areas and vision of the Strategy already provide guidance on priority areas for action, no priority projects are identified for the next three years of the Strategy's implementation.

The progress that has been achieved within the first three years of the Strategy against the priority projects is outlined below.

### **Activity Highlights:**

#### *National network*

- The intention of this project was to promote consistent policy and planning approaches and share information and resources by facilitating greater linkages and collaboration between the Australian Government, state, territory and local governments, and peak bodies representing people with disability including artists.
- An arts and disability network has not been achieved nationally, however, Arts Victoria, in partnership with the Office for Disability, in its capacity as chair of the Arts Disability Access Network provides a good example of what an arts and disability network can achieve. Arts Disability Access Network stakeholders and the arts and disability sector more broadly, view this network as an important platform for collaboration.

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- The Arts Disability Access Network is focussed on the sustainability of an arts and disability sector in Victoria and supports ongoing dialogue between government and non-government agencies and aims to create a mechanism that:
  - supports stronger partnerships across government, especially between Arts Victoria and Disability Services,
  - promotes better information, communication and promotion of arts and cultural development initiatives,
  - focuses on the role of arts and cultural development in the disability and broader state government policy context,
  - supports the development of training and professional development targeting disability service providers, local artists and arts organisations, and
  - advocates for effective regional and local arts and cultural planning that is inclusive of people with disability.
- The Terms of Reference of the Arts Disability Access Network has been provided to the Implementation Working Group to inform the development of other arts and disability networks.

## *Disability Action Plans*

- The intention of this project was to support arts and cultural organisations and venues to develop Disability Action Plans tailored to each organisation's operating environment by developing and promoting a suite of streamlined resources.
- In 2012, Arts Victoria, in partnership with the Office for Disability, commissioned Arts Access Victoria to develop and trial an arts-specific Disability Action Plan Training Package, ADAPT. ADAPT is a world first industry-specific training tool that uses best practice examples from the arts to critically explore and communicate the benefits of inclusive practices to arts and cultural organisations. ADAPT now has extensive online access resources. By the end of 2013, this training had been delivered to 100 arts organisations across the state of Victoria; and will continue to be delivered to more organisations. ADAPT provides a best practice model which can be used by other jurisdictions in the roll-out of Disability Action Plan training. For more information on ADAPT refer to Attachment B.

## *Information*

- The intention of this project was to consider the development of a centralised National Disability Portal which would include accessibility information for arts and cultural activities and venues, information on funding opportunities, education, training, professional development and employment opportunities, and policy formulation processes.
- In 2011-2012, the Australian Government, through the Ministry for the Arts provided funding of \$55,000 to Arts Access Australia to develop a centralised arts and disability portal.

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This included re-formatting of all of Arts Access Australia's online resources to be more screen-reader accessible, filming of Auslan videos for the main pages on the site with scripts, and filming of Australian video content for the e-learning site. Arts Access Australia launched its new look website on 27 August 2012. The site now has over 300 pages of content and the capacity to profile 48 Australian artists with disability.

## *National research and data*

- The intention of this project was to work with the Australian Bureau of Statistics, through the Cultural Ministers Statistics Working Group, to identify gaps in research and data collection and undertake research on arts and disability issues, audience development, arts practice and engagement by people with disability in arts and cultural activities.
- The Australian Government is currently working with the Australian Bureau of Statistics to influence the 2015 Survey of Disability, Ageing and Carers. Other jurisdictions have worked with their state and territory representative on the Statistical Working Group.
- In 2011-2012, the Australian Government, through the Ministry for the Arts provided funding of \$200,000 to Arts Access Australia for research involving broad consultation with the arts and disability sector, providing sound data and identifying issues for attention to improve arts engagement by people with disability. The topics identified for research came out of Arts Access Australia's 2010 stakeholder survey. All research projects were conducted in collaboration with Arts Access Australia's member organisations capitalising on the existing resources and the expertise already available within the network.
- The major research project *Artworks* examined the barriers to employment and professional development for artists and arts workers with disability. The research process included a national online survey of arts and cultural organisations, artists and arts workers with disability and disability employment services. The report makes recommendations and sets the first benchmark for data collection in this area. A copy of the report is available at the [DADAA website](#).
- Other research projects included Tapping into talent which examined the accessibility of arts funding for people with disability and examined current levels of funding and barriers to funding, including application processes. It also profiles best practice in this area. The Governance Development for disabled and Deaf cultural practitioners, Artists and Arts Administrators research project examined governance and leadership for people with disability and focused on the level of representation of people with disability on boards and in leadership roles in arts organisations. It references numerous tools to assist in this area.
- The Australia Council regularly conducts research into areas under its *Cultural Engagement Framework*, in which disability is one of five priority areas. Through this research, it has been found that an increasing number of artists with disabilities have been supported through the Australia Council's competitive grant programs and initiatives. In 2011-2012, the Australia Council supported 21 applications by people with disability (up from 12 projects

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in 2009–2010) to the value of \$1.62 million. Support for applications targeting people with disability as audience members has also increased by 43% since 2009–2010, with 20 projects supported in 2011–2012 (\$1.19 million funded). In addition to competitive grants and initiatives, support for artists and audiences with disability is also provided through special projects and regularly funded organisations.

- The *NSW Arts and Disability Partnership 2012 to 2014* between Arts NSW and Ageing, Disability and Home Care has funded a two-year research study by the University of Technology, Sydney about the effects of the funded programs on social inclusion for people with disability.

## *Private sector support*

- The intention of this project was to work closely with Creative Partnerships Australia (formerly the Australia Business Arts Foundation and the Australia Council's Artsupport Australia program) to ensure information and opportunities for philanthropic and business support are available to support artists and arts/cultural workers with disability, arts and disability organisations, and arts and cultural organisations.
- Arts Access Australia partnered with Creative Partnerships Australia on the delivery of the new national Arts Access Award. The award recognises best practice by arts and cultural organisations that exceed compliance in making their programs and services accessible and inclusive of people with disability. The winner of the national award in 2012 was Adelaide Festival, with other state awards going to Riverside Theatres (NSW/ACT region), St Martins Youth Arts Centre (VIC), Kickstart Arts (TAS), and Contact Inc. (QLD).
- In Western Australia, a feasibility study to investigate alternative means of additional support for artists with disability from the private and other sectors is currently being undertaken. The study is being commissioned by the Disability Services Commission and is being developed with cross sector input through a WA Arts and Disability Access Steering Committee.

## *Arts and cultural education and experiences*

- The intention of this project is to explore options to increase the provision of arts and cultural education and experiences for children and young people with disability through schools, community or youth arts programs.
- Since 2009, Arts Victoria through the Education Program has supported two to three artist residency projects per year in specialist schools, with many projects resulting in established ongoing outcomes. For example, a project with Polyglot and Furlong Park School for the Deaf in 2009 has resulted in an ongoing relationship between Polyglot and the school. The Victorian cultural institutions also have strong educational programs specifically engaging children with disability and their families, utilising a variety of approaches and platforms. Below are two examples of the arts and cultural education programs being run in schools and cultural organisations in Victoria.

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- Monash Special Development School commissioned a sensory water feature created in collaboration with the students for their use and learning. The sculpture by artist Adrienne Mann is a free standing ceramic and metal sculpture comprising three metal pipes on which large ceramic beads are threaded. During workshops students worked alongside the artist to help build elements of the sculpture. Each student's Individual Education Plans incorporated goals from this project.
- In 2012 Arts Centre Melbourne ran a fully inclusive event for schools to support the national music program Music Count Us In. 300 students and teachers from both mainstream and specialist schools came together at the Arts Centre Melbourne to sing and dance to DJ Jay Wheeler and rock band Rudely Interrupted (all artists with disability) before tuning in to a live stream from Canberra and singing 'in unison' with the rest of the nation the selected Music Count Us In song. The Arts Centre Melbourne plans to host a similar event in the future.
- In Western Australia, the Department of Culture and the Arts continues to engage students and young people with disability through its Artists in Residency school program. A statistical analysis of participation in the DCA AIR program has revealed that approximately 92 students with disability were directly engaged in its projects in 2011.

## *Film, television and broadcast industry*

- The intention of this project was to explore opportunities to enhance accessibility and inclusive practices in the film, television and broadcast industry.
- In 2012 the Ministry for the Arts provided one-off funding of \$100,000 to Arts Access Victoria to support the delivery of the *Other Film Festival*. This contribution complemented additional Australian Government funding of \$86,700 from the Department of Social Services (formerly the Department of Families, Housing, Community Services and Indigenous Affairs) and \$15,000 per annum from Screen Australia as a part of a triennial funding arrangement. This represents an overall contribution from the Australian Government of \$216,700 towards the 2012 Festival. The strategic vision of the Festival is to ensure that all people with disability are offered equal opportunities to participate fully in screen culture as creators and consumers.
- Screen Australia also requires that feature films receiving finance are captioned and audio described, and that producers use reasonable endeavours to ensure that all Australian distribution agreements include access for the hearing and visually impaired for cinema and DVD.
- Organisations funded under Screen NSW's competitively-assessed funding programs are also expected to consider the needs of people with disability as creators, participants and audiences. The Festivalists' program *Access All Areas*, an accessible showcase of new Australian films for people with disability, has received funding from the Screen NSW Audience Development Fund. The program features over 50 screenings at accessible cinemas, schools, community centres and disability groups in New South Wales and nationally.

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- In Western Australia, ScreenWest’s weekly e-newsletter ScreenOnline promotes the latest news, funding updates and event information for the Western Australian screen industry, including opportunities and events for artists with disability. For example, ScreenOnline articles in 2012 included grants available from the Australian Human Rights Commission and the Sydney Community Foundation for production of short film segments about disability. Another screen event promoted on ScreenOnline was the Perth Premiere of the film, *The Ride* about four Australian men who swap wheelchairs for quad bikes on a 5,000km adventure across the outback, screened on the International Day of Disability in 2012.

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## 5 BACKGROUND

### The National Arts and Disability Strategy

On 9 October 2009, the then Cultural Ministers Council released the National Arts and Disability Strategy. The Strategy aims to ensure that Australia meets its obligations under the *United Nations Convention on the Rights of Persons with Disabilities, Article 30 – Participation in cultural life, recreation, leisure and sport*, and sets out the Cultural Ministers' vision for supporting, encouraging and promoting access and participation in the arts by people with disability.

The Strategy's vision is for people with disability to participate fully in the arts and cultural life of Australia – and that the artistic aspirations and achievements of people with disability are a valued and visible part of Australian culture. The underlying principles of the Strategy ensure that people, artists, and art workers with disability and those organisations that represent them are central to actions taken under the Strategy and that they play an active role in the decision making processes that affect them.

The Strategy provides a framework within which jurisdictions can assess and improve existing activities, consider new opportunities and identify new partnerships and initiatives. It also identifies priority projects that could be progressed either as national initiatives or by individual jurisdictions. It also recognises the importance of building partnerships across government, the sector and business to increase opportunities for people with disability to participate in arts and cultural activities and enterprises.

The Strategy outlines four focus areas which commit all governments to:

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

Priority projects were also identified under the Strategy to be pursued in the first three years. These projects are aimed at improving national research and data collection; raising awareness of the achievements and challenges in the arts and disability sector; and improving information sharing among stakeholders.



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The Strategy is also an important action under the broader *National Disability Strategy 2010–2020* (further information can be found by visiting the [National Disability Strategy 2010-2020 website](#)). The Strategy falls under Outcome One of the National Disability Strategy, Inclusive and Accessible Communities which focuses on ensuring that people with disability live in accessible and well-designed communities, with opportunities for full inclusion in social, economic, sporting and cultural life.

The Strategy also complements other disability reform measures, including the National Mental Health and Disability Employment Strategy, the National Disability Insurance Scheme and the Fourth National Mental Health Plan.

## **Governance Arrangements:**

To support implementation of the Strategy, Cultural Ministers established an Implementation Working Group. The role of the Implementation Working Group is to oversee the implementation of the Strategy and to monitor, evaluate and report on its progress and effectiveness to the Officials Working Group and Cultural Ministers as required.

The Implementation Working Group consists of government representatives from each state and territory, a representative from the Australia Council and an observer from the Department of Social Services. The Implementation Working Group prepares a report on the Strategy's progress for Cultural Ministers each year. The report aims to provide a strategic overview of the Implementation Working Group's work and report on highlights and progress of each jurisdiction.

## **The Evaluation:**

The Strategy's governance arrangements require that an evaluation be undertaken every three years, in consultation with the arts and disability sector. The evaluation aims to assess whether the Strategy is meeting its objectives and supporting the aspirations of people with disability.

This is the inaugural triennial evaluation and has been compiled based on input from the Australian, state and territory governments following targeted consultation with arts and disability stakeholders.

## **Scope and Focus:**

- In conducting this evaluation the Implementation Working Group agreed to explore the Strategy's outcomes from October 2009 until to December 2012.
- The Implementation Working Group agreed that jurisdictions would undertake targeted stakeholder consultation based on a common set of questions.
- Stakeholder consultation took place in early 2013 with each jurisdiction determining which stakeholders it would consult (key stakeholders included arts and disability peak bodies in each jurisdiction). A list of the stakeholders that were consulted is at Attachment C.

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## **This Report:**

The structure of this evaluation report includes examples of achievements across the jurisdictions as well as findings developed through analysis of jurisdictional input and key stakeholder consultation. Achievements under the priority projects have also been included, together with future directions and recommendations.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## ATTACHMENT A

### JURISDICTION IMPLEMENTATION REPORT

#### AUSTRALIAN GOVERNMENT ACHIEVEMENTS

##### NADS focus area

##### 1. Access and participation

Each of the Australian Government National Collecting Institutions has a variety of initiatives in place to improve access for people with disability to their exhibitions and programs. This includes Auslan-interpreted tours, hearing loops, specialised tours (such as descriptive or sensory tours), Braille signage, touch maps for works of art, audio transcripts, specialised workshops and education programs.

##### **The Australian National Maritime Museum:**

- Is a member of Accessing the Arts Group. The group consists of various museum and gallery representatives discussing accessibility programs for the sector.
- Hosted an Accessing the Arts Group meeting and hosted a guided tour for a visually impaired group of people through HMAS Onslow.
- Uses closed captioning on the Australian National Maritime Museum exhibition multimedia. In 2011, in conjunction with Vision Australia, the museum developed an Indigenous education outreach program which visited five schools.
- Visitor Program staff and teacher guides undertook disability awareness training through Accessible Arts.
- Provides an ongoing program of Auslan tours relating to the temporary exhibition program e.g. Fish in Australian Art and Titanic.

##### **The Museum of Australian Democracy at Old Parliament House:**

- Has formed a Disability Reference Group to advise and work with the museum. Key stakeholder groups including National Information Communication Awareness Network, Vision Australia, Deafness Forum Australia, the National Council on Intellectual Disability and Mental Health Foundation are part of the Disability Reference Group.
- Continues to work towards Web Content Accessibility Guidelines compliance of its website and an access page has been developed for people with disability who are planning a visit to the site.
- Makes the museum's Annual Report available in plain text online.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Continues to lobby local authorities to upgrade disability parking, existing footpaths, pedestrian crossings and way finding signage around the outside of the site.
- With the assistance of the National Capital Authority successfully lobbied for improvements to the accessible parking at the front of the building. The accessible parking spaces have been enlarged and repainted with additional space at the side of each car space for safe dismounting for people with mobility issues.
- Has upgraded its disabled access lift with a phone installed to ensure if there is a problem, security staff are alerted quickly. In addition there is now a manual mechanism for security staff to assist people to exit the lift if it is malfunctioning.
- Has reviewed and updated its Emergency Plan to ensure people with disability can be safely evacuated in an emergency situation.
- Has improved access to function areas by elevating floor levels and creating a sloped floor entry for wheelchairs for people with mobility challenges.
- Has worked with its outsourced catering providers to ensure the café and courtyard function area have accessible serving benches for clients in wheelchairs.
- Has installed a telephone with enlarged buttons in the access entry of the museum.
- Has developed a scoping paper on strategies to assist people with a hearing disability access the museum.
- Has new interactive displays which are sub-titled.
- Celebrated the International Day of People with Disability on 3 December in 2011 and 2012 offering free entry for all visitors and this initiative will continue. The Companion Card is also accepted by the museum.

## **The National Archives of Australia:**

- Has engaged consultants to undertake a conformance audit for the National Archives of Australia websites and intranet.
- Has improved information access from the website launched in October 2011, including multiple formats for downloadable documents, closed captions for audio visual content and transcripts for audit content.
- Continues to meet Web Content Accessibility Guidelines 2.0, Level AA conformance as outlined in the National Transition Strategy.
- Has selected a testing tool to assist with future website accessibility conformance.
- Has commenced a project to improve accessibility and usability of the National Archives of Australia's publicly searchable online catalogue.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Provides training, run by Vision Australia, Australian Government Information Management Office and Microsoft on web accessibility, to its web development and web publishing staff.
- Provides a hearing loop in the National Archives of Australia's main public meeting space.
- Is developing specialised tours for people with physical or intellectual disability including descriptive and specialised programs for people with Alzheimer's disease. It is also engaging performers with disability to present roving performances as part of upcoming exhibitions.

## **The National Gallery of Australia offers:**

- Specialised tours, viewings, travelling suitcase object kits, events and workshops for people with physical and intellectual disability.
- Descriptive tours and touch and draw workshops for people who are blind or who have low vision.
- Large print booklets for major exhibitions, detailing wall text and labels on works of art for visitors with low vision, as well as Braille and touch maps of art works.
- Hearing loops and sign interpreted public programs in lecture theatre.
- An Art and Alzheimer's program for people with dementia and an Art and Alzheimer's Outreach Program to support remote and regional galleries. Training workshops are also delivered at other galleries for arts and health professionals, on its Art and Alzheimer's program. The Gallery's dementia program has been recognised with a number of awards, including an Arts and Health Australia Award in 2011.
- Special access tours and art appreciation workshops for carers.
- The Art of Good Health and Wellbeing, Canberra 2011, 3rd Annual International Arts and Health Conference, was held at the Gallery in November 2011. The conference focussed on mental health and creative ageing, including programs for people with dementia and their carers.

## **The National Library of Australia provides:**

- Programs and services that are developed with an emphasis on public accessibility and adherence to the principles outlined in the Australian Government's Charter of Public Service in a Culturally Diverse Community.
- Tours for people with physical/intellectual disability.
- Access to an Auslan interpreter and the National Relay Service enabled for people with disability and has specialised software and equipment available to assist people with disability to access information.
- Podcasts events to enable access to a wider audience.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Disability Confidence and Mental Health First Aid training offered to the National Library of Australia employees.
- Ongoing customer service training program for front-line staff, including mental health awareness.
- Several instructional webcasts to demonstrate how to access and use the National Library of Australia's resources.
- Installed micrographic equipment in the Newspapers and Microforms Reading Rooms for ease of operation.
- Access to the National Braille Reserve Collection – through the InterLibrary Loans.
- A website that has been accessibility tested by Vision Australia and is developed in compliance with Web Content Accessibility Guidelines standards.
- Hearing loops installed in public venue spaces.
- The National Library of Australia participates in ongoing attendance at awareness sessions provided by government and industry e.g. the Australian Government Information Management Office.

## **The National Museum of Australia provides:**

- Counter top hearing loops that can be taken into galleries.
- Hearing loops for guided tours.
- Braille and large print maps available on request.
- A National Relay Service which is affiliated with the free government service and trained key staff.
- Mobility scooters available free of charge for visitors.
- Front of House staff trained in working with assistance animals.
- A stair evacuation device and trained staff in use.
- Specialised tours for dementia/Alzheimer groups.
- Free exhibition entry for carers.
- Ongoing transcriptions of all audio on demand. Flash interactive accessibility on the web is provided through translation of Flash into HTML.
- Progressive conversion of PDFs to HTML for the vision impaired.
- Progressive captioning or transcription of legacy video files. Ongoing captioning of new video, including eight new education video resources.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Exhibition and gallery multimedia accessibility. Video captioning and hearing loops were available for the following exhibitions: Off the Walls, Lockhart River, Warakurna, Inside and Museum Workshop.
- Public programs that include specialised tours for people with physical or intellectual disability, workshops for people with dementia, workshops for people with intellectual and physical disability, specialised programs for carers.

## **The National Portrait Gallery of Australia provides:**

- Specialised tours for people with physical or intellectual disability including: descriptive and specialised programs for people with Alzheimer's disease.
- Audio visual of programs delivered on site available for downloading.
- Audio loops available in Liangis Theatre and Terrace rooms.
- Workshops for people and children including those with intellectual and physical disability. A new workshop was created in August 2012 in association with Disability ACT specifically for hearing impaired school children. This workshop is to become part of the regular National Portrait Gallery of Australia program with a further workshop being developed based on the success of the original program.
- Access programs for students with special needs.
- Some Braille signage.
- Large print labels for special exhibitions or, alternatively, audio guides for visitors with low vision which detail wall labels and text on works of art.

## **The National Film and Sound Archive of Australia:**

- Engages with people with disability through special screening programs held in the Arc cinema, education programs, its exhibitions and websites. Arc cinema: hosts and promotes 'The Other Film Festival – new cinema by, with and about people with disability' annually.
- Hosts Mindscape Film Festival for Mental Health Week annually.
- Has a hearing loop for the hearing impaired and designated wheelchair seating. The new digital projection system allows the National Film and Sound Archive of Australia to provide audio description to people with sight impairment.
- Has an education program that can be modified for groups of people with disability and this has been done successfully on a number of occasions.
- Has worked with Canberra Blind Society to develop a program for people with vision impairment.
- Has presented programs for a number of community groups servicing people with disability including Belconnen Community Service Bridges Program.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Presented programs for Alzheimer’s ACT group.
- Exhibitions provide labels that are suitable for people with visual impairments – high contrast, large font size and positioned for easy reading.
- Has exhibition displays that are appropriate for wheelchair access and viewing and/or listening.
- Websites have been reviewed against the latest Web Content Accessibility Guidelines 2.0 accessibility guidelines.
- Has captioned all education clips on [aso.gov.au](http://aso.gov.au) and is developing an Accessibility Action Plan to strategise future captioning and accessibility of all National Film and Sound Archive of Australia online platforms.

## **The Bundanon Trust:**

- Provides disability groups, such as Life Without Barriers, Disability Trust, Family and Carers Mental Health Program, Shoalhaven Crossroads, and Essential Personnel, the opportunity to participate in day visits including a tour of Bundanon Homestead and Arthur Boyd’s studio and an art workshop based in the grounds of Bundanon.
- Runs an Artist in Residence program which provides accessible studios and the Boyd Education Centre is a fully accessible education facility.
- Facilitated workshops led by Restless Dance Company integrated youth/dance company (integrated – intellectually and physically disabled dancers working with able bodied dancers) with local disability providers including Greenacres, House with No Steps, Life without Barriers, Ageing, Disability and Home Care and Shoalhaven Crossroads.
- Hosts a celebration for International Day of Disability each year. Art workshops are provided for disabled participants and their carers. In 2012, the funding and transport was secured through the NSW Department of Ageing, Disability and Home Care involving a range of disability and community groups including Southern Youth and Family Services, Ageing Disability and Home Care, Shoalhaven Crossroads and Life Without Barriers.

## **The Australia Council:**

- Has published and implemented components of its ‘Arts and Disability Action Plan 2011–2013’. It also:
- Undertook an access audit of its Sydney premises which led to the installation of a hearing loop in the Rover Thomas auditorium (for use at public events and meetings) as well as accessible Braille signage in some of the building’s public spaces.
- Uses the National Relay Service to increase access to our programs and services for people who are deaf or have a hearing or speech impairment.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Offers an Auslan Interpreter Service, available throughout Australia (including regional areas) for people who are deaf or who have a hearing impairment, on request.
- Has a Phonic Ear Sound System which assists to amplify and clarify sound in public presentation contexts, for people who are hearing impaired. The system is fully portable, making it available for use anywhere in Australia.
- Is committed to ensuring all its events and client meetings are hosted in wheelchair accessible venues. When hosting an event, the Australia Council ensures that all promotional material includes an access 'by-line' and symbol, indicating that the event is wheelchair accessible. The 'by-line' also invites guests to notify the Australia Council of any other access requirements they may have.
- Provides a dedicated position for a person with disability to work across all areas of Council.
- Ensures that all Australia Council grants information including guidelines and application forms are available in accessible formats, upon request. Formats include word documents, audio disk, Braille and large print. The Australia Council also accepts applications for all its programs in accessible formats.

## **Creative Partnerships Australia:**

- formerly known as the Australia Business Arts Foundation, provides individual support for workshop participants with disability. It also:
- Ensures that all digital and online stakeholder communications are produced to comply with standards outlined by the W3C Web Accessibility Initiative.
- Has developed a list of accessible venues in each state and territory to be utilised when planning meetings, workshops and events.
- Introduced the Arts Access Award, in collaboration with Arts Access Australia, as part of its annual national Awards event, to improve the accessibility of arts organisations and cultural facilities, programing and activities.

## **Screen Australia:**

- Requires that feature films it finances be captioned to provide access for the hearing impaired, for cinemas and DVDs. The producer needs to budget for this requirement.
- Since July 2011, requires audio descriptors for cinema and DVD for feature films that it finances to provide access for the visually-impaired.
- Requires feature film producers to use reasonable endeavours to ensure that all Australian distribution agreements include access for the hearing and/or visually-impaired via captioned and audio-described theatrical screenings and DVDs.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Initiated funding for The Other Film Festival in 2004. The Other Film Festival is produced by Arts Access Victoria and held biennially in Melbourne. It is the only film festival in Australia that curates a program of films that explore the experience of living with disability. In 2011, Screen Australia commenced triennial funding of the festival of \$15,000 per annum.

## **The Ministry for the Arts:**

- Provided one-off funding of \$100,000 in 2012 to Arts Access Victoria to support the delivery of the Other Film Festival. This contribution complemented additional Australian Government funding of \$86,700 from the Department of Social Services and \$15,000 per annum from Screen Australia as a part of a triennial funding arrangement. The festival provides a unique opportunity for artists with disability to showcase their work, while promoting best practice accessibility standards. It also offers a range of forums and professional development opportunities for film practitioners with disability (also addresses Focus Area 2).
- Through the Regional Arts Fund, the Regional Arts Australia's member network funded over 18 projects that worked with people with disability. The projects ranged in art form and types of engagement. In particular *Tra La La Blip* project in Lismore NSW in 2011 engaged local people with disability using cutting edge techniques and equipment to develop skills in sound art, music production, field recording and live music performance. In 2012, *Junky Projects* produced by Access Arts Link in Invermay, TAS worked with recycled and up-cycled materials to make creatures and critters for installation in strategic positions around town. This project had over 600 participants with an estimated audience of more than 6,200.
- Provides funding through the Indigenous Visual Arts Industry Support program to support a number of Indigenous art centres with artists who have identified as working with disability, including National Iwantja Arts and Crafts, Ananguku Mimili Maku Arts, Kaltjiti Arts and Crafts, Ernabella Arts, Minymaku, Tjungu Palya, and Ninuku Arts.
- Provided funding through the Festivals of Australia Program of \$25,350 to the City of Mandurah for the Perception project at the Stretch Festival. The project was a large scale installation of artwork 'stations' that stimulated all the senses of sight, hearing, touch, smell and taste. Artists collaborated with a range of local and community groups with areas of specific interest, to create 15 installations that explored culture, life experiences, values and senses. Some of the works were made by people with sensory impairment and challenged those with full use of their senses to consider the perspectives of others.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NADS focus area

## 2. Arts and cultural practice

- Australia Council and the Australian Government provided a total of \$100,000 for the 2011-2013 pilot program *Cultivate*, a new professional development fund for Australian artists with disability. *Cultivate* was managed by Arts Access Australia and supported by the Australian Government through the Ministry of the Arts and the Australia Council for the Arts. *Cultivate* provided seed funding to artists who want to further develop their professional artistic practice with the aim of being better placed to pursue a professional artistic career and to compete for funding in general arts funding programs.
- The Australia Council provides triennial funding to *Back to Back*; a Geelong based Theatre Company consisting of actors with intellectual disability. In 2012, *Back to Back* won the Helpmann award for Best Play and the Australian Disability Enterprises Excellence Award for the significant contribution the company has made in improving the lives of people with disability. They successfully performed at the *Under the Radar* festival at the Public Theatre in New York in January 2013. Over the last five years alone *Back to Back* has toured to 49 cities across the world.
- An increasing number of artists with disability have been supported through the Australia Council's competitive grant programs and initiatives:
  - Between 9 October 2009 and 30 December 2010, the Australia Council provided funding to 44 projects for people with disability (\$3,640,206) and 36 projects by people with disability (\$2,062,870). Out of these projects, 25 projects were for and by people with disability totalling \$1,805,388 (also addresses Focus Area 1).
  - In 2011-2012, the Australia Council supported 21 applications by people with disability (up from 12 projects in 2009-10) with \$1.62 million of funding. Support for applications targeting people with disability as audience members has also increased by 43% since 2009-10, with 20 projects supported in 2011-2012 (\$1.19 million funded).
  - In addition to competitive grants and initiatives, support for artists and audiences with disability is also provided through special projects and regularly funded organisations. Funds are also provided through programs such as Community Partnerships Initiatives and Artists in Residence program.
- The Australia Council, under its triennially funded Key Organisation (Key Producers) supports:
  - Arts Access Victoria the state's peak arts and disability organisation – in 2012, Arts Access Victoria launched Nebula, Australia's first fully accessible and portable art space designed specifically for and by artists with disability. More than 25 projects engaged with more than 5,000 artists and people with disability to explore new approaches to inclusive arts practice.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- DADAA WA, a not-for-profit community arts and cultural development organisation, focusing on creating significant social change and opportunities for people with disability. DADAA offers targeted arts and cultural programs in almost 50 Western Australian communities.
- Through the Regional Arts Fund, the Regional Arts Australia's member network funded over 21 projects that addressed issues around arts and cultural practice. In particular Bandit Films in Wodonga, Victoria produced *The Mountains are in My Blood* in 2010. The project produced a short 15 minute film documenting the journey towards recovery of David Braniff, an Australian regional mental health mentor and person with disability. Between October 2009 and December 2012 the Regional Arts Fund provided funding to 44 grant recipients for projects associated with disability. This represents \$479,519 of investment.
- Bundanon Trust hosted integrated youth/dance company, Restless Dance Theatre, from Adelaide, for an extended residency in 2011 to develop new work for a national tour and facilitated the in-house showing of new work by Restless Dance Theatre to theatre producers and industry professionals.
- Bundanon Trust has an ongoing Partnership with Accessible Arts involving a bi-annual artist in residency opportunity for New South Wales based artist/s with disability.
- Bundanon Trust's artist in residency program supported dancer/choreographer Dean Watson to develop new work and hosted workshops led by him for disabled people in the region during 2011 and 2012.
- Bundanon Trust developed a new program for 2013 involving independent choreographer Philip Channells who has disability and Sophia Gollam, a hearing impaired film maker, to work with the Nowra community and at Bundanon as part of a three-year outreach program funded by the Australia Council Community Partnership funding.
- The Festivals of Australia Program provided funding of \$10,802 to the County Music Club of Boyup Brook for the Power of Vision project at the Boyup Brook Country Music Festival. Blind performer and motivational speaker and presenter Lorin Nicholson delivered professional skills development workshops to the community and schools, providing an opportunity for locals to work alongside a professional artist with disability in a unique project. The workshops focused on success in character and talent development, disability and team building, self-perception, careers and relationships. This project culminated in a major performance by Lorin at the festival.

## NADS focus area

## 3. Audience development

- The Australia Council's Community Partnerships section works to raise the profile of artists with disability by providing funding for key artists to speak at conferences and events.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The Australia Council website is regularly updated with stories, videos and other content about arts and disability projects and artists with disability.
- The Australia Council partnered with Accessible Arts NSW to deliver Practice in Motion, an exhibition which showcased professional achievements of artists and art workers with disability through a series of programs and an exhibition in the Rover Thomas auditorium from September to December 2012. Featured artists included Georgia Cranko, Peter Hughes, Huw Lewis, Joceline Lee, Back to Back Theatre, Restless Dance Theatre, Amplified Elephants and Rudely Interrupted. A series of artist talks, workshops (including audio description) and performances were also held for Australia Council staff and the general public to raise awareness of and highlight the work of the artists with disability. This exhibition also included an audio description workshop for staff.
- Through the Regional Arts Fund, Regional Arts Australia's member network funded over 11 projects that developed audience engagement. *Small Miracles* presented by Cross Road Arts in 2011, delivered a six week creative development workshop program in mask-making, acting and dance to five organisations working with local disability communities around Mackay and Rockhampton. The program engaged 55 participants with over 500 audience members attending the final performances. *Eat My Shorts* presented by York and Lower North Health in Claire, South Australia in 2009 presented a short film festival for youth and people with disability. Workshops and screenings engaged 48 participants with an audience of 60.
- The Visions of Australia Program provided funding of \$55,160 to Vision Australia for a tour of *Living in a Sensory World: Stories from people with blindness and low vision*. This exhibition explored how Australians who are blind or have low vision learn, work, play sport, create art and carry out household tasks.
- The National Gallery of Australia participated in the Google Art Project which allows visitors to access high resolution images of works from the national collection and take a virtual tour of galleries and museums.

## NADS focus area

## 4. Strategic development

- In 2011-2012 Arts Access Australia, the national peak body for the arts and disability sector in Australia received funding of \$500,000, through the Ministry for the Arts, to support the National Arts and Disability Strategy. The initiatives that were supported included:
  - \$240,000 to develop Arts Access Australia's capacity and strategic position as the national peak body in the provision of resources, partnership development and public awareness initiatives. This included resources developed in partnership with member organisations across the country to meet the range of needs identified by jurisdictions,

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- \$200,000 for research involving broad consultation with the sector, to identify strategies to improve arts engagement by people with disability, and
- \$60,000 towards the second round of the Cultivate pilot funding program which provided grants to artists with disability to support professional development and address barriers these practitioners face in applying to general grant rounds. The Australian Council also supported *Cultivate* with funding of \$40,000.
- The Australia Council, under its Cultural Engagement Framework, continues its strategic key organisation funding partnership with Arts Access Australia. The Council provided triennial funding to Arts Access Australia with \$493,460 for operational funding for the period 2011-2013. In 2013, the Council commenced negotiations for a new partnership with Arts Access Australia for the next funding period.
- The Australia Council reviewed the ‘Arts and Disability Action Plan 2008-2010’ and released its 2011-2013 plan. It developed its 2014-2016 plan in consultation with arts and disability stakeholders in the second half of 2013.
- The Australia Council provides ongoing support and encouragement for key organisations and major performing arts companies to establish Disability Action Plans. Business Plans have also been assessed to ensure that access strategies have been incorporated.
- The Australia Council has developed staff Accessibility Guidelines and provided training sessions to assist staff in responding to client requests for access services that are on the website.
- The Australia Council has established an Access Champions group (consisting of staff from all sections of the Australia Council) to advocate for artists with disability and facilitate improved knowledge and involvement of their area of Council. This group has grown to have involvement from approximately 20% of the staff population.
- In September 2012, the Australia Council’s disability contact person visited Washington, USA to attend the International Convening of Thought Leaders in Theatre, Dance, Disability, Education and Inclusion, organised by the Kennedy Centre’s Director of VSA and Accessibility Betty Segal. Approximately 50 thought leaders (artistic directors, arts workers, artists, heads of VSA networks) attended from the US, UK, Australia, Portugal, Sweden, Serbia, Guatemala, Germany, Poland, Jamaica, Ireland, Mexico, Japan, Thailand, Hong Kong and France.
- In October 2012, approximately 10 Access Champions attended, spoke and volunteered at the national biennial conference Arts Activated, organised by Accessible Arts NSW.
- Creative Partnerships Australia is in the process of implementing its Disability Action Plan which has been developed in consultation with Arts Access Australia. The plan aims to eliminate discrimination and improve access to Creative Partnerships Australia services for all stakeholders by reducing barriers to participation in Creative Partnerships Australia workshops, improving access to information and providing staff with appropriate skills to offer services and support.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- In 2011, Regional Arts Australia commissioned a publication entitled *Seeded, Great arts and health stories grown in regional Australia*. This publication (3000) was launched in each state and territory and provided inspired art stories by people living and working with disability.
- Regional Arts Australia presented *Kumuwuki-Big Wave* the 2012 national conference in Goolwa, South Australia. The National Executive Council approved the Disability Policy and Action Plan as key to the operations and aspirations of the Regional Arts Australia conference. This policy will be updated and adopted by all future Regional Arts Australia conferences.
- The Australian National Maritime Museum's Arts and Disability Action Plan for 2011-2015 is currently being reviewed by the Australian Network Disability Service.
- The Museum of Australian Democracy at Old Parliament House developed a Disability Action Plan in 2011 with the input from key stakeholder disability organisations.
- The Museum of Australian Democracy has provided Disability Awareness training and Mental Health workshops for all staff and will provide training for front of house staff for people with mobility issues.
- The Museum of Australian Democracy's front of house, education and interpretation staff have undertaken audio description training with Vision Australia and the museum is trialling tours for people with a visual disability. This tour will be publicly available in 2013-2014.
- The Museum of Australian Democracy has developed and implemented an inclusive language policy for publications and other communication.
- The Museum of Australian Democracy has developed and is trialling an Accessibility Checklist for exhibitions and public programs.
- The National Film and Sound Archive is committed to ensuring its national audio visual collection and employees represent the cultural diversity of Australia and has a Workplace Diversity Plan 2011-2013. A significant component of this document is a Strategy for the employment of people with disability. The Diversity Plan also restates the National Film and Sound Archive's commitment to provide staff with a supportive work environment, and any relevant tools or aids to undertake their duties.
- The National Gallery of Australia's Workplace Diversity Plan provides strategies to assist people with disability to seek and gain employment with the National Gallery of Australia, as well as providing ongoing support and development for current staff members. The National Gallery of Australia incorporates consideration of disability through a wide range of its policies.
- The National Library of Australia has conducted a substantial revision of its Disability Action Plan which has been re-crafted into a disability framework that aligns with the Commonwealth Disability Strategy's key roles of provider, purchaser and employer and complies with the *Disability Discrimination Act 1992*.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The National Library of Australia became a member of the Australian Network on Disability in October 2010.
- The National Museum of Australia has registered its Disability Action Plan with the Human Rights Commission.
- The National Museum of Australia renewed its membership of the Australian Network on Disability in June 2011.
- The National Museum of Australia has established a disability workgroup that reports to the Workplace Diversity Reference Group and is responsible for developing and monitoring disability strategies.
- The National Museum of Australia has provided all senior managers with a copy of the *Managers' Guide: Disability in the Workplace 2<sup>nd</sup> Edition* as a reference tool.
- The National Portrait Gallery of Australia is currently developing a Diversity Policy to reflect its newly gained status as a Statutory Authority. A Disability Action Plan is being developed as a subset of the National Portrait Gallery Diversity Plan which will become effective on 1 July 2013.
- Bundanon Trust incorporates disability issues into its strategic documents and is currently developing its Disability Action Plan.
- Bundanon Trust staff attended a Sydney Arts Management Advisory Group forum on Arts and disability where outcomes from Bundanon's disability programs were presented.
- The staff at Bundanon Trust have undertaken disability awareness training with Accessible Arts and Disability NSW as well as in-house training.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## AUSTRALIAN CAPITAL TERRITORY ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- In 2012 the ACT Government restructured the ACT Community Arts Office to create a team of Community Cultural Inclusion Officers dedicated to ensuring arts opportunities are available to everyone in Canberra. The shift from a centralised model to a regional model, delivered from the Belconnen and Tuggeranong Arts Centres provides better opportunities to deliver the ACT's Community Cultural Inclusion Program across the ACT. A key focus is in facilitating in-house and outreach programs, activities and events that foster social inclusiveness and engagement among people with disability and those most vulnerable.
- The ACT Community Arts Office, now the Community Cultural Inclusion Program administers the ACT component of the Regional Arts Fund (RAF). In the reporting period from 2009 to 2012 approximately one third of ACT RAF funding has been allocated to dedicated disability arts projects (also addresses Focus Area 2).
- The ACT Government makes funding for arts and disability projects and activities available through all categories of the ACT Arts Fund. Between 2009 and 2012, approximately 26% of successful applicants in the Community Arts category were from organisations undertaking projects with members of the disability community.
- The Belconnen Arts Centre was opened in 2009 and is a multi-purpose arts facility designed to maximise accessibility for people with disability. The facility has no steps and has a hearing loop and LCD screens which include captions for hearing impaired visitors. The Centre's programming is designed to maximise access for people with disability as audience members and artists. In 2012 the Belconnen Arts Centre was recognised at the Chief Minister's Inclusion Award as an excellent example of a community facility.
- The Canberra Theatre Centre offers a range of access services including real time audio descriptions of live performances, tactile set tours and live captioning. It also provides an FM radio-assisted hearing system and has dedicated wheelchair spaces and offers companion seating for those who accompany disabled people in need of a companion. In 2012 the Canberra Theatre Centre was honoured at the Chief Minister's Inclusion Awards for its impressive track record of inclusion, and continuing to innovate and develop industry best practice. This is highlighted by the recent introduction of smart phones for theatre captioning. The Centre was also acknowledged for demonstrating its commitment by consulting and partnering with several disability organisations in order to deliver some of their assisted service initiatives.
- The ACT Government has established the Community Support and Infrastructure Grants to support community organisations to develop one-off community based projects including fixed infrastructure (buildings) and non-fixed infrastructure (such as office equipment and

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

furniture). One of the objectives of the grants is to fund projects that enable or increase community inclusion. As part of this scheme, a number of accessibility upgrades to arts facilities were undertaken in 2011. These included the installation of a concrete path and ramp between the existing Arts Centre building and the new studios at Watson Arts Centre and the installation of a fully accessible toilet at the Strathnairn bronze foundry.

- As part of the 2013 Canberra Centenary year, the ACT Government funded the [‘Enable Canberra’ website](#). The website provides accessibility information on venues for people with access needs. People browsing the website can take a photographic tour of National iconic venues in Canberra such as the War Memorial, Canberra Museum and Gallery and Questacon. Each venue page provides a unique and in depth review of the venues’ access.
- *Beautiful*, a local film production by the ACT Community Arts Office, now the Community Cultural Inclusion Program, was made in 2010. The film was driven by a strong focus on community development, mentoring and collaboration and provided an opportunity for actors and performers, writers and film makers with disability to extend their existing skills while being supported by experienced film and music industry professionals. The ACT Government also funded the artists to present at the Other Film Festival in Melbourne in 2012, where their film was also being screened.
- The ACT Government continues to supports a number of Key Arts Organisations including the Belconnen Arts Centre, Canberra Potters Society, Music For Everyone, PhotoAccess, Tuggeranong Arts Centre and Warehouse Circus that provide programs for artists and community members with disability to access and participate in arts activities (also addresses Focus Area 2).

## NADS focus area

## 2. Arts and cultural practice

- ACT Government Community Arts Inclusion Officers promote artists and support people with disability in their artistic and cultural development activities by providing mentoring and support, and facilitating community driven arts and cultural activities, through the engagement of professional artists and arts workers.
- In 2012 the Community Arts Inclusion Officers at the Belconnen Arts Centre established a working group for the performing arts made up of artists, community service organisation representatives, artists with disability and carers to share information, discuss long term strategies and visions, and work on projects (also addresses Focus Areas 1, 3 and 4).
- Disability ACT facilitated a Digital Story Telling project which saw nine graduates in August 2012, with another 12 school leavers with disability participating in workshops in January 2013. Digital Story Telling provides an opportunity for people to capture their own unique stories on a short three to five minute DVD. Participants reflected on their skills, characteristics, interests and dreams; and this information was then presented in a digital format.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Paperworks Inc. is a social enterprise established in 2011 that runs paper making workshops twice a week for people with disability. Paperworks sell a variety of hand-made notebooks, cards and envelopes, through their own manufacturing studio. The studio employs some people who have trained through Paperworks' workshops, on a part-time basis.
- In 2011, *Mirrorball* was made as a short documentary in which people with disability and their families share relationship stories, hopes and challenges. *Mirrorball* was a local production by Sanguineti Media in partnership with Sexual Health and Family Planning ACT (SHFPACT) and supported by the ACT Government.
- The *GENERATE* network was developed by the former ACT Community Arts Officers in partnership with Disability ACT. *GENERATE* provides a website hub for Canberra artists with disability and opportunities for artists to discuss the creation, production and distribution of their arts and make new connections (also addresses Focus Area 1). A 2010 progress report indicated the project was providing opportunities that were geographically, socially, financially and physically accessible and resulted in a self-reported increase in self-confidence and perception of self as an artist.

## NADS focus area

### 3. Audience development

- The Belconnen Arts Centre hosts an annual exhibition for artists with disability (also addresses Focus Area 2). The exhibitions aim to challenge the audience's perceptions about disability and in the past participants have included Black Mountain School for students with an intellectual disability and in 2011 the exhibition included a collection of touring works from Tasmanian Acquired Brain Injury Services.
- The Youth Dance Festival, an initiative of Ausdance, is a non-competitive celebration of dance encouraging creativity, team work, building relationships and understanding differences. The festival exposes new audiences to dance and exposes many young people to the art form, providing an important avenue for wider community engagement and growth of the dance sector. Black Mountain School has participated in the festival since 2004, alongside almost all ACT Government High Schools and Colleges.

## NADS focus area

### 4. Strategic development

- In 2009 the ACT Government released *Future Directions: Towards Challenge 2014*, a policy framework to improve outcomes and opportunities for Canberra residents who have disability. The framework provides a structure through which Disability ACT can support people with disability to realise their vision and their rights to self-determination, respect, dignity and participation at all levels in the community.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- One of the Strategic Priorities under the *Future Directions* policy framework is the *I want to socialise and engage in the community* initiative. Disability ACT is working with the Government and community to increase the participation of all people in the social, economic and cultural life of the ACT community through the implementation of a Community Development Plan which was released in November 2010.
- The Community Development Plan outlines how Disability ACT will work with government, business and community groups to facilitate and build upon opportunities for people to socialise and engage in the ACT community. In September 2011 a Community Development Officer (CDO) commenced with Disability ACT. Throughout 2012, the CDO has focussed on progressing a range of initiatives within the Plan. Of the 41 Actions in the Plan, 17 are on track for completion on time and within scope. For example, the CDO partnered with a number of organisations to develop and implement projects which strengthen the links between people with disability and their community including the I-Day Expo and Market; Buddy programs; Digital Story Telling projects; consultations with individual group homes regarding community engagement strategies; neighbourhood projects (including Say G'day project and support for McBeath street party).
- In 2012 the ACT Government released the ACT Arts Policy Framework. A key principle of the Framework is to “*Facilitate Community Participation in and Access to the Arts*” which will be achieved through a number of core activities including “*fostering relationships between the local community and National Cultural Institutions to create new opportunities for access and participation*”.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NEW SOUTH WALES ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- The NSW Government is working across agencies on programs to increase access by people with disability to the arts and to help artists with disability to improve their arts and cultural practice and employment opportunities.
- Improved physical access to major cultural institutions and facilities includes the following projects:
  - completion of easy ramp access at the front entrance to the Art Gallery of NSW,
  - completion of the Accessibility and Western Foyers project at the Sydney Opera House. This included the installation of a public lift with capacity for wheelchairs plus two new escalators,
  - the main lift at the Australian Museum has been upgraded to assist visitors with a mobility disability;
  - upgrades at the Powerhouse Museum, including two new lifts with better access for people with a mobility disability, better visitor way finding and wider ramp access to the forecourt,
  - refurbishments at the State Library of NSW to enhance access to services and facilities for people with disability. The State Reference Library reopened on 19 September 2011 and Macquarie Foyer on 4 May 2012, and
  - the redevelopment of the Museum of Contemporary Art at Circular Quay. The Museum, which reopened in March 2012, includes full access by people with a mobility disability to the main building and the new education wing and café.
- In March 2012 the NSW Government announced funding of \$1.5 million over two years for a *NSW Arts and Disability Partnership*. Ageing, Disability and Home Care (ADHC) in the NSW Department of Family and Community Services and Arts NSW in the NSW Department of Trade and Investment have formed the partnership to deliver programs that:
  - increase opportunities for people with disability to participate in arts and cultural activities,
  - support the development of excellence in arts and disability projects and programs,
  - strengthen professional networks in the arts and disability sectors and collaborative partnerships,
  - support creative practice for people with disability, and
  - identify employment opportunities for people with disability in the arts and cultural sector.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The Partnership is part of the NSW Government’s commitment to the *National Disability Strategy 2010-2020*. The Partnership is funded under ADHC’s *Stronger Together Two* disability service plan. The Partnership’s participation strand has delivered almost \$1 million for 27 professional arts programs for people with disability in metropolitan and regional New South Wales.
- Organisations funded under Arts NSW’s competitively-assessed funding programs are expected to consider the needs of people with disability as creators, participants and audiences. In addition to programs funded under the *NSW Arts and Disability Partnership*, more than 60 professional arts programs involving people with disability have received funding from Arts NSW’s Arts Funding Program in the last two years.
- Organisations funded under Screen NSW’s competitively-assessed funding programs are also expected to consider the needs of people with disability as creators, participants and audiences. The Festivalists’ program *Access All Areas*, an accessible showcase of new Australian films for people with disability, has received funding from the Screen NSW Audience Development Fund. The program features over 50 screenings at accessible cinemas, schools, community centres and disability groups in New South Wales and nationally.
- Arts NSW provides funding to Accessible Arts, the state-wide peak body for art and disability in New South Wales. Accessible Arts provides advice and assistance to Arts NSW and arts organisations on meeting the needs of people with disability, to encourage their full participation in cultural life. Accessible Arts delivers four main specialist services: arts development, audience development, training and information.
- The state cultural institutions and many arts organisations and facilities in New South Wales participate in the Companion Card scheme. The Sydney Opera House has incorporated the NSW Companion Card into presenter contract requirements.
- The state cultural institutions offer a range of services and programs to increase access by people with disability. Services include education officers to co-ordinate cultural institutions’ disability programs and provide outreach programs to community organisations that support people with disability. Programs include audio described and sensory tours, Auslan-interpreted tours and interpretive materials for exhibitions. Specific programs and services include the following:
  - The Art Gallery of NSW’s special access programs for K-12 school students with disability, such as the *Starting with Art* program for students with mild to moderate intellectual disability, and community access family workshops for children with disability and their families.
  - The Australian Museum’s Education Resource Kits, which are available in accessible web format for people with vision impairments.
  - All interpretive staff at the Australian Museum have received training in providing audio descriptive tours. These tours are a form of audio-visual translation and provide access to visitors who are blind or have low vision.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The Australian Museum has six permanent touch tables which display specimens for visitors, including people who have low vision.
- The Alexander the Great app provided audio access to the text in the Australian Museum’s major ‘Alexander the Great’ exhibition in 2012-2013.
- Day and night tours of the Powerhouse Museum’s Sydney Observatory for people with intellectual disability and learning difficulties.
- The Powerhouse Museum’s digital learning centre, Thinkspace, offers a special music program and Special Access Kit, for adults living with disability. Each week approximately 50 people from six organisations participate in this program.
- The State Library of NSW provides onsite access to a range of adaptive technology. The State Library supports requests for assistance and referral via the Information Request Service. The State Library promotes the use of National Relay for deaf or those who have a hearing or speech impairment. The State Library also loans material in alternative formats and technologies to New South Wales public libraries and provides remote access to e-resources to New South Wales residents.
- The Sydney Opera House Presents House: Ed launched its inclusive programing schedule 2012 and 2013 for young audiences with disability, which includes Auslan interpreted and audio-described performances as well as pre-show sensory touch tours of the stage and three autism-friendly performances.
- Regular audio-description of the Opera in collaboration with Vision Australia and Opera Australia at the Sydney Opera House continues as well as a schedule of pre-performance Opera talks describing the set, costumes and other visual elements provided regularly to Vision Australia clients with complimentary balcony box (poor sightline) seats.
- Closed captioned all online video content from the Sydney Opera House talks and ideas program, with the development of a new online accessible video player.
- Improved web accessibility of [sydneyoperahouse.com](http://sydneyoperahouse.com).
- The state cultural institutions publish Access Guides (in alternative formats including Braille, Large Print, CD and MP3 audio file) comprising key access information for visitors with disability and carers. Signage and accessible parking spaces are also provided. The State Library of NSW is promoted on the Sydneyforall website, which highlights access for people with disability.
- The Sydney Opera House has launched a video on access to the building and performances which can be viewed on its [website](#).
- Information from Arts NSW’s Cultural Facilities Audit in 2010 is available on Arts NSW’s website as a Cultural Facilities Directory, with details of publicly owned New South Wales performance and exhibition spaces outside the Sydney CBD. It includes searchable

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

information on access for people with disability to these facilities. For further information visit the [Arts NSW website](#). Arts NSW's review of Sydney's cultural facilities also includes an audit of facilities' access for people with disability.

## NADS focus area

## 2. Arts and cultural practice

- The professional development strand of the *NSW Arts and Disability Partnership* between Arts NSW and ADHC is delivering \$300,000 over two years to *Amplify your art*, a professional development program to mentor New South Wales artists with disability. Accessible Arts is managing this grant program on behalf of the NSW Government. Information on *Amplify your art* can be found by visiting the [Accessible Arts website](#). 25 artists with disability have received funding for professional development. Accessible Arts has facilitated a professional development day for the successful applicants of the *Amplify your art* program. The artists with disability were joined by arts mentors and support workers in an opportunity for the artists to connect with their peers from across the state.
- The NSW Aboriginal Arts and Cultural Strategy was released by the Minister for the Arts in October 2010. Under Direction three of the Strategy – “Community: Aboriginal arts and culture to assist in Closing the Gap” – Arts NSW is working with other government agencies and Aboriginal communities to reduce disadvantage and improve social and economic support. This includes working with Aboriginal artists with disability.
- The *NSW Arts and Disability Partnership* between Arts NSW and ADHC funded a project with the Australian Network on Disability, to provide information and resources to assist employment and volunteering by people with disability in the arts and cultural sector.
- The Sydney Opera House hosted the Accessible Arts Music Pathways 2010 Forum, which identified ways to improve access to music participations for young musicians with disability.
- The Sydney Opera House implemented an annual six week work experience placement program for high school students with intellectual disability.
- The Sydney Opera House implemented the Australian Network on Disability's bi-annual 'Stepping Into' program for final year university students with disability in their related discipline, consisting of a four week paid internship in their area of study.
- The Sydney Opera House became a member of the Paralympic Workplace Diversity Program and employed the first paralympian as a ticketing services representative.
- In December 2012 the Powerhouse Museum hosted its third concert of music for and by people with disability, featuring special guest musicians from the Sydney Symphony Orchestra, in a combined celebration for *Don'tdismyability*, International day for People with disability. 14 people with disability performed vocals, keyboards, percussion and conducted.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NADS focus area

### 3. Audience development

- Information about arts and disability projects and artists with disability is featured on the Arts NSW website and in the Arts NSW e-news.
- The Sydney Opera House supported Circumspecto – Cerebral Palsy Alliance’s performance in the Studio which included seven performers with cerebral palsy who use wheelchairs.
- See also Focus Area 2 above.

## NADS focus area

### 4. Strategic development

- The *NSW Arts and Disability Partnership 2012 to 2014* between Arts NSW and ADHC is based on the following principles:
  - People with disability make significant contributions to arts and culture in NSW.
  - People with disability should be able to live creative lives and their artistic aspirations and achievements should be a valued and visible part of our culture.
  - Participation in arts and cultural activities by people with disability helps to expand creative and social networks and to create more socially inclusive and equitable communities.
  - People with disability have a valued role in the workplace.
  - The Partnership has funded a two-year research study by the University of Technology, Sydney about the effects of the funded programs on social inclusion for people with disability.
- Accessible Arts conducted a 2010 *Survey of Arts Programs and Projects for People with disability in NSW*. 177 respondents, including arts organisations, arts venues, peak disability organisations, disability program providers and local councils provided information on programs for people with disability and what forms of support would assist organisations to expand programs (e.g. funding, information, networks, access to arts workers). Arts NSW and ADHC are using the survey results to inform their work to build capacity in the arts and disability sectors. Accessible Arts’ survey is published on its [website](#).
- The State Library of NSW’s 2012 client survey was updated to ask whether visitors experience physical accessibility issues when visiting the State Library, either in person or online. Improving accessibility throughout the State Library is a key goal of the Physical Infrastructure Renewal Plan.
- Examples of the State Library of NSW’s inclusive initiatives include its Disability Action Plan Advisory Group, its membership of ATAG (Accessing the Arts Group) and the Round Table on Information Access for People with Print Disabilities Inc.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The State Library of NSW's *Strategy to support people with disability 2010 to 2014* incorporates the NSW 2021 Plan and the library's strategic priorities.
- The Sydney Opera House launched its Access Strategic Plan 2012-15 (available in Braille and audio-format).
- A young person with cerebral palsy became a representative on the Sydney Opera House Youth Advisory Committee, to represent the needs of young people with disability.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NORTHERN TERRITORY ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- Northern Territory Government funding programs provided through Arts NT are promoted to all groups including people with disability to encourage inclusive practice. Since 2009 publicity and eligibility descriptions have used inclusive language. Arts brokerage services promote access to the NT Arts Grants Program.
- In 2010 the NT Arts Grants Program provided triennial funding of \$10,000 per annum to Darwin Community Arts to support Arts Access Darwin, and \$10,000 per annum to InCite Youth Arts to support Arts Access Central Australia. In 2013 funding allocations to both of these organisations was increased to \$26,465 per annum.
- Requests for Arts Access Darwin's assistance in developing projects and providing support with funding applications have grown. Grant applications to Arts NT, and the success rate, has doubled from the period 2004-08, and the scope of projects has advanced.
- Since 2009 Darwin Festival increased accessibility to its programs. *Afloat* in 2009 and the *Fringe@the bank* exhibition in 2010 raised awareness of arts and disability opportunities and participation.
- The City of Darwin and Alice Springs Town Council have taken a proactive response in facility and park upgrades to ensure all venues are accessible and have made portable ramps available when required. Assistive listening devices were installed by the City of Darwin in 2012. Since 2009, increased access advice and support has been provided to external organisations delivering events and activities.
- Auslan interpreters and transport costs for people with disability are now available at key events. Information is available in a variety of formats and they have implemented flexible application processes to assist people with disability access creative opportunities.
- The City of Darwin promotes access to a range of open- access and performance opportunities spread throughout the year including Music in the Libraries.
- There has been an increase in regular events providing an annual program of arts and disability activities that maintain public awareness and participation:
  - since 2010 the City of Darwin has staged an exhibition to celebrate Disability Awareness Week and inclusive art projects featured in the Homeless Connect events 2010 and 2011,
  - NT Arts Access Awards established in 2009,
  - Bowerbird Festival established in 2010 by Arts Access Darwin in partnership with Carpentaria Disability Services, and

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Darwin Community Legal Service exhibition *Rights on Show* presented arts and disability in 2012 in collaboration with Total Recreation NT and the City of Darwin. People with disability engagement includes Welcome to Country and acting as ambassadors during Disability Awareness Week.
- In 2009-2011 infrastructure projects for Indigenous arts centres were funded through the Aboriginal Benefits Account of Department of Social Services to upgrade buildings. This significant investment contributed to physical access improvements.
- Key access points at Araluen Arts Centre and the Museum and Art Gallery of the Northern Territory (MAGNT) were enhanced in 2011 with (respectively) a self-opening main door, and improvement to parking and drop off areas. Upgrades implementing physical accessibility are continuing.
- The Northern Territory Library and MAGNT address the National Arts and Disability Strategy through activities and exhibitions by assessing the needs of people with disability and extending public accessibility. From 2009 MAGNT incorporated Braille into directional signage and in 2012 included large format interpretive text for selected exhibitions. Since 2010 recorded interpretive text has been made available on hand held devices for the Telstra NATSIAA exhibitions. Northern Territory Library and MAGNT record and /or stream major openings and talks to increase accessibility.
- Northern Territory Library provides access to the National Braille Reserve Collection through Inter library loans from the National Library.
- Improved readability and access to online services of the arts and culture website is maintained by the Northern Territory Government Department of Arts and Museums (DoAM).
- Telstra National Aboriginal and Torres Strait Islander Art Awards 2011 and 2012 included virtual exhibition tours in 3D. Digitisation of the Telstra collection was completed in 2012, and two online exhibitions were in development.
- The Northern Territory Library is a leader in providing online content and interactivity with relevance to remote areas. Northern Territory Library and MAGNT have increased access to cultural collections and to virtual exhibitions.
- Northern Territory Library programs encourage digital participation and accessibility of story- telling, music and photography via *Territory Stories* online digital repository managed by Northern Territory Library.
- Northern Territory Library and MAGNT provide on demand tours that cater for people with disability. Through the Art and Alzheimer's outreach program six to eight tours of MAGNT for people with Alzheimer's have been conducted each year since 2010 and an associated training program commenced in 2012.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NADS focus area

## 2. Arts and cultural practice

- Since 2009, Arts Access Darwin and Arts Access Central Australia working with Arts NT have raised awareness of national programs and have supported NT artists' success in funding and participation. In addition peak bodies have been proactive programming activities that include people with disability and the Australia Council's Community Partnerships program has promoted avenues supporting this participation.
- In 2010, Arts Access Darwin completed Open House project, funded in 2009 by the Australia Council for the Arts and the Perpetual Fund. Projects included the well-received theatre project *Afloat* which featured during the Darwin Festival 2009 and the inaugural arts and disability awards. Trust funding secured in 2010 extended this work and collaborations with disability providers The Patch, Carpentaria Disability Services, Total Recreation NT and others.
- Arts Access Darwin funding successes for programs in collaboration with other organisations includes: \$15,000 from the Regional Arts Fund in 2010 for the CemeNTworx theatre project *Jules Heart Romeo* (outcomes for this are documented in the NT case study at Attachment B); CemeNTworx funded \$10,250 in 2010 from NT Arts Grants Program for creative workshops with young people; \$20,000 from NT Arts Grants Program for *I am, You are, We Will* exhibition at the Chan Contemporary Arts Space in early 2011, a multi-media landscape of sound, colour and sensory displays worked with CDS Bowerbird Art Group and others; and the *Good Strong Powerful* exhibition.
- Brenda Logan, artistic director of CemeNTworx was awarded a NT Human Rights award in 2012 for her contribution to people with disability.
- In 2010 Arts Access Central Australia craft workshop program held with Central Craft nurtured creativity and offered skills development for carers and assistants. Music workshops with interactive elements of dance, music and art were also offered with funding of \$9,000 from NT Arts Grants Program that year.
- From 2010 Arts Access Central Australia received a NT Arts Grants Program skills development grant of \$7,450 followed by an Artist in Residence grant (Australia Council) of \$25,000 for a performing arts program with Acacia Hill School, InCite Youth Arts and Alice Springs community to work with nationally recognised arts practitioner Kat Worth. This disability-led process devised an original dance theatre work called *Close To Me* with over 50 performers with disability aged four to 50 years presented at the Araluen Arts Centre to full houses and standing ovations in November 2011. A documentary about the production was presented widely at international and national conferences in 2012. The project also received support from St George Foundation, James N. Kirby Foundation, Ian Potter Foundation, Alice Springs Town Council and \$14,400 from NT Arts Grants Program in 2011.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Arts Access Central Australia hosted a visit by Tara Brandel arts and disability practitioner from Ireland in 2012 to deliver workshops and develop a new work engaging experienced and new artists with disability.
- Arts Access Darwin and Arts Access Central Australia have increased project work opportunities for art workers and supported Aboriginal Arts Centres to implement arts and disability activities. Arts Access Central Australia supports Bindi and Lifestyle Solutions who have developed a successful social enterprise with people with disability artists receiving regular payments.
- Arts Access Darwin supports the professional development of artists with disability, for example in 2012: Dion Beasley, a visual artist, was selected for the Prima Vera exhibition at Museum of Contemporary Art in Sydney; Vincent Tipiloura, a musician, was funded to produce a CD with Shellie Morris and to showcase this work at the Milimika Festival 2012; Josh Campton, an emerging actor, was selected to participate in the Australia Council's mentoring 'Jump Program' and was also selected as a 'Leader of Tomorrow' for the NT with the ambition of increasing the participation of people with disability in mainstream TV and film. Through these opportunities, Josh was able to participate in making a film that was written and directed by people with disability which was subsequently screened at the 'Other Film Festival' in Melbourne, the Darwin Festival 2012, and a film-making exchange with China screened in China.
- The City of Darwin supports mentorships for emerging artists with CemeNTworx theatre group and Studio on the Street run by the Salvation Army Life Centre, and the opportunity for presentation of their work at the City of Darwin venues.
- Regional Arts Fund grant of \$15,000 assisted the MJD Foundation to access film-making in 2011 which led to collaboration in 2012 with Northern Territory Library to provide local employment and skills development on Groote Eylandt and Bickerton Island. Four clients and carers living with Machado Joseph Disease developed skills in the use of iPads and have already produced 11 films.
- I-STORIES outreach project is funded by Commonwealth Department of Education and has enabled integrated spin-offs for the rest of the community: 22 other community members using iPads to record and share their stories, of everyday life and times passed; unlimited internet access via wifi at Umbakumba and Angurugu local libraries which assists in bringing uploads of original local song and video to a global audience and international digital media to the communities.
- Henbury School, a Northern Territory Government special needs high school, has benefited from the proactive promotion of funding and performance opportunities such as Artists in Schools (funded jointly by the NT Department of Education and Children's Services and Arts NT), Music Play for Life events, Sing Song Signing Choir, local community arts activities and a partnership with the Northern Territory Library. The Northern Territory Library collaboration in 2012-2013 has engaged a local artist to assist students to use iPads to produce short films and a feature that celebrates and highlights the experiences of young people living with disability.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Northern Territory Library collaborations with Henbury School and Groote Eylandt are accessible on *Territory Stories*.
- In 2012 *Cultivate*, the new Arts Access Australia professional development program, provided grant assistance for Alison Inkamala and for Dion Beasley to participate in national showcases and workshop skills with other artists.
- Tactile Arts in Darwin teamed up with Total Recreation NT and Arts Access Darwin to present craft workshops for people with disability, and in 2012 they developed an exhibition with the Northern Territory Government Department of Health Mental Health Team.

## NADS focus area

### 3. Audience development

- Increased opportunities for showcasing arts and disability practice, raising public awareness of the excellence and the benefits of engaging with people with disability have been made possible through reallocated funding or new monies from all government levels in the Northern Territory.
- Exhibiting arts and disability works in high profile venues such as the Chan Contemporary Art Space in Darwin, national and Northern Territory regional tours, and shows in major performing arts venues has lifted the bar and the opportunities for people with disability to present their work under optimum industry standard conditions. The associated workshops and public programs have contributed to raising this profile.
- *Good Strong Powerful* exhibition features the works of 10 established and emerging Aboriginal artists highlighting excellence in inclusive art practice from three Northern Territory Aboriginal art centres. The national tour by Artback NT Arts Development and Touring (Artback NT) includes nine venues in at least five jurisdictions in 2011-13, and excellent education resources accessible online. The profile resulted in increased sales for the artist's work. Funding for this project has come from many sources including \$15,000 from Regional Arts Fund in 2009, Community Benefits Fund and invaluable assistance from Arts Access Darwin and Arts Access Central Australia.
- Artback NT tours have included artworks by Dion Beasley in *A Dogs Life* during 2010-11 and the inter-arts *The Democratic Set* interactive production that toured Back to Back Theatre and Performing Lines to Darwin and Tennant Creek with the support of Barkly Regional Arts and Arts Access Darwin. The film produced screened at Nyinnka Nyunyu Aboriginal Art and Culture Centre, Darwin Community Arts and Deckchair Cinema.
- Artback NT, Corrugated Iron Youth Arts, Darwin Community Arts and Disability Awareness Week have expanded opportunities for people to see work by artists with disability.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NADS focus area

## 4. Strategic development

- The annual NT Arts Access Awards established in 2009 by Arts Access Darwin with support from Arts Access Central Australia promotes arts and disability practice in the Northern Territory. Awards have been presented by the City of Darwin and the Minister for Arts and Museums on behalf of the Chief Minister of the Northern Territory and have targeted inclusive arts practice including Aboriginal arts centres. From three to four awards are presented each year since 2009 and in 2012–2013 Certificates of Commendation also awarded are evidence of the increased activity and cross-sector partnerships supporting arts and disability practice.
- Arts Access Central Australia and InCite Youth Arts have benefitted from a strong connection to national networks through Arts Access Australia and the National Arts and Disability Strategy. They have grown capacity to effectively lobby for change to move inclusive arts into the mainstream. InCite Youth Arts Executive Director, Jenine McKay, became Deputy Chairperson of Arts Access Australia in 2012.
- Governance opportunities for people with disability are broadening the sector's profile and influence. The Chair of Arts Access Central Australia is also a member of the Board for Central Craft.
- Arts Access Central Australia and Arts Access Darwin with Arts NT hosted Arts Access Australia's new CEO in 2012 to facilitate Northern Territory forums of arts and disability practice. The forums raised awareness for key organisations and encouraged the development of Disability Action Plans.
- Since 2009, the City of Darwin has actively recruited people with disability for consultative forums including the Community Access Plan and the Arts Development Advisory Committee to provide input into developing Arts Plans and cultural usage strategies. The City of Darwin has maintained this commitment since 2009 and is currently ensuring a strategic focus will feature within the Five Year Arts Plan commencing 2013.
- Alice Springs Town Council also addresses arts access policy and implementation through consultative forums and advisory committees. These structures within local government effectively provide opportunity to assess need and deliver programming.
- MAGNT and the Northern Territory Library have implemented customer service and front-line staff training in mental health awareness, providing services for hard of hearing visitors and promoted learning of Auslan.
- Artsupport provided by Australia Council (program now delivered by Creative Partnerships Australia) has been instrumental in attracting philanthropy and assisting funding applications.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## QUEENSLAND ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- Arts Queensland developed a three-year action plan for the implementation of the National Arts and Disability Strategy.
- A facilitated Policy Space forum for Arts Queensland staff, on arts and disability, featured speakers from Disability and Community Care Services within the Department of Communities and Access Arts (Queensland's peak disability arts organisation). The role of Arts Queensland in disability arts was discussed including opportunities and practical suggestions for change and the experience of people with disability within the arts – as audiences and as artists.
- Arts Queensland administered through the Judith Wright Centre of Contemporary Arts support for Blue Roo Theatre, a disability arts theatre ensemble, to professionally stage performances at the Centre.
- An accessibility audit of Arts Queensland's website was undertaken to promote best practice and ensure compliance with disability web standards. Improvements to the website included provision of information on disability with links to disability data, fact sheets, programs, strategies, plans, disability organisations and other resources for artists with disability and organisations working in disability arts.

Queensland's arts statutory bodies and government owned corporations have continued to deliver and improve support for people with disability. All statutory authorities accept the Companion Card scheme which enables carers of people with disability to attend venues and performances free of charge. Specific initiatives undertaken and services provided include:

#### Queensland Performing Arts Centre

- audio described services
- Auslan interpretation services
- theatre captioning services
- Sennheiser sound reinforcement
- patrons accompanied by guide, hearing or assistance dogs are welcome
- mobility access throughout complex
- Braille signage
- mobility seating options
- affiliate of the Queensland Government's Companion Card program
- training for staff regarding supporting people with disabilities.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## **Queensland Art Gallery/Gallery of Modern Art**

- provides volunteer guided tours that offer a narrated description of visual elements of art works
- produced iTours for selected exhibitions (interactive videos available onsite via smartphones or Gallery website) in Auslan and captions for the Deaf and Hearing Impaired communities
- information about artworks available in Braille and large print exhibition labels for several exhibitions
- Auslan and assistive listening interpreted tours
- descriptive and touch tours are available for visitors with vision impairment on request
- mobility access throughout all exhibition fit-outs including exhibition design.

## **Queensland Museum and Science Centre**

- signage and hearing loops at visitor welcome desks
- video subtitles and/or transcripts
- temporary theatres have temporary theatre loops and Auslan guides when required.

## **State Library of Queensland**

- in 2011 and 2012, ALLtogether partnered with Uniting Care Community to host International Day of People with Disability. This annual event was supported by Department of Communities, Child Services and Disability Services, Job Centre Australia, Reclink, Multicap, Cerebral Palsy League, National Disability Insurance Scheme, Centacare, Qada, Amparo and MACH 1
- local Government Increasing Accessibility Library Initiative (regional Queensland) is improving access for people with print disability to print material in a digital form through public libraries around Australia with assistance from the Australian Government
- working with Vision Australia to distribute 163 playback devices throughout Queensland
- onsite and online accessibility, including free public use computers with adaptive/assistive software that supports visitors with disabilities
- staff training and workforce planning includes diversity and disability awareness.

## **Screen Queensland Pty Ltd**

- major festival venues have wheelchair access and infrared hearing systems.

## **Brisbane Festival**

- volunteers, site crew and security staff are inducted on site procedure including, accessibility for people with disability

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- providing a complimentary ticket to companions of people with a disability at every Festival event under the Companion Card Program
- programming at Queensland Performing Arts Centre and Brisbane Powerhouse – these venues have Sennheiser sound reinforcement or similar
- Brisbane Festival created venues which are designed to be wheelchair accessible and the Festival works with management of hired venues to ensure accessibility
- a viewing area is provided at Sunsuper Riverfire for patrons in wheelchairs and companions.

## NADS focus area

## 2. Arts and cultural practice

- Arts Queensland completed a review of the Career Development Grant (CDG) program to improve accessibility to the program for artists with disability. The review examined online and printed forms and guidelines, the role of carers in supporting artists with disability to access CDG's peer review processes, and conducted statistical and geographical analysis to make recommendations for change. Key recommendations of the review have been implemented including changes to website accessibility and application processes.
- Arts organisations applying for triennial funding under Arts Queensland's s2m (small to medium) grants program were encouraged to have in place a Disability Action Plan to assist with reporting through the CMC Harmonised Reporting Business Plan Framework. A number of arts organisations have either developed their Disability Action Plan or are in the process of creating one.
- A key initiative of Arts Queensland's three-year action plan was to bring together practitioners, networks and resources from the arts and disability sectors through industry forums in Brisbane and Cairns (also addresses Focus Areas 3 and 4).
- The Cairns forum (September 2011) was hosted by Arts Queensland and Cairns based ARC Disability Services. Arts Queensland supported the event, facilitated by Access Arts, through its Industry Development Initiative Fund. Twenty individuals and organisations participated from Cairns, the Tablelands and as far south as Mackay.
- The Intersections Brisbane disability arts forum (October 2011), co-hosted by Arts Queensland and Access Arts, was attended by over 60 people representing Queensland and interstate arts and disability organisations and webcast live to other parts of the state. The Forum brought together arts and disability sectors to share innovations in disability arts practice.
  - Co-presented by the CEO and Chair of Arts Access Australia, keynote speakers included the Artistic Director of Melbourne's Rawcus theatre ensemble and the CEO of Arts Access Australia, the national peak disability arts body.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The forum showcased performances by artists with disability and a series of practical workshops on inclusive art practice and disability action planning, the role of carers and employing people with disability in the arts and cultural sector.
- Key issues the forum identified to address included: attitudinal and cultural change within the sector; resourcing and capacity building; entrepreneurship; mentoring; information and communication; networking and collaboration; advocacy; and promoting a focus on the art rather than the disability.
- Arts Queensland is working closely with Access Arts to build on the momentum of the forum and develop responses to the issues raised by the arts and disability sectors and as a result have provided funding to support a Disability Arts Master Class.

## NADS focus area

### 3. Audience development

- The Intersections forum specifically identified the need for professional development for Queenslanders practising as artists with disability and arts practitioners working with people with disability.
- During 2011 and 2012, Arts Queensland worked with Access Arts and the Judith Wright Centre of Contemporary Arts to progress Rising Star – Disability Arts Master Class; funded by Arts Queensland, auspiced by Access Arts and to be delivered in Brisbane during 2013.
  - The Rising Star Master Class is designed to bring together some of Australia’s leading disability arts practitioners to work with Queensland artists with disability and disability arts practitioners during an intensive two-day workshop. The workshop will culminate in a one-hour performance and actively promote sector and audience capacity by:
    - enhancing Queensland’s reputation as an innovative arts and cultural destination by creating new, innovative experiences for local and visiting audiences
    - contributing to building an inclusive community of the arts
  - The Master Class will target emerging or established artists with disability either practicing professionally or with the potential to practice professionally and disability arts practitioners including directors, dramaturges and community arts workers with a demonstrated interest in disability arts.
  - A prominent artist with disability will be lead artist for the Master Class. Up to three facilitating artists who are also leading Australian disability arts practitioners will work with the lead artist to deliver components/streams within the master class.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NADS focus area

## 4. Strategic development

- A Disability Service Plan is developed annually by Arts Queensland under the Queensland *Disability Services Act 2006*.
- Arts Queensland provided input to the Department of Communities process for the development of the Queensland 10-year Disability Plan.
- Arts Queensland has been involved in a range of strategic conversations including:
  - discussions with Access Arts to canvas potential areas of collaboration and mutual interest for future initiatives
  - preliminary meeting with Queensland Association of the Deaf with particular emphasis on developing opportunities for disabled artists
  - discussions with staff from Department of Communities about opportunities for collaboration and intersections between the Strategy, the *National Disability Strategy 2010-2020*, Queensland's 10-year Disability Plan and national and Queensland plans for mental health
  - briefing by Department of Communities on the *National Disability Strategy 2010-2020* and the Queensland Government 10 year Disability Plan.
- Funding was provided through the Arts Queensland Industry Development Initiative Fund to ARC Disability Services in Cairns to establish a steering group to consider how to create a long-term and sustainable disability arts organisation in far north Queensland (also addresses Focus Area 2).
- A steering group was created by ARC Disability Services for the D'Artz arts and disability initiative. ARC is 'an arts coalition which supports activities across all art forms which provide inclusive participation in the arts for all community members – with a special focus on marginalised groups such as people with disability or mental illness'. Currently ARC is supporting D'Artz through its operational budget and is ultimately working to establish D'Artz as an independent arts and disability body for the region.
- Arts Queensland worked with the Department of Communities to integrate disability arts into their 2011 State Disability Conference. Arts Queensland 'piggybacked' on the 2011 Cairns forum with the Annual State Disability conference which also launched the Queensland Government's 10-year disability plan (also addresses Focus Areas 2 and 3).
- Rising Star – Disability Arts Master Class planning has also resulted in a Rising Star Bursary, funded by Arts Queensland and auspiced by Access Arts, to further develop a high-quality disability arts work/performance by Queensland practitioners.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## SOUTH AUSTRALIA ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- Capital works expenditure in the period October 2009 to October 2012 included:
  - remodelling works in the Dunstan Playhouse auditorium, to provide new disability seating and other access facilities,
  - a disabled access ramp constructed to link the visitors' car park to the main grounds at Carrick Hill,
  - a ramp for the Lying in Hospital at the Migration Museum,
  - the installation of luminance contrast strips at the State Library of South Australia to assist vision impaired patrons in navigating the glass walls and doors,
  - the project to build and reconfigure the heritage listed Clock Tower building addresses many disability access issues. This includes major structural modifications at the new Adelaide Film and Screen Centre to egress to rooms previously accessed by stairs, disability toilets and upgrading the lift,
  - the installation of an hydraulic platform lift to the first floor corridor of the Clocktower/Administration building at the Glenside Adelaide Studios,
  - the provision of disability access and seating, and hearing loops, in all four of the State's regional theatres, and
  - the installation of hearing loops at Her Majesty's Theatre and Adelaide Festival Centre.
- In 2010, South Australia developed an accessible funding handbook for the Richard Llewellyn Arts and Disability Trust grant program. The document was modelled on a similar document developed by Western Australia. This was followed by a dedicated website to provide accessible information and news about the program.
- The 2010 Adelaide Festival included an accessible viewing area in its opening event. The entire performance was also audio-described for the vision impaired and blind, and broadcast on local FM radio. The audio description was an Australian first for an outdoor event.
- In 2012, Arts SA provided funding to the British Council to enable a number of artists and art workers with disability to travel to London for the Festival of the World, international arts and disability gathering and symposium connected to the London Paralympics.
- During the 2012 Adelaide Festival and Fringe there were a wide range of accessible activities implemented through a partnership between the two festivals and the Disability and Arts Transition Team (DATT). This included Auslan interpretation at Writers' Week, Australian Dance Theatre's *Proximity* and the Fringe Awards and audio description at four theatre performances. Arts SA also funded the training of a team of audio describers by world expert

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

Willie Elliot from the English company VocalEyes. This project has trained a team of audio describers who provided audio description for a range of performances in 2012 including the Adelaide Festival, Windmill Theatre and the State Theatre Company.

- In addition, the following access initiatives were introduced in 2012 and have been continued for the 2013 Adelaide Festival:
  - access program guide,
  - Writers' Week – all authors and books alternative format information available to blind and vision impaired people,
  - access maps and tactile maps (Barrio and Writers' Week), and
  - disability and deaf awareness training for ticketing staff.
- The 2013 Adelaide Fringe Festival opening parade was audio described for the first time and broadcast on a local community radio station. In addition Deaf Awareness and Disability Awareness was provided to all Fringe Volunteers.
- The 2013 Adelaide Festival introduced audio described and Auslan interpreted tours of the key visual arts exhibition *The Language of the Future* by Laurie Anderson. This was the first time an Adelaide Festival visual arts exhibition had been audio described.

## NADS focus area

## 2. Arts and cultural practice

- The fifth and final round of the Richard Llewellyn Arts and Disability Trust program closed on 31 March 2011. Twenty eight grants totalling \$213,250 were distributed to 20 individuals and eight organisations. This brings the total distribution of grants from the program over the past five years to \$1,016,271 for 142 projects involving 94 individual disabled artists and 48 organisations.
- In the 2011-2012 State Budget the future of the Richard Llewellyn program was secured with the announcement that the program would continue with an annual grant program of \$250,000 per annum, plus \$50,000 towards administration costs. This allocation acknowledges the success of the Richard Llewellyn Arts and Disability Trust as the first dedicated arts and disability fund of its kind in Australia with continued funding into the future. This funding underlines the SA Government's strong commitment to developing and celebrating the creative aspirations of South Australians with disability through a dedicated arts funding program.
- Filmmakers Brian Croser and Sophie Hyde were funded through both the South Australian Film Corporation and the Adelaide Film Festival to make *Necessary Games*, a short film based on the work of Restless Dance Theatre which went on to win a number of national and international awards including Best Experimental Short Film Melbourne in 2009,

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

Best Work Reel Dance International Dance on Screen Awards 2010 and Best Film South Australian Screen Awards in 2009. This film was also audio described for the visually impaired and captioned for the hearing impaired.

- *Sons and Mothers*, a production by the No Strings Attached Theatre of Disability, won the following awards at the 2012 Adelaide Fringe awards:
  - 2012 Bank SA “Best Theatre Production Award”;
  - 2012 Adelaide Festival Centre “inSPACE: Development Award”;
  - 2012 Adelaide Critics Circle “Best in the Fringe Award” Week 3;
  - 2012 Adelaide Critics Circle “Best in the Fringe Award”;
  - 2012 Bank SA “Best Venue Award” for the Queens Theatre.
- In March 2012, the first round of the newly configured Richard Llewellyn Arts and Disability program closed with 53 applications being received. The peer assessment panel assessed the applications and approved 30 grants totalling \$200,233 distributed to 24 individuals and six organisations.
- In 2011, Arts SA developed a new dedicated Arts Organisations (Disability) program which provided core multi-year funding to four disability culture organisations to run programs and activities that supports the work of artists with disability. These organisations are Restless Dance Theatre, No Strings Attached Theatre of Disability, Tutti Ensemble, Access 2 Arts and The Jam, The Mix, The Gig.
- In 2012, Arts SA provided funding to Patch Theatre Company to install Braille signage and enhancements to the box office for wheelchair users.
- Award winning theatre designer Gaelle Mellis received two grants, totalling \$24,708, to further develop her exploration of disability arts culture in a multi-media dance piece entitled *Take Up Thy Bed and Walk*. The work, which was co-funded by the Australia Council for the Arts, was performed to sell out audiences in October 2012.
- In 2012, Country Arts SA was funded to present the ScrLk program at the Regional Arts Australia National Conference in Goolwa in October 2012. This event featured UK artist Bill Shannon as the key note speaker as well as some of Australia’s most recognised disability focused organisations including Back to Back and Restless Dance Theatre. ScrLk presented a selection of screenings based around disability led digital arts projects and discussions on how emerging digital technologies, cultures and the National Broadband Network will significantly affect disability culture in regional areas.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## NADS focus area

### 3. Audience development

- Arts SA supported the installation of audio captioning equipment in the Adelaide Festival Centre. This led nationally renowned company, Brink Productions, to engage The Captioning Studio to prepare captioned performances during two shows, *Harbinger* and *When the Rain Stops Falling*. This is the first time that a local company has used audio captioning in Adelaide. This has led to a dedicated captioned and audio described performance during each of Brink's seasons.
- Arts SA funded the Media Resource Centre in conjunction with the Mental Health Coalition to run a project with mental health consumers. The project provided skills for consumers to develop digital stories and short films. The project also entailed developing a new website entitled Mindshare which showcases music, blogs, images and stories from the broad community of mental health consumers. Funds for this project came from the Social Inclusion Unit as an outcome of the Stepping Up Report for the South Australian Government.
- The Disability & Arts Transition Team (DATT) is, in association with the State Library of South Australia, an exhibition of blind photography in a high profile gallery space in the North Terrace Cultural Precinct.

## NADS focus area

### 4. Strategic development

- In 2009, as a result of extensive consultation, a partnership was established with the Community Arts Network of South Australia (CAN SA) and Arts SA to develop the DATT. This partnership delivers services to the sector which include:
  - artist information and support services,
  - development and maintenance of a high quality web site,
  - development of collaboration across the sector, and
  - space to consider community agreed and disability led future strategic directions and needs of the disability and arts sector.
- In 2012, Arts SA approved the provision of core funding to Access2Arts, disability led funded organisation whose aim is to increase accessibility, equality, creativity, diversity and inclusion of deaf and disabled people participating in arts and culture; both as creators and consumers. The organisation was established as a result of the work undertaken by the DATT. The organisation is disability led with three staff and three out of five board members with disability.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- In January 2012, staff across all areas of the Arts portfolio including youth arts, film, theatre and visual arts were offered the opportunity to participate in mental health training. Staff from eleven organisations participated.
- Arts SA provided funding for the establishment of the inaugural Deaf Arts Network in SA. This network has been established to support the artistic practice of deaf and hearing impaired artists. The network is disability led with all key members identifying as having disability.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## TASMANIA ACHIEVEMENTS

### NADS focus area

#### 1. Access and participation

- In 2010 the Tasmanian government announced funding of \$250,000 per annum over four years for a state-wide Arts and Disability Program.
- Arts Tasmania's Arts and Disability Grant Program has since provided a total of \$458,429 over the past three years (2011, 2012, and 2013) to a number of individual artists with disability and arts and disability organisations. The program aims to break down the social barriers to enable emerging and established artists with disability reach their full potential. A total request of \$929,405, 86 project applications, was received from the sector. Of these applicants a total of 35 projects (19 organisations and 16 individuals with disability) were funded. These projects are based across the three key regions of Tasmania: Southern, Northern and North-West.
- Universal accessible formatting has been adopted by Arts Tasmania in an effort to break down barriers for improved participation, particularly people living with vision impairment or low level literacy capacities.

### NADS focus area

#### 2. Arts and cultural practice

- Workshops for disability service providers have also been conducted on copyright and moral rights for artists with intellectual disability and acquired brain injury, and exhibition planning.
- Three Networking Forums for artists with and without disability have been held over the past two years in partnership with the Australia Business Arts Foundation (now Creative Partnerships Australia), Tasmania's Ten Days on the Island Festival, and Arts Access Australia.

### NADS focus area

#### 3. Audience development

- Arts Tasmania has run a number of initiatives in addition to the Grant Program. Arts Tasmania's Open Captions Initiative enabled theatre performances to be captioned via live broadband technology over the course of one year. Arts Tasmania contracted The Captioning Studio to deliver the captions and partnered with the Tasmanian Deaf Society (TasDeaf), several theatre venues, Tasmania's Ten Days on the Island Festival and Terrapin Puppet Theatre in the delivery of the initiative.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Profiling and promoting work created by artists with disability to expand wider audience interest in disability arts through stories on Arts Tasmania's *E-byte*; the Department of Economic Development, Tourism and the Arts e-newsletter *Eddie*; through Arts Access Australia e-news; the Arts and Health Foundation e-news; and in arts magazines and to the wider media.
- Arts Tasmania has promoted the National Companion Card initiative to arts organisations and artists with disability on its database.

## NADS focus area

## 4. Strategic development

- It was identified through Arts Tasmania's evaluation of the grant process for 2012 that depending on disability and level of capacity, there is a need for supportive assistance in the shape of Project Managers and/or Advocates to assist artist living with disability to apply for funds and manage projects. Arts Tasmania will consider how it might develop partnerships with other entities to provide this support.
- Arts and Disability Program Officers participated on the Department of Economic Development and the Arts Disability Working Group to facilitate the Premier's *Disability Framework for Action* agenda.
- Arts Tasmania is represented on the Statistics Intergovernmental Working Group, including consideration of collecting data regarding cultural participation of people living with disability, and their families and carers.
- Two part-time Program Officers were employed to the dedicated Arts Tasmania program.
- Arts and Disability Program Officers participated in the Arts Access Australia National Policy Working Group.
- Arts and Disability Program Officers represented Arts Tasmania on the National Arts and Disability Intergovernmental Working Group.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## VICTORIA ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- Arts Victoria and Victorian Arts Agencies have conducted Access Audits and have begun actioning many of the resulting recommendations.
- The Arts Centre has created a dedicated access guide to the venue, has improved signage for accessible services and seating locations, has provided Tactile Ground Surface Indicators in high traffic areas and improved access from the car park.
- In May 2010, a mystery shop exercise was conducted at both National Gallery of Victoria galleries. Organised in conjunction with Arts Access, the ‘shoppers’ were a group of people with different access needs who assessed gallery spaces, the National Gallery of Victoria shops, members lounges and information desks.
- Museum Victoria now has a section on Universal Access incorporated into the Infrastructure Plan.
- Museum Victoria has a developed disability access policy.
- The Arts Disability Action Plan Training (ADAPT) Program has resulted in access audits being conducted by participating arts organisations resulting in actions being taken to improve physical access.
- The State Library of Victoria was highly commended in the 2009 Arts Portfolio Leadership in Disability Access Award for The PLEASSED (Public Libraries Enabling Accessible Services Encompassing Disability) website and its guide to creating accessible websites. The website, the accompanying guide for public libraries, with the State Library has created an important resource to help others develop accessible services for people with disability. The website holds disability fact sheets and planning aids and a news section on innovations in the field.
- The State Library of Victoria reviewed equipment in the assistive technology room resulting in a subsequent upgrade of software and hardware completed in January 2011.
- A completed redevelopment of the State Library of Victoria’s website delivers content in the rich-media environment that complies with W3C accessibility guidelines, is user friendly and has information for users with special needs.
- Museum Victoria’s Learning Lab is a website with learning and teaching resources for foundation to year two history and science and secondary history that is fully accessible, including captioned and audio described videos, accessible alternatives for interactives and resources available in a range of formats.
- Museum Victoria has added pages to its website re: accessible facilities at all the venues.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The website redesign project at the National Gallery of Victoria has considered accessibility outcomes in the development of standards-compliant code, navigation conventions and treatment of content, and by minimising the use of less accessible formats.
- As a component of the Arts Disability Action Plan Training Program, a suite of arts specific access resources are available on the Arts Victoria website.
- OzOpera in association with Deaf Children Australia presented Auslan interpreted productions of *Sid the Serpent* – a 60 minute performance for children from prep to year six in June 2010. The interpreters used a new technique called ‘shadow interpretation’ which integrated them as much as possible into the onstage action ‘shadowing’ the performers. This method of interpretation makes for a richer, more meaningful performance experience for deaf and hearing-impaired children.
- In 2010 Arts Victoria has contributed \$15,000 towards a review of the EASE ticketing service (a subscription ticketing service for people with disability) run by Arts Access Victoria.
- Arts Victoria continues to contribute operational funds to Arts Access Victoria of around \$125,000pa through triennial contract arrangements.
- Audio-described tours of Top Designs provide an opportunity for visitors who are blind or have low vision to access this exhibition of high scoring VCE design student work. The tour is developed with advice from Vision Australia, and gives participants the chance to touch samples of exhibited materials while listening to the audio description. The museum also works with Vision Australia to provide audio-described tours for special touring exhibitions. Museum Victoria’s Customer Services Officers have been trained in providing the Top Designs audio described tours.
- An Auslan interpreter joined the voluntary guided tour of the *Rupert Bunny* exhibition at the National Gallery of Victoria.
- Museum Victoria purchased a portable hearing augmentation system for staff using hearing aids in meetings and portable assistive listening devices have been purchased for visitors who are hard of hearing to use in exhibition spaces.
- The State Library of Victoria has purchased a portable hearing augmentation system that can be used for events and tours.
- The Arts Centre has provided delivery of Auslan training to key frontline service staff and implemented an upgrade of assisted listening devices used in all venues.
- Disability awareness training is included in Visitor Experience training offered to front of house staff at Museum Victoria.
- Targeted questions have been included in Museum Victoria’s visitor profile surveys to build a profile of visitors with disability and to collect feedback about their visit.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Access Guides are being created and made available online and in a variety of formats by an increasing number of arts organisations including Melbourne Theatre Company, Melbourne Arts Festival and Melbourne Fringe.
- The Castanet network of Victorian arts organisations, artists and government agencies has developed a set of “Access Principles” to guide future activity of the Network and for broader dissemination to the sector.
- In 2012, The Castanet network held a Practitioners’ Voices forum that included artists with disability in its target audience and programming. The event was fully accessible.
- In 2012 in partnership with the Arts Centre Melbourne, Arts Victoria presented the *Who’s Coming?* Forum. The forum provided an opportunity for the Victorian arts sector to come together and learn more about arts specific access in all its diverse forms. It was also an opportunity for networking, linking up, sharing experiences and ideas and to discuss the work being carried out across the industry that has been instrumental in facilitating change.
- In December 2009, Arts Victoria introduced the *Arts Portfolio Leadership in Disability Access Award* and the Arts Centre was the inaugural recipient for its captioning trials.
- In 2010 the *Arts Portfolio Leadership in Disability Access Award* was presented to the National Gallery of Victoria’s Art & Access program which provides opportunities for people with hearing, vision, mobility and memory challenges to access and engage with the visual arts.
- In 2011 The Arts Centre received Arts Portfolio Leadership in Disability Access Award for two innovative programs – *Sibling in Sync*, a school holiday music program for young people with disability and their siblings, and the *Special Schools Access* program, a music, dance and storytelling program that creates experiences for 1200 young people with special needs each year.
- In 2012, IMAX at Museum Victoria was the recipient of the Arts Portfolio Leadership in Disability Access Award for installing Rear Window captioning at IMAX Melbourne 2011. The system uses a large LED sign installed on the back wall of a theatre to scroll captions from a film in mirror reverse. A guest who is deaf or hard of hearing uses a Perspex reflector positioned in front of them (secured by clipping into their seat’s cup holder) to read the reflected captions. All new films will also have an audio description service available for guests who are blind or have low vision, delivered through the same system.
- In March 2011, sixteen students from Statewide Vision Centre in Donvale were welcomed to the National Gallery of Victoria International for the very first touch access tour of a selection of sculptures from the collection.
- The Arts Centre has targeted marketing of certain performances of particular interest and/or relevance to access groups and organisations.
- Public Record Office Victoria ensures disability media is incorporated into marketing and public relations promotions.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Melbourne Museum’s exhibitions are complemented by a suite of ‘touch trolleys’ which are activated by trained volunteers. The trolleys feature touchable, multi-sensory objects and materials, such as animal furs, fossils, musical instruments and scents. The opportunity to interact one-on-one with a knowledgeable volunteer is an opportunity for many disabled people to access the exhibitions, and the tactile nature of the touch trolleys is particularly useful for visitors who are blind or have low vision. Touch trolleys are generally available on weekends, during school holidays and for special events.
- Melbourne Museum regularly features performances as part of its school holiday programming for families. Auslan interpretation is generally provided on two dates in the summer school holiday period, and these dates are promoted through deaf and disability networks. Museum staff liaise with Deaf Children Australia about every holiday program to facilitate group visits with Auslan interpreters.
- The Arts Disability Action Plan Training (ADAPT) model specifically utilises ‘industry speaking to industry’ with films of practitioners speaking about their experiences and best practice models.
- Since 2009, Arts Victoria through the Education Program has supported two to three projects per year in specialist schools, with many projects resulting in established ongoing outcomes e.g. project with Polyglot and Furlong Park School for Deaf Children in 2009 has resulted in an ongoing relationship between Polyglot and the school. The Victorian cultural institutions also have extremely strong educational programs specifically engaging children with disability and their families, utilising a variety of approaches and platforms.

## NADS focus area

## 2. Arts and cultural practice

- Arts Victoria is ensuring that artists with disability are members of peer assessment funding panels for grants funding.
- Arts Victoria, in consultation with Vic Deaf and The Deaf Arts Network, created Auslan podcasts providing online interpreted information regarding Arts Victoria and its funding programs.
- Arts Victoria has changed its funding information, encouraging artists with disability who may wish to present funding applications in alternative formats to contact the arts officer to discuss.
- Arts Victoria provides artists with disability information in alternative formats on request.
- Arts Victoria provides Auslan Interpreters for meetings and events on request.
- Arts Victoria held specific “disability demographic forum” as part of a review of its Organisations Program.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Panel register Expressions of Interest sent to Arts Access Victoria and other relevant organisations to target people from diverse backgrounds to register.
- Arts Victoria presented on government partnerships and government sector partnerships at the national Arts Activated Conference in 2010 and 2012.
- Victoria is the home of many internationally recognised companies and artists with disability supported by Arts Victoria including Back to Back and Rawcus Theatre Companies.
- Two exhibitions of artists with disability, Joceline Lee (organised in conjunction with Arts Access) and the celebrated work of blind photographer Andrew Follows have been held in the Arts Victoria foyer and further promoted on the website.
- In 2012 the exhibition in the Arts Victoria foyer featured the photographs of Paul Dunn who captures images of theatre companies with performers perceived to have disability including the award winning work of *Small Odysseys* by Rawcus.
- Strange Fruit and Deaf Arts Network presented The Atrium series of workshops supported by KPMG – a unique collaboration between Strange Fruit and members of Melbourne’s deaf community. The workshops signalled the beginning of a new artistic relationship as deaf performers from Deaf Arts Network were trained to perform atop Strange Fruit’s five-metre high flexible poles. The internal courtyard atrium of 161 Collins Street played an integral role in this evolving relationship; the glass that surrounds the courtyard allowed the onlooker to experience the work free from any sound.
- Rawcus created the largest access event in Australia with the Flashmob YouTube project at Federation Square.
- Arts Victoria supports Arts Project Australia to present a 12 month exhibition program featuring artwork by 140 artists who attend the APA program.
- Arts Victoria provided support to Rawcus for the presentation of a new work *Small Odysseys*.
- The ADAPT project on the Arts Victoria website profiles many Artists with disability.
- The Arts and Disability Access Network (ADAN) in conjunction with the Footscray Community Arts Centre hosted a forum on arts and disability career development (ADCD) to celebrate International Day of People with Disability in 2010. With a particular focus on performing arts, the forum provided an opportunity to hear about and discuss professional development models currently active in the industry; and to debate ideas about how career opportunities can be created for people with disability in the arts.
- Arts Access Victoria has formed a new strategic partnership with the Auspicious Arts Incubator within the City of Port Philip. The two organisations have recently moved in to the same building now referred to as the Emerald Hill Inclusive Arts Hub. The strategic proximity will create an opportunity for the State’s leading arts and disability organisation to collaborate with an organisation that delivers needs based learning, coaching and mentorship and arts industry support and capacity building.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- AV contributed \$10,000 to the British Council Project supporting two artists with disability who live in Victoria to travel to the UK to be involved in the biggest commissioning of work by artists with disability, UK Unlimited.
- In 2012, Arts Victoria in partnership with the Arts Centre Melbourne held the Who's Coming? Forum which provided an opportunity for the Victorian arts sector to come together and learn more about arts specific access in all its diverse forms. It was also an opportunity for networking, linking up, sharing experiences and ideas. The forum facilitated discussion on the work being carried out across the industry that has been instrumental in facilitating change and featured artists with disability as presenters.

## NADS focus area

### 3. Audience development

- Arts Victoria has ensured the inclusion of images of work by Victorian artists with disability in recent publications including *Access All Areas: Disability Action Planning in the Arts* and *Picture This* Literature Review and Community Consultation reports.
- In 2010 Museum Victoria partnered with Arts Access Victoria to present the biennial Other Film Festival at Melbourne Museum. This partnership has been invaluable in building awareness of the needs of people with disability in Museum Victoria.
- *UNFOLD – Inside the Arts in Victoria*, is a series of mini-documentaries created and promoted by Arts Victoria, exploring the work of eight Victorian artists, one of which is Rawcus Theatre.
- During the 5<sup>th</sup> World Summit on Arts and Culture held in Melbourne in October 2011, the work of artists with disability were profiled to an international arts audience, Programming included a tour for delegates of the Emerald Hill Accessible ArtsHub in South Melbourne, performances by Rudely Interrupted at the Summit and invitations to all delegates to attend a performance of *Ganesh Versus the Third Reich* by Back to Back Theatre as part of the Summit's Cultural Program. The summit program also included a presentation *Who put the Dis in Disability?* addressing questions such as “What are the policy options for improving access and participation in arts and cultural activities for people with disability? What lessons can be learnt from Australia's National Arts and Disability Strategy?” (also addresses Focus Area 1).

## NADS focus area

### 4. Strategic development

- Arts Victoria has been working in conjunction with Office for Disability and Disability Services in Victoria on a Victorian Government Research Project called *Picture This: increasing the cultural participation of the arts for people with disability in Victoria*, to inform new policy development across government. The *Literature Review and Analysis* and the *Community Consultation* reports were released in April 2010. An easy English summary of the research has also been created and distributed.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Through the Arts Victoria publication *Access All Areas: Disability Action Planning in the Arts*, Arts Victoria encourages the Victorian arts industry to conduct disability awareness training and create Disability Action Plans.
- All arts agencies in Victoria have Disability Action Plans and Arts Victoria chairs the Arts Portfolio Disability Action Plan Network to assist in supporting and facilitating increased access across the portfolio.
- Arts Victoria is currently undertaking an Asset Management Framework project which has been incorporated in the audit of state-owned cultural facilities, and benchmarking of these facilities against accepted standards, including DDA.
- Castanet is a network of Victorian arts organisations, artists and government departments and agencies working in partnership with Arts Victoria to strengthen community-based arts practice in Victoria. Castanet recognises that for many people there are significant barriers to participating in the arts, either as artists or audiences; this includes people with disability. Castanet has developed universal access guidelines, for use in planning and developing community arts projects and programs.
- Arts Victoria is one of the three government departments on the steering committee of the Arts and Disability Access Network which is focused on the sustainability of an arts and disability sector in Victoria and supports ongoing dialogue between government and non-government agencies.
- Museum Victoria's procurement guide has been updated to ensure that contractor briefs and requests for tender include disability access requirements for relevant projects. A commitment to disability access is explicitly required from contractors where applicable.
- Museum Victoria's exhibition designers have undertaken universal design training as part of the design process for exhibition development. Most recently, the exhibition design team for the redevelopment of the Aboriginal Cultural Centre Bunjilaka at Melbourne Museum participated in disability accessibility workshop to ensure the design of the exhibition enhances access for people with disability.
- Selected Museum Victoria staff have completed access appraisal training and apply this training on projects at Museum Victoria and to inform colleagues about disability access issues and opportunities.
- The Arts Disability Action Plan Training (ADAPT) project is an initiative commissioned by Arts Victoria (AV), Department of Premier and Cabinet (DPC) in partnership with Office for Disability (OfD), Department of Human Services (DHS) for the development and trialing of an arts specific model of Disability Action Plan (DAP) Training with 30 key Victorian arts organisations. ADAPT has evaluation embedded in the program and will be delivered to another 70 organisations across Victoria in 2013 (Priority Project).

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## WESTERN AUSTRALIA ACHIEVEMENTS

### NADS focus area

### 1. Access and participation

- The Department of Culture and the Arts (DCA) continues to provide core funding to Disability and the Arts, Disadvantage and the Arts WA (DADAA WA) (also addresses Focus Areas 2 and 3). The core funding has increased from \$113,661 to \$118,252.
- The Disability Services Commission has appointed visual artists David Giles, David Guhl and Dave Mitchell as Count Me In Ambassadors to advocate for the need for inclusion in everyday activities (also addresses Focus Area 2).
- The Perth Theatre Trust expanded the delivery of Audio Described performances at its venues and collaborated with performing arts companies to provide improved access for vision impaired theatre patrons.
- The Perth Theatre Trust continues delivery of its expanded Audio Described performances at its venues and collaborated with performing arts companies to provide improved access for vision impaired theatre patrons.
- The Art Gallery of Western Australia provided free Descriptor Tours for *Great Collections of the World Peggy Guggenheim: A Collection in Venice* (9 October 2010 31 January 2011) for people with low vision. The audio guide for this exhibition also proved to be useful for visitors with low vision.
- The Art Gallery of Western Australia continues to collaborate with Disability and the Arts, Disadvantage and the Arts WA (DADAA WA) to develop a program for people with low vision, mobility restrictions and multiple disabilities during the annual Sculpture by the Sea event in March. The program includes Tactile Tours, a discovery tour through dialogue and touch designed to introduce visitors with disability to new ways of experiencing and enjoying contemporary sculpture. In 2012 over 400 people participated in the Tactile Tours.
- The Art Gallery of Western Australia, together with DADAA WA, conducted a workshop with Kerry McGee of the Museum of Modern Art, New York. The focus of the workshop was on the program called ‘Meet me at MOMA’ which introduces people living with dementia, their partners or carers, to ways in which artworks can evoke memories and encourage responses. Many of those who attended worked in the area of Disability and Access.
- The Art Gallery of Western Australia currently runs the following programs: ‘Art and Memories’, which is a free guided tour for small groups of people with dementia and their carers. ‘Artistic Adventures’ is run in conjunction with Alzheimer’s Association WA and combines a guided tour with Voluntary Gallery Guides and a practical art workshop with Art Gallery of Western Australia Educators. The response to these initiatives has been excellent.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- The Department of Culture and the Arts (DCA) launched *Healthy Arts*, a publication that explores social and community wellbeing within Western Australian communities and highlights the role the arts can play in helping to build inclusive and cohesive groups, addressing specific health or social concerns (including disability) and contributing to the revitalisation of urban and rural spaces. The book included three case studies of DCA-funded arts and disability projects, *The Three Daves* project, the *Carson Street School* project and the *Emergence* project.
- A statistical analysis of participation in the DCA Artists In Residency program has revealed that approximately 92 students with disability have been directly engaged in its projects in 2011. In 2012 a new Artists In Residency project will be undertaken with Hospital School services which will engage students with disability.
- DCA provided funding of \$40,000 to DADAA to host the National Arts and Health Conference in Perth in November 2012.
- DCA provided \$4,878 to two members of ‘Sensorium’, a sensory theatre group, to travel to the UK to work and train with two leading companies, which specialise in sensory theatre for young people with disability.
- The Disability Services Commission has continued the appointment of visual artists David Giles, David Guhl and Dave Mitchell as *Count Me In* Ambassadors to advocate for the need for inclusion in everyday activities. The Disability Services Commission’s *Count Me In – Disability Future Directions* is a 15 year plan of pathways which will help create welcoming and inclusive communities for people with disability and their families. *Count Me In* is an initiative of the MOU between DCA and Disability Services Commission (also addresses Focus Area 2 and 4).
- The Art Gallery of Western Australia continues to provide specially trained Voluntary Gallery Guides to assist vision impaired visitors with Descriptor Tours for all exhibitions at the Gallery. For example, during the ‘Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum’ exhibition (September 2011 to January 2012), four descriptor tours ran with the Guides describing works for visitors and assisting them to visualise the works in front of them.
- Art Gallery of Western Australia continues to run a variety of programs for people with disability: ‘Art and Memories’, which is a free guided tour for small groups of people with dementia and their carers and ‘Artistic Adventures’ which is run in conjunction with Alzheimer’s Association WA and combines a guided tour with Voluntary Gallery Guides and a practical art workshop with Art Gallery of Western Australia Educators. The response to these initiatives has been excellent.
- The WA Museum made available a new Smartphone application for its exhibition, *Unveiled* in 2012. The application enabled a fully accessible audio tour with Australian Sign Language (Auslan) and captioned text.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- In 2012 DCA launched the Cultural Infrastructure Directions (CID) policy – a policy direction for cultural infrastructure planning in WA 2012-2014. The CID is supported by the DCA publication launched in 2013, *Building Creative Environments* – an online guide for planning arts and cultural buildings in WA. *Building Creative Environments* includes recommendations about designing buildings for accessibility for people with disability (also addresses Focus Area 4).
- The Perth Theatre Trust -managed State Theatre Centre of WA was completed and officially opened in 2011. In addition to multi-purpose outdoor spaces, rehearsal rooms, bars and public facilities, the State Theatre Centre includes two main performance spaces with access and seating for people with disability, the Heath Ledger Theatre and Studio Underground.
- The Perth Theatre Trust is undertaking public consultations for the development of its new Disability Access and Inclusion Plan 2013-2017. This will apply to the venues managed by Perth Theatre Trust: State Theatre Centre, Perth Concert Hall, His Majesty's Theatre, Subiaco Arts Centre and Albany Entertainment Centre.
- Perth Theatre Trust has produced an Access Information flyer providing disability access information about all of its venues.

## NADS focus area

## 2. Arts and cultural practice

- The DCA completed an evaluation of its Grants for Artists with Disability pilot project. The recommendations are being considered as part of the DCA's funding process review. DCA, through the Artists in School program, allocated \$30,000 to the Carson Street School to train new artists, teachers and students in the development of new Sensory Theatre in conjunction with Barking Gecko Theatre Company and artists Francis Italiano, Michelle Hovane, Rebecca Bradley and Rachel Riggs. The project blog can be found on the Carson St [blog](#).
- The DCA completed an evaluation of its Grants for Artists with Disability pilot project. The recommendations continue to be considered as part of the DCA's ongoing funding process review.
- In March 2012, Dave Guhl, a multi-award winning visual artist received funding of \$5,000 from DCA to accept an invitation to travel to New York for the annual DOWNrightART exhibition, an international initiative aimed at highlighting the artistic contribution of artists with Down Syndrome. Dave also participated in a three-day program of artistic activities and represented Australia at the United Nations World Down Syndrome Day celebrations. A DVD capturing the impact of Dave's journey, titled *Dave in New York*, was launched in October 2012.
- Through the DCA Artflight program, funding of \$2,100 was awarded to the regionally based Indigenous multi/film artist, Aquinas Crowe to attend the AFI Awards in Sydney.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- DCA has supported DADAA through funding of \$10,000 for a 12 month emerging curator initiative for 15 artists in the Here and Now 13 project. The project will culminate in an exhibition showcasing the best WA contemporary art created by people with disability at the Lawrence Wilson Gallery, UWA from July to September 2013 (also addresses Focus Area 3).
- DCA provided a total of \$220,000 towards the Emergence project through the Looking Forward Regional Grants Program to DADAA WA to extend the cultural aspirations and community participation needs of people in Esperance with a physical/intellectual or mental illness through engagement with a multi arts CCD program (also addresses Focus Area 1).

## NADS focus area

### 3. Audience development

- DCA funded the Three Daves project, incorporating three artists, Dave Guhl, David Giles and Dave Mitchell, challenged audiences to consider how the disadvantages experienced by people with disability or mental illness are created and to reconsider the contribution that artists with disability can make to their communities (also addresses Focus Area 1).
- The Disability Services Commission continues to commit to its stated priority to engage the disability sector with the arts and it will work on initiatives to promote the arts within the disability sector in 2012 (also addresses Focus Areas 1 and 4).

## NADS focus area

### 4. Strategic development

- DCA launched Open Arts, a publication that tells the story of the pilot projects undertaken by Western Australian Arts organisations as part of the Disability and the Arts Inclusion Initiative.
- DADAA WA continues to manage 'Disseminate' with funding support from the Australia Council. Disseminate is an action-based evaluation, research and publishing project that was established in response to a need in the both the arts and health sectors for evaluation of community-based arts programs. During 2012, Disseminate completed national research into arts employment for people with disability.
- DCA has developed its second MOU with the Disability Services Commission. The second MOU is based on a collaborative partnership practice which recognises the importance of working with the not for profit sectors in design and delivery of services in the community. The MOU is a strategy of the DCA policy framework *Creating Value* which identifies the need to seek partnerships with the non-arts sector to broaden the creation and delivery of culture and arts experiences in the community. Initiatives stemming from the MOU include the *Count Me In* program and *Here and Now 13* project (also addresses focus area 1).

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- DCA prepared disability and Access Inclusion Plan (DAIP) 2013-2017. The DAIP provides a framework and strategies for the Department's ongoing commitment to ensuring that people with disability and their families and carers have the same opportunities to access and participate in its arts and cultural services, information and facilities. All portfolio agencies of DCA contributed to the formation of the DAIP through disability Services Planning Committee and all will adopt its strategies, i.e. DCA, Art Gallery of Western Australia, Perth Theatre Trust, State Library of WA, WA Museum, *ScreenWest*, State Records Office and Swan Bells Foundation (also addresses Focus Area 1).
- DCA has developed a co-operative partnership with the Mental Health Commission of WA resulting in \$310,000 being allocated to three arts organisations to deliver socially inclusive projects and programs. Community Arts Network will deliver a new small grants program; Country Arts WA will expand their Indigenous regional touring initiative and DADAA will implement the Emergence Program in Esperance (also addresses Focus Area 1).



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## ATTACHMENT B

### CASE STUDIES

#### **Australian Government – Attorney-General’s Department – Ministry for the Arts**

*Cultivate* is an Australian Government pilot created under the National Arts and Disability Strategy to address the barriers which prevent emerging and professional artists with disability from realising their potential. It was launched in 2011 as a joint initiative between the Australia Council for the Arts and the Ministry for the Arts, and was administered by Arts Access Australia, the national peak body for arts and disability.

*Cultivate* was the first, national, professional development grants program for Australian artists with disability. It provided seed funding to artists who want to further develop their professional artistic practice with the aim of being better placed to pursue a professional artistic career and to compete for funding in mainstream arts funding programs. It also aimed to model and share best practice in terms of accessible funding processes to help increase the accessibility of mainstream arts funding programs and to share this information with other arts organisations.

The first round *Cultivate* in 2011 provided funding support from both the Australia Council (\$40,000 for grants) and the Ministry for the Arts (\$5,000 for direct administration costs), it supported six recipients. Grants of up to \$8,000 were sought for the costs associated with developing professional practice as an artist such as, skills or professional development opportunities, professional fees, travel, training or mentoring. The second round of *Cultivate* was launched in June 2012, funded by the Ministry for the Arts (\$55,000 for grants and direct administration costs) supporting ten recipients and concluded in October 2013.

For the first round of *Cultivate* Arts Access Australia received 113 applications, 32 from New South Wales, 30 from Victoria, 14 from Queensland, 13 from Western Australia, seven from South Australia, seven from the ACT, five from the Northern Territory and five from Tasmania. Six grants were awarded across a range of artforms, the panel felt it could have awarded grants to all of the top 20 applicants. A breakdown of applicants follows:

- 55% of applicants were women,
- 45% of applicants were men,
- 18% of applicants identified as Indigenous, and
- 60% of applicants had never applied for arts funding before.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

For the second round of *Cultivate*, Art Access Australia received 48 applications from all of the states but none from the territories. The panel was able to award 10 grants across a range of artforms to a value of \$50,000. The increase in the number of grants awarded seemed to indicate that the standard of the applications received in the second round improved. A breakdown of applicants follows:

- 52% of applicants were women,
- 48% were men, and
- 4% identified as Indigenous.

The application process for *Cultivate* was designed to be shorter, simpler and more accessible than mainstream funding applications. Intensive application support and feedback was offered via, Skype, email, text, phone and in person (including conversations in Auslan). Applications were received in hand-written, printed, dictated, electronic, PDF, video and audio formats

The pilot of *Cultivate* saw it become the only national funding program for artists with disability and one of only four (with Arts Tasmania, Arts SA and Arts NSW) in Australia that specifically addresses the need for dedicated funding in this area. In the two years that *Cultivate* had been piloted it administered \$90,000 worth of grants, received over 160 applications and enable 16 artists to take their practice to the next level.

## **A Cultivate recipient**

Dion Beasley is an Indigenous artist with disability from the Northern Territory and a recipient of the first Round of *Cultivate*. Dion is profoundly deaf and has muscular dystrophy. He has overcome immense adversity to build a reputation as a contemporary artist. Dion is well known across the Territory as the artist behind the much loved T-shirt brand Cheeky Dogs. His art career started in 2006 when the first Cheeky Dogs T-shirt line was launched. Since then, he has exhibited at Sydney's Museum of Contemporary Art, the National Gallery of Australia and numerous galleries in Darwin.

When Dion applied for the *Cultivate* grant in 2011 he had been working on illustrations in collaboration with writer Johanna Bell for a Cheeky Dog children's book. The book project had been operating for 18 months and had received a number of grants over that period from Arts NT, FlyTiwi and the Rio Tinto Aboriginal Fund. Dion used the *Cultivate* grant to attend a three day illustration workshop in Darwin with Ruth Gruener a Melbourne based graphic designer with over twenty years' experience in literary design. Ruth worked with Dion on page composition, digital illustration and assisted in guiding Dion and Johanna to create a draft version of the book which was then sent to Allen & Unwin for their consideration.

On 22 May 2013, after two years in the making, Allen and Unwin published Dion and Johanna's book 'Too Many Cheeky Dogs'. The book is designed for children aged 2-5 years, and aims to be an inspiring read for children with disability and their families. Information about Dion and the book is available at the [Too many cheeky dogs website](#).

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12



Copyright illustrations Dion Beasley 2013

## Australian Government – The Australia Council for the Arts

Gaelle Mellis is one of Australia's most highly regarded dance and theatre designers and is a passionate advocate for accessibility and diversity in the arts. A recipient of an inaugural Australia Council for the Arts Creative Australia Fellowship for an established artist worth \$100,000, she engaged in a year of researching, workshopping and developing new works that make accessibility a starting point, not an afterthought.

'I get on my high horse a bit,' laughs Mellis as she draws breath from arguing that the representation of people with disability needs to change in this country. Why when one in five Australians are people with disability are they not being represented in the arts, she reasons pointing to the Arts Access Australia's initiative, *Don't Play Us, Pay Us*. Why was it that in over 20 years working in the industry she hadn't seen herself represented on an Australian stage? 'I had to travel to see that,' she says.

It was in 2005 when Mellis visited the UK on a Churchill Fellowship and connected with artistic director of Graeae Theatre Company, Jenny Sealey MBE she finally saw disabled artists like herself collaborating together in a professional context. A pioneer of embedding accessibility into the aesthetics of a production, Sealey encouraged Mellis to develop and design her own work.

Around the same time, Mellis was reading *Take Up Thy Bed and Walk: Death, Disability and Cure in Classic Fiction for Girls* by Lois Keith. The book examines how women with disability were portrayed in Victorian literature and argues attitudes have changed very little. It made Mellis think about how she could challenge entrenched misconceptions and prejudices about women with disability; about how many smart, funny, sexy women with disability she knew and how she might put those women centre stage.

'I thought, 'if I don't make this work I don't think anyone else is going to make it'. I didn't think anyone else was going to make a work about, and by, disabled women.'

The result was the disability-led project *Take Up Thy Bed and Walk*, presented by Vitalstatistix, which premiered in Adelaide in October 2012.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

A collaborative performance work, conceived and led by Mellis, co-directed with Ingrid Voorendt and with an outstanding cast of women with disability, *Take Up Thy Bed and Walk* incorporated Auslan, audio description, captioning, animations, pre-show tours and other accessibility features into the core aesthetic of the work.

*Take Up Thy Bed and Walk* topped off what has been a busy time for Mellis. August saw the culmination of her Access Aesthetics work with *Shots in the Dark: Rarely Scene*, an exhibition of work by eight blind and vision impaired photographers. In September she was one of five Australians invited to Washington DC for the first ever ‘Assessing the Future of the Field’ event, an international convening of 50 thought leaders in theatre, dance, disability, education and inclusion from the US and around the world, hosted by the John F Kennedy Centre for the Performing Arts. She also attended Arts Activated in Sydney and was struck by how important it is for artists around Australia to connect with each other. We’re so geographically isolated, Mellis says but there are people doing amazing work and they need to know about each other.



Image Credit: front row: Michelle Ryan, Gaele Mellis, Emma J Hawkins. Back row: Joanna Dunbar, Gerry Shearim, Kyra Kimpton.

Mellis is brimming with ideas for new projects in 2013 and beyond, such as looking at how sign language and gesture can be used to communicate songs to deaf people, then she’s exploring audio description of visual art and ways to make cross art-forms more accessible. Mellis would also love to do more work on *Take Up Thy Bed and Walk* and has hopes it will tour in the future.

She may have been having a little well deserved down time over the Christmas break but Mellis says ‘I can’t help myself thinking and looking at things I want to look at in the New Year.’

Video of work is available to view at the [Australia Council website](#).

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## Australian Capital Territory Government – Community Services Directorate – artsACT

### Belconnen Arts Centre

The Belconnen Arts Centre was opened in 2009 with the objective of being the centre of arts and cultural activity in the large northern suburbs and community of Belconnen. The building incorporates contemporary, environmentally sustainable, design principles with low energy usage, light control and appropriate materials and easy access.

Belconnen Arts Centre strives to offer an open and accessible environment for all to enjoy. The Centre is totally wheelchair accessible, with the entire building on a single level. It also has LCD screens which include captions for hearing impaired visitors.

In 2012 the Belconnen Arts Centre was recognised at the Chief Minister's Inclusion Awards as an excellent example of a community facility that has been successfully designed with people with disability in mind.



The Belconnen Art Centre's mission is to provide social outcomes that benefit the broader community including people with disability.

Access to arts participation delivers improvement to quality of life, through building social networks and reducing isolation. It also increases self esteem by providing rich and varied opportunities for personal achievement, learning and enjoyment.

Belconnen Arts Centre has seven staff and a large number of volunteers who participate in and facilitate the activities and creative life of the Belconnen Arts Centre. Staff at the centre share the Centre's key values of providing an environment that is inclusive, supportive and accessible, enhancing the community spirit of the organisation.

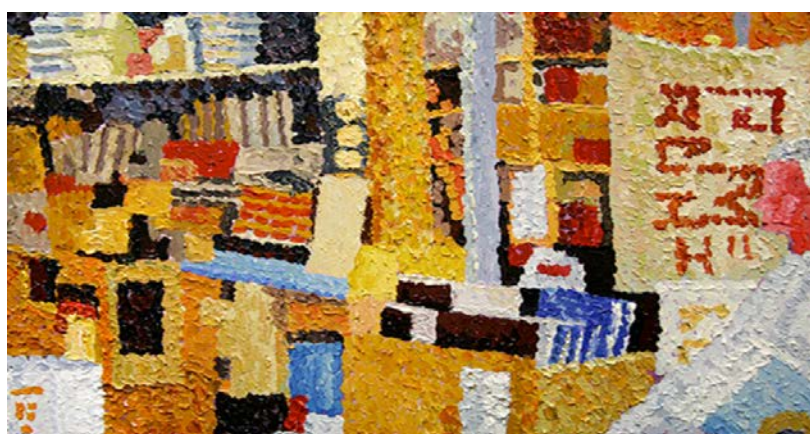
The Belconnen Arts Centre is also home to three positions incorporating four ACT Community Cultural Inclusion Officers, who work together to present events and programs that welcome and include every person in the community, including those most vulnerable.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

The officers provide opportunities for people with disability to become involved in the life and activities of the Centre through engagement with programs designed to suit a range of needs and abilities and through attending programs and celebratory events including International Day of People with Disability (IDay) activities and the Centre's presentation of works of art and performances by people with disability.

Some recent highlights of the Belconnen Arts Centre include:

- The public screening of Digital Stories on 2 August 2012. The project saw nine school leavers with disability participating in workshops to capture their own unique stories on a short 3–5 minute DVD. Participants reflected on their skills, characteristics, interests and dreams, and this information was then presented in a digital format. The project was a celebration of self expression and achievement in learning new digital techniques. The event was attended by more than 90 people.
- *Room to Move* is a monthly dance session open to adults living with and without disability. The inclusive community dance and movement theatre sessions focus on improvisational movement led by a variety of skilled and experienced dancers and movement artists. The sessions aim to create a positive learning environment rich with the creative possibilities that each valued participant brings with them to the welcoming and supportive environment.
- The *I am* exhibition from 16 November to 9 December 2012, featured the work of around 25 people with disability and celebrated IDay in 2012. The exhibition opening was widely promoted to the disability and broader community and provided a positive focus for celebrations of ability, difference, uniqueness and individuality. The opening event was attended by approximately 250 people.



James Rowell, *I AM an Artist* (detail), 2012

*I am* was part of the Centre's annual exhibition program showing works by artists with disability. Previous exhibitions include *Perception* in 2011, which was launched with an IDay gala event and similar shows in 2010 and 2009.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- In 2012 the Community Cultural Inclusion Officers at the Belconnen Arts Centre established a Mixed Ability Performing Arts Committee. The group meets regularly to share information, discuss long term strategies and visions, and is working on an ambitious project which will hopefully see a show in 2014.

## New South Wales Government – Department of Trade and Investment – Arts NSW

### Riverside Theatres

Beyond the Square's ruckus ensemble explores *Between the Cracks*.



Image: Rachel Sugrim, James Penny, Gerard O'Dwyer, Chris Bunton, Digby Webster, *SEE IN ME*. Photographed by Heidrun Lohr

Beyond the Square is Riverside Theatres' dedicated performing arts program for people with disability. Beyond the Square's ruckus ensemble is a group of seven paid performers who also happen to have Down Syndrome. The group works alongside professional artists, with coordination by Beyond the Square. The ensemble says they are out to be seen, heard, and to make some noise!

The ensemble boasts many talented and experienced performers including Gerard O'Dwyer, who won Best Male Actor at Tropfest in 2009. He was also awarded the Emerging

Young Leaders Award at the 2012 National Disability Awards and is one of 12 NSW artists with disability who received professional development funding in 2013 under the NSW Government's *Amplify your art* program. Gerard is also an employee of Beyond the Square and expressed: "Being in the arts led me to ruckus ensemble. Being a performer and working at Riverside means everything to me. Now I am an actor, a famous actor. It has moved me and I love what I do best."

This talented group of performers worked together for 18 months to explore through text, movement and video ideas of what it is to be invisible, isolated and alone and what we all do in our own lives to stay connected, visible and heard.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## SEE IN ME performances

The ensemble worked alongside professional artists who helped shape the process of creative development, creation and rehearsal of the major theatre production, SEE IN ME. Five performances of this hour-long piece of devised theatre were staged at Riverside Theatres in Parramatta from 14 to 16 February 2013. Cast: Nathan Basha, Chris Bunton, Gerard O’Dwyer, Audrey O’Connor, James Penny, Rachel Sugrim and Digby Webster. Director: Alison Richardson.

For more information visit the [Beyond the Square website](#).



Image: Digby Webster and Rachel Sugrim, SEE IN ME. Photographed by Heidrun Lohr

SEE IN ME is part of the larger project – *Between the Cracks* – which was inspired by the story of Natalie Wood, aged 79 years, who had been found dead in her Surry Hills terrace after eight years. The themes were born out of the ideas of how we as a society can let people fall between the cracks and be forgotten. We assure ourselves by saying ‘this won’t happen to me’ but how can we be so sure that we too won’t fall between the cracks?

Creative Director of Beyond the Square Alison Richardson says: “SEE IN ME relates to each and every one of us. We all at times feel invisible, perhaps through being too self-conscious, overlooked, forgotten or, on a larger scale,

not given the same basic rights and opportunities as the majority of society. SEE IN ME is hugely powerful, as we see these young performers who aren’t always given equal opportunities create and perform in a highly visible performance where they smash stereotypes and preconceptions and like their name says really create a ruckus!”

## Launch of online video stories

The *Between the Cracks* project also engaged five people, who all identified as being disabled by society in some way, in 10 video-making workshops. In partnership with neighbouring organisation Information & Cultural Exchange (ICE) and facilitators Morgan Newall and Alison Richardson, the group explored concepts of invisibility and visibility to produce their own short videos based on their personal experiences. The videos were launched online on the opening night of SEE IN ME, on 14 February 2013:

*The One that Didn’t Get Away* by Georgia Cranko

*When Into Existence* by Ana Nguyen

*Out of the Shadows* Michael Godlee

*Halls of Time* by Joshua Goy

*The Genius of a Bright Star* by Robert Coles

To watch the videos visit the [Beyond the Square website](#).



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12



Image: *The One that Didn't Get Away*, Georgia Cranko



Image: Chris Bunton, *SEE IN ME*.  
Photographed by Heidrun Lohr

*Between the Cracks* was supported by the NSW Government through Arts NSW and Ageing, Disability and Home Care (ADHC) under the NSW Arts and Disability Partnership.

## Northern Territory Government – Department of Arts and Museums – Arts NT

### Project – Which Shakespeare? *Jules Hearts Romeo*

Applicant – Arts Access Darwin and CemeNTworx Theatre

Funding – \$15,000 received through the Australian Government's Regional Arts Fund's Arts

Access category, which funded:

- \$ 7,200 in artist fees and salaries,
- \$ 7,200 in production costs, and
- \$ 600 in administration costs.

The Regional Arts Fund (RAF) is managed and delivered in the Northern Territory through the Northern Territory Government's Arts Grants Program.

### *About the Project*

CemeNTworx Theatre is a community theatre group based in Darwin, which offers workshops, productions, and other theatre activities for all ages and communities.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

Arts Access Darwin partners with disability service providers and mainstream arts organisations to increase access to and participation in the arts for people with disability in Darwin. Arts Access Darwin is a member of Arts Access Australia, the national peak body for arts and disability.

In 2010 Arts Access Darwin partnered with CemeNTworx Theatre following requests from the community to continue to build performance skills acquired by young people with intellectual disabilities. Actors with intellectual disabilities were involved in staging the professional multi-media production *Afloat* at the 2009 Darwin Festival.

The cast from *Afloat* chose to work on a play by William Shakespeare to explore Shakespearean scenes with their personal interpretations and understandings.



Image: Poster promoting performances.

Over six months the ensemble developed *Jules Hearts Romeo*, based on Shakespeare's *Romeo and Juliet*, set in contemporary Darwin. The production constructed from their own interpretation focused on character development, movement and story construction that was accessible to all ensemble members despite their ability.

The participants worked with experienced actors, producers, and theatre professionals to develop a high quality performance with the aim to communicate the truly universal themes of Shakespeare to a modern audience by making theatre accessible.

*Jules Hearts Romeo* was the first mixed ability theatre piece performed in Darwin.

The inclusive production provided Darwin audiences with a unique contemporary insight into how the universal themes

of Shakespeare's works are perceived in urban myth and retold through the eyes of performers with disability.

Two public performances were held at the Brown's Mart Theatre in Darwin on 2 and 3 December 2010, coinciding with the International Day of People with Disability.

For more information contact Brenda Logan, Darwin Community Arts via email [Brenda.logan@darwincommunityarts.org.au](mailto:Brenda.logan@darwincommunityarts.org.au) or visit the [Darwin Community Arts website](http://DarwinCommunityArts.org.au).

## Successes

*Jules Hearts Romeo* is the first theatre piece performed in Darwin, involving artists with disability and without.

The play successfully broke down stereotypes by establishing the strength and talent of the theatre group.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

This project and the work with Arts Access Darwin helped to establish CemeNTworx as an exciting, new and inclusive community theatre in Darwin.

*“The project provided opportunities for young adults with disability to help devise and perform in a major theatre event....”* – Penny Campton, Project Manager

## Outcomes

- Employment of five artists with disability, who donated their box office earnings towards future CemeNTworx drama workshops in 2011.
- Assisted young emerging artists with disability to overcome disadvantage by increasing access to working in theatre, developing their skills in performance, script development and presentation.
- Increased community awareness and understanding of disadvantage through artistic expression by involving performers with disability and without disability.
- Increased the number of arts workers with experience working with people with disability in Darwin.
- Provided opportunity for collaboration between young emerging artists with disability, professional arts workers and the community.
- Mentoring by theatre professionals provided valuable support to develop the artists’ theatre skills, technical understanding of stage and lighting set up, costume design and final production
- Formed strong connections between Arts Access Darwin, the local producing theatre hub Brown’s Mart Arts and CemeNTworx Theatre.
- Established CemeNTworx as an exciting, new and inclusive community theatre in Darwin.

## Media/Links

View the Darwin Hosts modern love story segment from 105.7 ABC Darwin (2/12/10) at <http://www.abc.net.au/news/video/2010/12/02/3083386.htm?site=darwin>.

The ALGA News online Arts funding for regional communities article is available to read by visiting <http://alga.asn.au/newsletter/newsletters.ALGA.NEWS.20100709>.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## Queensland State Government – Department of Science, Information Technology, Innovation and the Arts – Arts Queensland

### ***The Best: a performance, social action and most of all a Party!***

Participants, arts workers and disability support workers were true partners in this performative collaboration drawn together by Brisbane-based Contact Inc. The process included eight workshops over six weeks developing a range of interactive performance based moments that took place in the form of a Party – a Utopia, where difference is not only considered, it is celebrated!

The Party, hosted at the Brisbane Powerhouse in March 2012, featured spoken word poetry, an air band, live internet dating, ventriloquism, pre-prepared friends to support anyone feeling anxious or uncomfortable, DJ-ing and Madonna's hit *Material Girl* adapted to 'we live in a binary world'. The performance was interpreted into Auslan and personal audio describers were available.

Lenine Bourke, Artistic Director, Contact Inc worked with Thomas Banks, a young artist living with disability to create a project to confront notions of ableism and explore barriers to young people living with disability dating, having healthy and sexy relationships, fun and enjoying their love lives.

Issues confronting people living with disability in activating their sexuality or even their friendship networks are challenging for both the individual as well as for their families, friends and support agencies. Going to a nightclub or hanging with friends without family or carers can be complex to make happen. At other times, issues of loneliness, isolation and associated access issues make meeting new people a problem.

Contact Inc, along with five participants living with disability and from diverse cultural backgrounds and arts workers, created a performance that allowed both the participants and the audience to share their thoughts, feelings and ideas about love in all its forms.

Throughout the process the participants were not 'skilled up' in a particular art-form instead the team looked for what the participants were already naturally skilled at and built the performance from that point. *The Best* was not about staged performance, learning specific art forms and being 'on show', but the creation of an interactive party using the arts as a process.

The last stage of this interactive work was inviting the audience into the space also, making it a mobile platform for story-telling. A secondary audience was developed both during and after *The Best* via social media extending the reach of the project.

Feedback from participants and audience was overwhelmingly positive resulting in a model for producing and touring the work and a plan to create parties with other communities and build a network of past, current and future participants.

Working within the arts and disability sectors can present challenges including the need to work with arts workers who understand the support requirements of participants, slowing down time frames, responding to physical and verbal differences and not seeing these circumstances as limitations.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

Artistic budgets need to stretch to include an array of support needs including Auslan interpreters, audio describers or support workers plus dealing with transport and other access issues.

The next outing of *The Best* was in April 2013 at City of Melbourne's Signal – a creative studio for young people aged 13 to 20. The Melbourne Party built on the success of *The Best* in Brisbane with new content created by Melbourne participants. Anniversaries, MC Hammer, childhood memories, *Top Gun*, creating your own drag persona, assault and the first ever *Best Award* for an audience member who has stopped violence in some way were some of the highlights of the show.

Contact Inc was supported for *The Best* in Brisbane by the Brisbane Powerhouse, and in Melbourne by Signal and City of Melbourne.



## South Australian State Government – Department of the Premier and Cabinet – Arts SA

### 2012 Adelaide Festival Access Initiative

A partnership between the Adelaide Festival Corporation and the Disability Arts Transition Team (DATT).

#### *Background*

In 2010, the Adelaide Festival Corporation began a discussion with South Australian disability service organisation DATT, about ways to increase access to the Adelaide Festival program. This resulted in DATT providing access services for the opening event. These included audio description, accessible viewing area and Auslan interpretation and a live audio description of the opening night to a radio audience of over 50,000 – a world first.

This initial foray into increased disability access led the Adelaide Festival to formally commit to working with DATT on the 2012 program across a broad range of access initiatives.

It was clear from the start that the Adelaide Festival was keen to go beyond fulfilling the legislative requirements and further develop access initiatives to support the organisation's 2012 program.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## Objectives

- To assist the Adelaide Festival by building on what was achieved in terms of access and inclusion in 2010.
- To continue to improve access for disabled and deaf people to all Adelaide Festival 2012 programming, events and activities.
- Work with key Adelaide Festival staff to consider improvements, access provisions and new initiatives.
- To find effective ways to communicate the access provisions the Adelaide Festival were providing for the 2012 festival.

## Outcomes

The key outcome of this access program was the development of a range of initiatives that were included in the 2012 Adelaide Festival. The initiatives focussed on patrons with vision or hearing impairment and introduced a number of initiatives previously not considered as part of the Adelaide Festival.

## Audio Description

Investment from Arts SA enabled British audio describer Willie Elliot to be engaged to train a group of local describers as well as describe a number of Festival shows. This investment in professional describers enhanced the quality of the program and resulted in a core group of Adelaide artists who have since taken on the role of audio describers.

The training undertaken by Willie Elliot also covered pre-show audio introductory notes, touch tours before all audio described performances and offered cast and creative credits in large print and Braille. Audio description was offered for three performances of *The Caretaker*, *The Ham Funeral* and *Never Did Me Any Harm*. All three received excellent feedback from participants.



Image: State Theatre Company

*“For me, I’ve been blind all my life, so over fifty odd years. This is a new experience for me and it’s bringing a whole new world of... happiness, really. It makes me want to go out and go to more theatre and productions, more,”* participant feedback.

## Communication

The Adelaide Festival website provided a wide range of information in accessible formats to greatly improve the information available to potential audience members. These included audio versions of written content, Auslan video welcome and clear and concise information provided across all promotional tools including the free App and the printed program. In addition the Companion Card program offered free tickets to carers and concession prices available for all shows.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## *Auslan Interpretation*

With support from DATT and Communication Republic, a company with a good understanding of deaf promotion, a large contingent of Adelaide’s deaf community was notified about the Adelaide Festival program. Auslan interpretation was included at the launch of the program and an invitation was sent to a broad range of deaf community members.

A range of performances were interpreted including dance and theatre and interpreted tours of the festival exhibition at the Art Gallery of South Australia. In a first for South Australia, Adelaide Writers’ Week, the key literature program of the Adelaide Festival, introduced Auslan interpretation for sessions. Once again the feedback was extremely complementary.

*“I feel like I’ve been waiting all my life to be able to get to Writers’ Week. Finally this year for the first time I am able to come along and participate. It’s like a new world! The knowledge and imagination is like a feast. I just want to pitch a tent and stay all week!,”* participant feedback.



Image: Angela Salumi



Image: Adelaide Festival

A key success of this program was the inclusion of volunteer interpreters at events at the late night club Barrio. This enabled beginner interpreters to practice in a low pressure environment and was great for deaf patrons to informally enjoy the festival. For many participants this was a first taste of the late night side of a festival.

*“I never thought going to a bar or nightclub would be fun – now I see what all my hearing friends are talking about,”* participant feedback.

## *Conclusion*

The 2012 Adelaide Festival was the first time that a dedicated access program was rolled out across all art forms. There had been smaller access initiatives at past events but the decision to implement the access from early on in the planning meant that the program could be more broadly implemented.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

This has resulted in an ongoing commitment to providing an accessible Adelaide Festival program. The experience of introducing increased access in the 2010 and 2012 events led the Adelaide Festival Corporation to becoming a leader in this field. An acknowledgment of this work was made in 2012 with the Adelaide Festival Corporation winning the national Australia Business Arts Foundation (now Creative Partnerships Australia) Arts Access award.

## **Tasmanian State Government – Department of Economic Development, Tourism and the Arts – Arts Tasmania**

In 2010 the Tasmanian government announced funding of \$250,000 per annum over four years for a state-wide Arts and Disability Program. Arts Tasmania has initiated and run a number of projects as part of this Program, as well as administer an Arts and Disability Grant Program since 2010. The Program supports the Tasmanian Government's Disability Framework for Action and also Tasmania's response to the National Arts and Disability Strategy.

Over the past three years Arts Tasmania has run workshops for Disability Service Providers on copyright law for artists, and best practice exhibition planning. They have also held a couple of connecting events in the North and the South that bring artists with and without disability together. Throughout 2012 Arts Tasmania's Open Captions Initiative has worked with theatre venues and performing arts organisations from across the state to provide open captions for the deaf and hard of hearing community. Results of this initiative are shown below.

Arts Tasmania's 146 ArtStudios are open to artists with disability and there has been one artist with disability reside in the studios during 2012. Arts Tasmania's 146 ArtSpace actively promotes the work of all Tasmanian artists and there have been two artists with disability featured in the gallery over the past two years.

Arts Tasmania's Arts and Disability Grant Program aims to break down the social barriers to enable emerging and established artists with disability reach their full potential. Further, Arts Tasmania recognises 'disability arts' as a specific genre of work that explores and communicates lived experiences of disability. People with disability have rich and diverse views of the world because of their experiences. Since 2010, the Arts and Disability Grant has provided a total of \$458,429 to a number of individual artists with disability, and disability-arts organisations. We actively promote recipients of our Grant Program on our E-Byte and through media releases.

### **Highlight: Duncan Meerding**

Hobart furniture designer and maker Duncan Meerding was awarded a 12 month Designed Objects Tasmania (DOT) scholarship in 2011. The package, supported by Arts Tasmania, included mentoring by skilled craftsmen and a studio space at DOT in North Hobart. Duncan was also a recipient of the Minister's Youth Art Award in 2012 and, as a result, travelled to New Zealand



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

to undertake a mentorship with design luminary David Trubridge. In 2011, Duncan received assistance through Arts Tasmania’s Arts and Disability Grant Program to purchase specialised equipment, which will assist him in producing his designs.

In 2005 at age 18, Duncan was diagnosed with a degenerative eye condition that left him legally blind within 12 months. He now has less than five per cent vision in the peripheral field in both eyes.



*Image: Cracked Log Lamp.  
Made from salvaged timber*

The influence of nature is clearly evident in his furniture prototypes: from the forked hat stand that resembles a tree; or a coffee table curved in the shape of a leaf; to the salvaged hollow log lamp, illuminated from within, so the light cracks through the natural fractures in the wood.

According to Duncan; “The log lamps embrace rather than avoid the naturally occurring cracks in refuse logs, turning them into a vessel for light. Being legally blind this vision of light that emanates from the peripheries reflects the alternative sensory world within which I design.”

A supporter of the National Arts and Disability Strategy, Duncan believes universal access is an imperative. “Increased costs for people with disabilities also need to be taken into account, whether it’s increased access to quality training, or equipment for artists to reach full potential in their field.”

## **Highlight: Alan Young**

Alan Young is an exciting Tasmanian artist who has developed his practice over a number of years. He has created a large body of work that has launched him onto the national stage with a recent successful exhibition at the Ray Hughes Gallery in Sydney as well as winning the Bay of Fires Art Prize earlier this year.



*Image: At Bondi Beach,  
Alan Young 2011*

“My paintings are grounded in what I perceive through everyday experiences and observations. I am particularly interested in the relationships between people and place and how these intersect with notions around mapping. Sometimes, I capture moments and sometimes I tell stories.” – Alan Young

Alan was an artist in residence in Arts Tasmania’s 146 ArtStudios in 2012, a recipient of Arts Tasmania’s Arts and Disability Grant Program, and his solo exhibition Upbeat was featured at Arts Tasmania’s 146 ArtSpace.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## **Highlight: Tasmanian dance ensemble tours New Zealand**

Tasmania's Second Echo Ensemble toured to New Zealand to join forces with Touch Compass, New Zealand's leading integrated dance company, to present a double-bill program entitled *Seamless* for the Auckland Tempo Dance Festival.

Arts Tasmania provided financial support for the tour through the Arts and Disability Grant program. The tour was originally planned for 2011 but the earthquake in Christchurch required that the tour be rescheduled to the 2012 Tempo Dance Festival.

Second Echo is jointly managed by the Tasmanian Theatre Company and Cosmos Recreational Services to provide a highly creative environment for young people with intellectual disability in which they can work in a professional environment with other young theatre artists and experienced directors and designers.

The Second Echo Ensemble will be performing a work created by Finegan Kruckemeyer called *The Company I Keep*. The innovative work was devised in collaboration with the ensemble and takes the audience on a 40-minute journey through the sensations and emotions that we share when we dress for a first date, prepare for a party, argue with parents, or simply share a quiet moment with someone we care for.

## **Highlight: Arts Tasmania's Open Captions Initiative**

In Tasmania, it is estimated there are 230 people who use Auslan and approximately one in six Tasmanians are hard of hearing, which is higher than the national average. This number indicates a potential for theatre organisations and venues to tap into a new audience through making their services more accessible to the deaf and hard of hearing.



Image: Luke Snellin

Access to the performing arts for Tasmanians who are deaf or hard of hearing is extremely limited. Venues face costs associated with hiring and accessing interpreters, the installation of hearing loops that are accessible for those people with modern hearing aids and reluctance to include open captioning via surtitles on stage for artistic reasons. These concerns often prevent many arts organisations and venues from making their services accessible to deaf and hard of hearing audiences.

Arts Tasmania funded an initiative during 2012 to enable theatre performances to be captioned live via broadband technology. Captioning, as opposed to interpreting, was chosen to make the performing arts accessible to the highest number of people. Arts Tasmania partnered with TasDeaf and The Captioning Studio who delivered the captioning technology. Terrapin Puppet Theatre and theatre venues in Burnie, Launceston, and Hobart took part in the initiative.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

*“It is the first time I have been able to go with my parents so that was nice” – child of deaf parents.*

At the end of 2012 Arts Tasmania surmised that more data was needed to evaluate the receptiveness of captioning among deaf and hard of hearing audiences and arts practitioners. Arts Tasmania extended this initiative to include a partnership with Ten Days in March 2013 in order to pilot more captioning to other regions of Tasmania.

Overall the receptiveness of the captions was largely positive. 66 deaf and hard of hearing patrons participated in the Q & A sessions conducted by Arts Tasmania after each captioned performance. 92% of patrons who participated indicated they would attend the theatre again if it were captioned.

*“Wow! Totally great! I have never been to the theatre before because I thought there was no point. But wow! This means I can go...I think I will be talking about this for weeks! What an incredible performer! He should learn Auslan – his facial expressions are GREAT!” – deaf patron, Huonville.*

186 people from the general public responded to a quick three question survey on the presence of captioning and of these 97% indicated that they did not find the caption screen distracting but that the captions enhanced their overall experience.

*“Accents and phrases not familiar or commonly used here in Australia were clearer because of the captions. Captioning should be made available for everyone!” – wider audience patron, I ♥ Alice, ♥ I in Deloraine.*

All venues indicated that the captions were easy to install and that access to fast internet and the location of the screen in the auditorium are imperative to the success of the captions. Producing organisations can easily offer captions as they have a direct relationship with their audiences and to the script. However, venue-based production houses and festivals can experience difficulty getting access to the scripts in advance.

Feedback from the deaf patrons indicated that marketing captioned performances through membership-based organisations like TasDeaf and Better Hearing Australia would be the preferred method. Hard of hearing patrons clearly indicated that they rarely see themselves as ‘hearing impaired’ and would prefer to see the captioned performances advertised in the same manner as the cinema with subtitles.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## Victorian State Government – Arts Victoria

### Arts Disability Action Plan Training (ADAPT) case study

The importance of the creation and implementation of effective Disability Action Plans has been identified in Federal and State legislation as well as in the Victorian Governments extensive research project *Picture This: Increasing the cultural participation of people with disability in Victoria*. Disability Action Plans (DAPs) were also identified as a priority project in the National Arts and Disability Strategy as significant mechanisms for change.

Arts Victoria recognised there is a desire and a willingness of arts organisations to become more accessible and inclusive however limited resources and staffing is compounded by a lack of knowledge or expertise when it comes to addressing access barriers, particularly with regard to disability. Often organisations are so concerned about not doing something properly, that they choose instead to do nothing at all. Through research and experience it was agreed to provide training and arts specific access information, so arts organisations are able to begin their access journey with confidence.

Arts Victoria, in partnership with the Office for Disability, initiated the Arts Disability Action Plan Training (ADAPT) project. The project was developed with a proposal for the development and trialling of an arts specific model of DAP training with 30 key Victorian arts organisations. It utilises the model and resources already created by the Office for Disability, the development of arts specific materials and resources, and the review and refinement of the model for further delivery across the State. This work was conducted by Arts Access Victoria who has now been commissioned to deliver this successful project across Victoria in 2013 to a total of 100 arts organisations.

The purpose of the ADAPT initiative is to increase access to participation in the arts for all Victorians through building the capacity of arts organisations to develop efficient and workable disability access and inclusion actions for addressing barriers to accessing the arts. Key to the success of the training is the industry specific approach, with a focus on information important to the arts sector such as audience development and accessible programming.

The following key features of the project evolved, some stipulated in the Request For Quote by the Government partners, some resulting from the expertise brought to the project by Arts Access Victoria:

- Training in Disability Action Planning and implementation.
- The development of arts specific resources with links to relevant arts and disability organisations.
- Arts sector specific training with arts sector representatives talking to Arts industry representatives.
- Best Practice examples of access in the arts.
- Artists with disabilities trained to deliver the training to the sector.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

There was identification of the sector as a resource unto itself and as a key to the training programs success. Arts leaders shared their learning's, what worked, what didn't, why and the tangible outcomes realised by their organisations, it provided a new perspective and wealth of knowledge for the arts sector as a whole.

Arts specific (ADAPT) resources were created and are utilised as part of the ADAPT training program and are also available online. These resources contain arts specific information on how to increase access for Front of House and Customer Service, Welcoming Events and Meetings, Accessible Marketing and Audience Development, Inclusive Boards, Developing Programs and Collections and Commissioning Artists.

*“I found the day a watershed day – where I feel like I have found a different way of seeing things”*

For further information visit the [Arts Victoria website](#).

Increasing access to the arts across Victoria can be seen reflected in the high number of DAPs being created and implemented facilitating real change across the state. Arguably the most authoritative evidence for the success or otherwise of ADAPT lies not in the results of the evaluation, but in the actions taken by the participants once they attended the training. Arts Access Victoria contacted the participants who attended the Ballarat training sessions and asked them what they were doing now and what changes ADAPT training had instigated. The following case studies reveal immediate effect:

*Gold Museum Sovereign Hill, Roger Trudgeon – Manager/Curator*

The training day was impressive and the presenters were great. I found the day a watershed day – where I feel like I have found a different way of seeing things – so now I want to explore further and chip away at the challenges to hand.

The day was an eye-opener for me – a huge redefinition of what disability is. Reading through the material and listening on the day, the raw numbers of how many people are affected was really educational. We are doing heaps but could do more. Older people especially are key audience members and I hadn't considered the mental health issues.

Sovereign Hill has been successful at:

- Generating and sustaining management and executive support.
- Getting staff buy-in.
- CEO/executive leadership (standing agenda item at every meeting/reporting of progress).
- Ongoing DAP planning.
- Undertaking an extensive audit.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Establishing a representative DAP group.
- Making changes both with staff, the venue, and the visitor experience.

*Ararat Regional Art Gallery, Wendy Stevens*

We started a new volunteer with limited mobility which we're all happy with. She is doing really well and at first I was not sure how she would be able to negotiate the space but at the training I found out about portable ramps, which is really exciting, because as we are a heritage space this is one way we can make getting around here workable for her and for other people as well, without having to get approval for major changes to the building. I have just done a first draft of our DAP which sets out priorities in a time frame. I really think our first step is to conduct an access audit on the site and identify resources we presently have. What is going to be important for us is researching our local and surrounding regions for people with disability to find out where they are and what they need. I'm meeting with our local care facility McGregor House to talk to staff and clients about projects we may want to work on together. We really have to work on making our website and our publicity material more accessible. Because we share space with the Performing Arts Centre we're hoping to meet with them and share ideas we can work on together.

*“My staff seized on the strategies for disability inclusion having shared the information I gained from attending the training workshops”*

*Ballarat Art Gallery. Gordon Morrison – Director, and Peter Freund – Marketing and Public Programs Officer*

We invited people to form a disability advisory group which will review a whole range of areas. The gallery is keen to re-assess for greater access: the physical aspects, the interpretative signage and information on the exhibits, our marketing, and our outreach programs. It's a very broad brief but we think this is the best way for us to go.

*“We know it's not just about physical barriers, it's about attitudes”*

We've already started our inclusion journey by putting interpretative information into folders as well as on the wall. It's in large print and so is the information on the wall but we can see that if it's in folders, people can carry them about and position them for their best viewing potential. This system is much more portable for visitors and much more user-friendly. We put the entrance to the gallery into the heritage too hard basket but now we are going to speak to the guys from City of Ballarat – there are some quite basic and simple steps to make the place more accessible. The history of the doors is that the previous regime insisted the doors could not change. We now know it's not just about physical barriers, it's about attitudes.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

*Bendigo Performing Arts Centre, Jacoba Kelly*

It was fantastic to see the enthusiasm with which my staff seized on the strategies for disability inclusion having shared the information I gained from attending the training workshops, with them.

We often find ourselves a bit limited when thinking about access, we often think about physical access only, so I was inspired by the training to think more broadly, but really I think here at the Bendigo Performing Arts Centre do quite well in this area. Where we could be more effective is in the promotion of what we do – *we* know what we do, but we need to make it public. Subscribers get to indicate access requirements but we don't seek that information from regular ticket buyers. We should be making that information available. We also run a lot of conferences but we don't apply accessibility information to them in our publicity either. These are our outstanding priorities right now; we will see what else we come up with next year.

## **Western Australian State Government – Department of Culture and the Arts**

### **Sensorium Theatre**

An artist in residence project at a Perth school helped establish Australia's first theatre company dedicated to sensory theatre for young audiences with disability.

#### *Background*

Established in 2011, Sensorium Theatre is a small collective of Western Australian artists that has delivered an innovative, multi-sensory theatre project for children with special needs in several schools in the Perth metropolitan area.

The vision of Sensorium Theatre is to create a unique and totally immersive world of intimate performance and highly interactive storytelling. It provides a magical theatre of the senses for children with special needs in a way that truly engages and inspires them.

The project began at Barking Gecko Theatre company in May 2010, when sensory theatre practitioner Amber Onat Gregory, from the United Kingdom, shared her skills with a team of multi-skilled local theatre artists. Their collaboration resulted in a performance to an extremely receptive trial audience of special needs children. Barking Gecko then secured funds to further develop this work, with more performances presented in late 2010.

This partnership received funding from the Department of Culture and the Arts and the Department of Education through the WA Artist-In-Residence Grants Program (AIR) for a 12 week residence at Carson Street School in 2011.

Carson Street School caters for children that have special needs, including therapy and educational services, that can't presently be integrated into the regular schools system.

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

The AIR project aimed to develop a uniquely experimental sensory theatre production, The Jub Jub Tree, which was adapted from Egyptian folktale The Well of Truth. A focus was to create a program of embedding activities to build children's understanding and engagement with the Jub Jub Tree performance, by creating a series of experiential workshops exploring the set and characters.

Following the AIR project, the Department of Culture and the Arts supported two Sensorium Theatre artists to travel to the United Kingdom for further professional development in sensory theatre. In 2012, The Jub Jub Tree residency and performance program toured to Kalamunda Education Support Centre, Kenwick School, Malibu School and Sir David Brand School.

Due to the strong interest in 2012, The Jub Jub Tree is touring again in 2013 with funding secured through DCA and Healthway. Funding from DCA and the Australia Council has also allowed development of a new show in 2013, Oddysea.

## *Approach*

The Jub Jub Tree tells the story of a donkey, rooster and a goat who plant a garden. It incorporated lessons which address telling the truth, sharing responsibility and fairness told through dance, drama, music and puppetry. The sensory theatre project was based around a forest installation that 'grows' as arts workers and children collaboratively create a touch and sound-rich forest at their school. Arts workers facilitated a series of workshops to create the project – individual animals and other elements of the story were broken down and individually explored.

Leading up to the residency, teachers read The Jub Jub Tree illustrated storybook and played a CD of songs from the show to children. During the AIR residency at Carson Street School, students would meet a new puppet character each day. They would learn that character's theme song, participate in hands-on visual arts associated with that character, and engage in imaginary drama play in the forest environment using masks, puppets and costumes they had made. A variety of sensory activities targeted skills development in areas such as motor control, communication, musical and tactile skills and expression of emotion.

The AIR project was a crucial stage in developing The Jub Jub Tree project. It gave arts workers the opportunity to work through and embed the project by breaking down the story into different components, and looking closely at how best to adapt it for children with complex disabilities.

Classroom observation and the collaborative process enabled the transfer of skills between artists and teachers. Observations and opinions from teachers were actively sought by arts workers and integrated into the program design.

The AIR project was also crucial in developing the arts workers' understanding of children with complex disability and in generating the most effective overall presentation for the play. As a result, an aided-language display to accommodate different learning styles and a pre-recorded CD that facilitates the engagement of children with disability were developed.



# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## *Outcomes*

Curtin University undertook an evaluation of the Carson Street School AIR project which informed the development of the 2012 residency tour. The action-based approach allowed artists to experiment with different ways of engaging students in tandem with the evaluation process, providing information to support the full development of the Jub Jub Tree.

Results indicate the program was an outstanding success. Teachers at Carson Street School reported that they had been inspired by the artists to try similar improvisation techniques with students and to stage an ambitious Christmas concert for the first time. Following the AIR project, Carson Street School has fully embraced the medium of sensory theatre and is maintaining an active arts program.

Reactions of the children and the level of engagement throughout the AIR residency indicated that extreme immersion is effective for this group of participants, with children willing to interact with the rich experiential offerings for much longer periods than with other activities.

Many family members attended the performances and were struck by the obvious engagement of their children with the performance, the delight on their faces, and spoke of their own enjoyment in seeing this.

The project has also led to more sustainable career outcomes for the artists, with the creation of Sensorium Theatre, Australia's first theatre company dedicated to sensory theatre for children with disabilities.

## *National Arts and Disability Strategy Outcomes*

The outcomes of the Sensorium Theatre project address three focus areas of the National Arts and Disability Strategy: Access and Participation, Arts and Cultural Practice and Audience Development.



*Image: A child playing with a puppet during the Jub Jub Tree by Sensorium Theatre. Photo by Jarrad Seng*

## ATTACHMENT C

### LIST OF STAKEHOLDERS CONSULTED

#### **Australian Government**

- The Australian National Maritime Museum
- The National Archives of Australia
- The National Gallery of Australia
- The National Library of Australia
- The National Portrait Gallery of Australia
- The National Film and Sound Archives
- The National Museum of Australia
- The Museum of Australian Democracy
- Bundanon Trust
- Iwantja Arts and Crafts, Indlkana SA
- Mimilia Maku Arts
- Creative Partnerships Australia
- Arts Access Australia
- Woodford Folk Festival
- Australian Performing Arts Centres Association (APACA)
- Australian Chamber Orchestra

#### **Australian Capital Territory Government**

- Belconnen Arts Centre
- Disability ACT
- Black Mountain School
- An independent community arts worker
- National Information Communication Awareness Network (Nican)
- Two Carers

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## **New South Wales State Government**

- Sydney Opera House
- Accessible Arts
- Riverside Theatres Beyond the Square
- Murrumbidgee Theatre Company at Illawarra Performing Arts Centre
- Illawarra Disability Trust
- Shopfront Contemporary Arts and Performance
- Milk Crate Theatre
- Studio Artes
- Rozelle Neighbourhood Centre

## **Northern Territory Government**

- Araluen Cultural Precinct
- Museum and Art Gallery of the Northern Territory
- Northern Territory Library
- Screen Territory
- Arts Access Darwin
- Arts Access Central Australia
- City of Darwin
- Alice Springs Town Council
- Henbury School
- Barkly Regional Arts
- Association of Northern, Kimberley and Arnhem Aboriginal Artists
- One practising artist with disability
- Total Recreation NT Inc.

## **Queensland State Government**

- Blue Roo Theatre Company
- Vulcana Women's Circus
- Contact Inc
- Crossroad Arts

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

- Judith Wright Centre of Contemporary Arts
- Several practicing artists with disability
- An online survey was open for public comment and feedback

## **South Australian State Government**

The survey was undertaken by Access2Arts on behalf of Arts SA and received 46 responses from South Australian residents. The respondents were a mix of individual artists with disability, staff working for arts and disability organisations and carers.

## **Tasmanian State Government**

- LWB-North
- 2 individual artists with disability
- Cosmos-South
- Alzheimer's Association (Tasmania)
- Interweave Arts

## **Victorian State Government**

- National Gallery of Victoria
- Museum Victoria
- Arts Centre Melbourne
- Melbourne International Festival
- Melbourne Fringe
- Next Wave Festival
- Arts Access Victoria
- Regional Arts Victoria
- Back to Back Theatre
- Arts Project Australia
- VicHealth
- Cultural Development Network
- City of Port Phillip, Arts and Culture, Access and Arts Development
- Frankston Arts Centre
- Department of Human Services: Community Participation Officers: Colac Ottway and Geelong Regions

# NATIONAL ARTS AND DISABILITY STRATEGY EVALUATION 2009–12

## **Western Australian State Government**

- WA Museum
- Art Gallery of WA
- State Records Office
- ScreenWest (and customer representatives)
- Disability in the Arts, Disadvantage in the Arts WA (DADAA)
- Nulsen
- Disability Services Planning Commission
- Country Arts WA
- Community Arts Network WA
- Mental Health Commission
- National Disability Services WA
- Recipients of Department of Culture and the Arts funding
- Department of Culture and the Arts, Disability Services Planning Committee