



**NATIONAL ARTS  
DISABILITY STRATEGY  
EVALUATION REPORT 2013–15**

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# CONTENTS

iii

<b>Executive Summary</b>	<b>iv</b>
Summary of Findings	v
Recommendations	vi
<b>Introduction</b>	<b>1</b>
Evaluation Methodology	1
<b>Analysis</b>	<b>2</b>
Stakeholder consultation survey	2
Focus Area 1: Access and Participation	3
Focus Area 2: Arts and Cultural Practice	14
Focus Area 3: Audience Development	23
Focus Area 4: Strategic Development	32
National Disability Insurance Scheme (NDIS)	40
<b>Future directions</b>	<b>41</b>
<b>Jurisdictional profiles</b>	<b>48</b>
<b>Glossary</b>	<b>55</b>

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# EXECUTIVE SUMMARY

The National Arts and Disability Strategy (the Strategy) sets out a framework to support and encourage people with disability to participate in the arts, and to promote social inclusion through the arts. The Strategy was developed in 2009, in consultation with the arts and disability sector. It is the expression of a commitment by the Australian, state and territory governments to improve coordination and collaboration across governments, with the goal of improving the opportunities and choices for people with disability to engage with the arts.

The National Arts and Disability Strategy operates within the relevant legislative requirements of the Australian Government, states and territories, including the *Commonwealth's Disability Discriminations Act 1992*. It is also guided by the principles of the United Nations Convention on the Rights of Persons with Disabilities.

The Strategy is subject to triennial evaluations to ensure it continues to be relevant and that it is meeting its objectives. The previous triennial evaluation was conducted for the period 2009–12. This is the second evaluation to examine outcomes achieved under the Strategy over the period 2013–15.

The **National Arts and Disability Strategy Evaluation 2013–15** (the evaluation) looks at the current status of the arts and disability environment and the improvements made during 2013–15. It assesses the extent to which opportunities to use existing mechanisms, have been used to better support people with disability to participate in the arts. The evaluation also assesses how effective these initiatives have been in supporting inclusion in the arts, and how these activities support the artistic aspirations and creative engagement of people with a disability now and into the future.

The evaluation reviewed the impact of the Strategy across **four focus areas**. These are:

1. Access and participation
2. Arts and cultural practice
3. Audience development
4. Strategic development

In shaping the evaluation report, feedback was invited from stakeholders across the sector. As part of this process, data was collected from a consultation survey which assessed how effective the Strategy has been and to what extent it has been realised for the period 2013–15. Responses were received from artists, arts/cultural workers, representatives of disability arts organisations, representatives of arts or cultural organisations and representatives of disability organisations. While the response rate was generally low, and varied across the jurisdictions, the data collected has provided a useful indication of the impact of the Strategy across the sector, with the majority of respondents to the survey seeing a level of improvement during the evaluation period (see summary of findings table).

# SUMMARY OF FINDINGS

Summary of Findings	
<b>Focus Area 1:</b> <b>Access and Participation</b>	<ul style="list-style-type: none"> <li>Improvements in the number of quality opportunities to participate in a variety of arts and cultural activities, in both a mainstream and disability-specific context.</li> <li>Increased awareness of the importance of readily available and accessible information about arts and cultural activities, including details about both the activity programming and the physical accessibility of the venue.</li> <li>Improvements in physical access, however there is an ongoing need for accessible infrastructure in regional and remote areas.</li> <li>Arts organisations are providing broad, accessible and inclusive participation opportunities, however limited resources and an increasingly constrained fiscal environment is impacting on their ability to do so.</li> </ul>
<b>Focus Area 2:</b> <b>Arts and Cultural Practice</b>	<ul style="list-style-type: none"> <li>Improved training and employment opportunities for artists and arts workers with disability.</li> <li>Increased opportunities for people with disability to present their work, however greater opportunities in mainstream-arts environments are still needed.</li> <li>Increased access to funding opportunities for people with disability, however funding bodies need to improve the processes and infrastructure associated with funding programs to ensure that people with disability are able to engage in a competitive and meaningful manner.</li> </ul>
<b>Focus Area 3:</b> <b>Audience Development</b>	<ul style="list-style-type: none"> <li>Improvements for artists with disability to present and market their work to broader audiences</li> <li>Improvements in the areas of audience development at arts disability events can in part be attributed to the inclusion of the work of artists with disability in both mainstream and disability specific exhibitions and performances.</li> <li>There is still a need for the achievements of people with disability in the arts sector to be more broadly promoted.</li> </ul>
<b>Focus Area 4:</b> <b>Strategic Development</b>	<ul style="list-style-type: none"> <li>Current policy and program development is having a positive impact on addressing the needs and aspirations of people with disability.</li> <li>An increase in stakeholder engagement activities at all levels of government, and stakeholders feel better consulted and engaged in policy discussions about arts and disability.</li> <li>Disability Action Plans raise awareness and provide better accessibility for people with disability. Arts organisations are committed to inclusive practice, however many organisations require additional support and resources.</li> </ul>

The new National Disability Insurance Scheme (NDIS) is perhaps the most significant change to the arts and disability environment since the last evaluation of the Strategy. During the 2013–15 evaluation period, the NDIS began to be incrementally rolled out across Australia. This evaluation report does not directly address the introduction nor the full impact of the NDIS, however it is clear from stakeholder feedback that there is need to refresh the Strategy to reflect the impact of and opportunities presented by the NDIS.

## RECOMMENDATIONS

The recommendations in the evaluation report have been developed by the Australian, state and territory governments, in consultation with peak disability arts bodies and organisations for the purpose of shaping the future direction of the National Arts and Disability Strategy. One of the recommendations, to review and renew the Strategy for 2019, will create opportunities for greater linkages with the National Disability Insurance Scheme (NDIS) and collaboration with a wider range of stakeholders. This will ensure the Strategy remains relevant into the future.

### Recommendations

Based on the findings of the evaluation and recognising there are existing legislative frameworks, the following recommendations are put forward for the consideration of Cultural Ministers:

1. Develop a resource hub for sharing accessible information and innovative ways the arts sector can improve accessibility and inclusive practices. The resource hub could include, but is not limited to: funding opportunities; education and training opportunities; resources on developing and implementing Disability Action Plans, etc.
2. Facilitate greater linkages and collaboration with the Australian Government Department of Social Services and the National Disability Insurance Agency to;
  - i. address desired arts and disability policy outcomes through the NDIS;
  - ii. develop resources to assist arts organisations to engage more effectively in the NDIS;
  - iii. understand the impact to the arts and disability sector of the ongoing rollout of the NDIS;
  - iv. identify emerging issues and opportunities.
3. Revisit and renew the National Arts and Disability Strategy for 2019 in consultation with arts and disability stakeholders. The new Strategy should:
  - i. consider collecting quality statistical data to measure the impact of the strategy and broader arts and cultural policies affecting people with disability;
  - ii. take into account the diversity of demographics within disability;
  - iii. consider how the Strategy interacts with other government frameworks supporting social and economic inclusion of people with disability, including legislative requirements;
  - iv. establish a national communication plan for the Strategy to support the sharing of resources across jurisdictions, draw together initiatives and achievements from across the arts and disability sector that are aligned with the Strategy, and encourage engagement with a wider range of stakeholders.

# INTRODUCTION

The Australian, state and territory governments recognise the importance of working together to improve the opportunities and choices for people with disability to engage and participate in the arts.

The Strategy was established under the former Cultural Ministers Council in 2009. It is the result of extensive consultation, including public submissions, targeted consultation with arts and disability peak bodies, and consultation with government agencies. It is guided by the principles of the United Nations Convention on the Rights of Persons with Disabilities and complements other existing disability strategies in Australia.

The Strategy is subject to triennial evaluations to ensure it continues to be relevant and effective. This second evaluation looks at the outcomes achieved under the Strategy over the period 2013–15.

## EVALUATION METHODOLOGY

The findings from this evaluation are drawn from analysis of activities that occurred across jurisdictions from January 2013 to December 2015. The 2013–15 evaluation is framed around the four focus areas for action outlined in the Strategy:

Focus Area 1: Access and Participation

Focus Area 2: Arts and Cultural Practice

Focus Area 3: Audience Development

Focus Area 4: Strategic Development

The previous triennial evaluation, conducted for the period October 2009 to December 2012, noted that the first years of the Strategy had focussed on achieving outcomes in relation to focus areas 1) *Access and Participation*, and 4) *Strategic Development*. On this basis, the 2009–12 Evaluation proposed focus areas 2) *Arts and Cultural Practice*, and 3) *Audience Development* receive further focus over the 2013–15 evaluation period. For this reason, while the current evaluation reviewed the entire Strategy, these two focus areas received additional analysis.

Each jurisdiction provided an overarching analysis of its implementation of the Strategy over the 2013–15 period, including comments on the two focus areas and any other key areas of focus particular to that jurisdiction. Each jurisdiction also provided comment on the input received from stakeholders in their states and territories.

Stakeholder consultation was undertaken in 2016. Public consultation was facilitated through an Issues Paper and a consultation survey, both available on the Meeting of Cultural Ministers (MCM) website<sup>1</sup>. The survey was also disseminated directly through social media channels and jurisdictional networks. The survey was open from 16 May to 17 June 2016, and sought feedback from artists, arts and cultural workers, disability arts organisations, arts and cultural organisations, and disability organisations. Stakeholder consultation also included input from the Australia Council for the Arts and feedback from the national peak body for disability arts, Arts Access Australia, and disability arts peak bodies in each state.

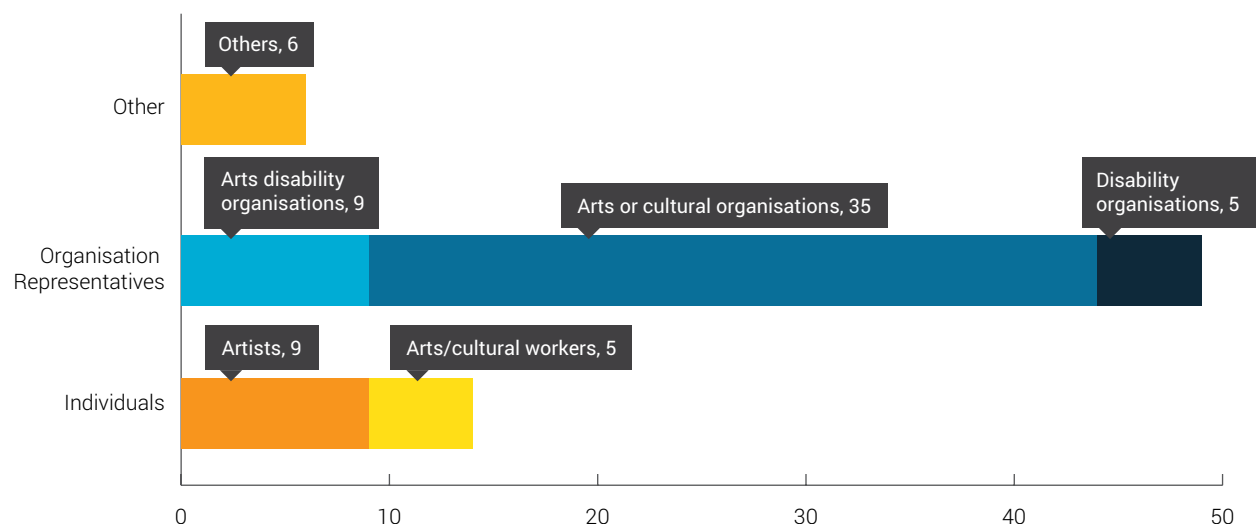
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1 [www.arts.gov.au/mcm](http://www.arts.gov.au/mcm) [www.arts.gov.au/national-arts-and-disability-strategy-evaluation-2013-15](http://www.arts.gov.au/national-arts-and-disability-strategy-evaluation-2013-15)

## ANALYSIS

### STAKEHOLDER CONSULTATION SURVEY

The evaluation survey received 69 responses from across all states and territories as a result of the stakeholder consultation. Of these, 71 per cent of responses were from organisations;<sup>2</sup> 20 per cent of responses were from individual artists and arts and cultural workers with a disability; and 9 per cent of responses were from 'others', such as parents and carers of people with disability.



While there was a low respondent rate to the survey, the feedback received is consistent with anecdotal information and gives an indication of developments under the Strategy during the 2013–15 reporting period. Most states and territories indicated that, while the sample size is small, responses received are representative of the sector. It should also be noted that 79 per cent of the responses related mostly to metropolitan areas. This is an area that will need to be addressed in the next public consultation planning and delivery process of the updated Strategy for 2019.

Despite the limitations of the data, the public consultation responses nevertheless provided valuable insights into the nature and status of work being undertaken in individual jurisdictions that align with the Strategy. Respondents have provided relevant evidence in the form of practical examples and case studies that are included throughout the evaluation. These provide an understanding of what areas of the Strategy are being realised versus those that require more attention.

<sup>2</sup> Organisations include arts, disability and disability organisations, but do not include central government arts agencies.



## FOCUS AREA 1: ACCESS AND PARTICIPATION



*Strategies to address the barriers which prevent people with disability from accessing and participating in the arts and cultural activities, both as audiences and participants.*

Focus Area 1 of the Strategy provides a range of strategies for use by government funded arts organisations and institutions to improve physical access and the provision of information about accessible facilities; and to promote the value of involving people with disability in arts and culture. Strategies that address barriers preventing people with disability from accessing and participating in arts and cultural activities may include: improving physical access to arts venues and facilities; providing information about arts and cultural activities in accessible formats; providing access through adequate signage, Auslan interpreting and audio description assistive technologies; increasing awareness of effective disability access practices; and reducing the additional financial barriers to participate in creative activities.

Following on from recommendations identified in the previous evaluation, the consultation sought feedback from respondents about improvements in relation to:

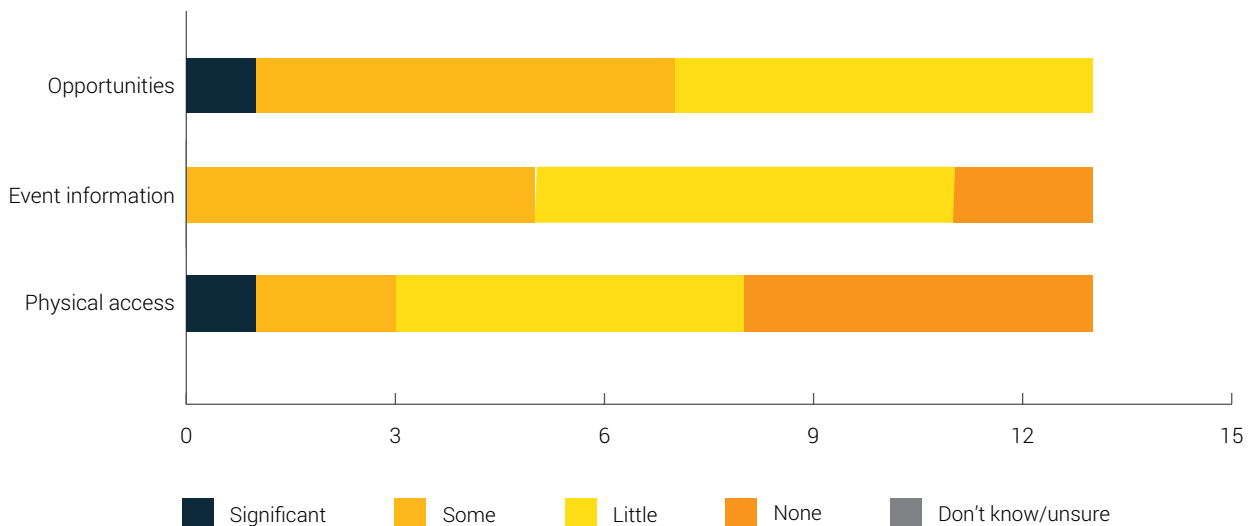
- Access to quality arts and cultural experiences in regional and remote areas.
- Assistance provided to smaller arts and cultural organisations to meet access obligations.
- Accessibility of ticketed events and productions.

The evaluation process has demonstrated some promising achievements in this area over the evaluation period, and survey respondents identified 'significant' or 'some' improvement in all three of the areas identified above (as detailed in the table on page 8). All jurisdictions noted greater opportunities are now available for inclusive participation, and accessible programming has improved in quality and availability. Survey respondents reported that the amount of information about arts and cultural activities available in a variety of accessible formats has improved. They also reported an increase in easily and publically available information about accessibility at arts and cultural activities, events and festivals.

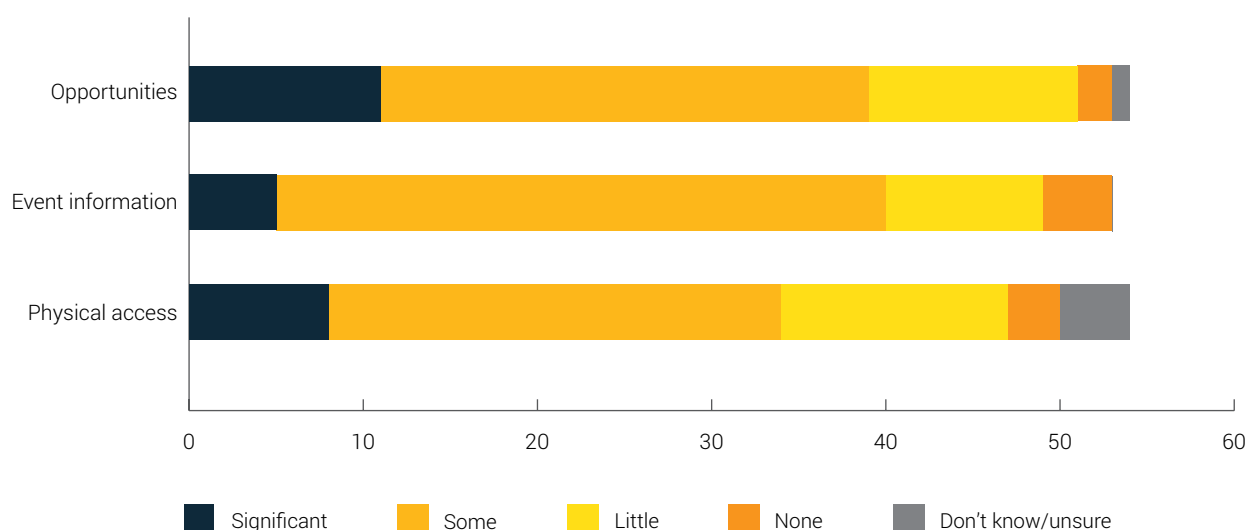
Percentage of respondents who saw improvements in the following areas:	Metropolitan % of respondents	Regional % of respondents
• Opportunities for quality arts and cultural experiences.	95	100
• Availability of information about accessible arts activities.	90	84
• Physical access to arts events and activities.	87	61

Over the 2013–15 reporting period, access to quality arts and culture in regional and remote areas was a particular focus under the Strategy. As can be seen, while the majority of regionally-based survey respondents did report a degree of improvement to access and participation in the reporting period, there was still a greater proportion of respondents indicating that there has been 'no' or 'little' improvement in regional areas when compared to metropolitan areas. This finding indicates that there continues to be limited opportunities for arts and cultural participation in regional and remote areas and should therefore remain a priority focus for the renewed Strategy.

### Improvements over 2013–15 for people with disability—Regional and Remote



## Improvements over 2013–15 for people with disability—Metropolitan



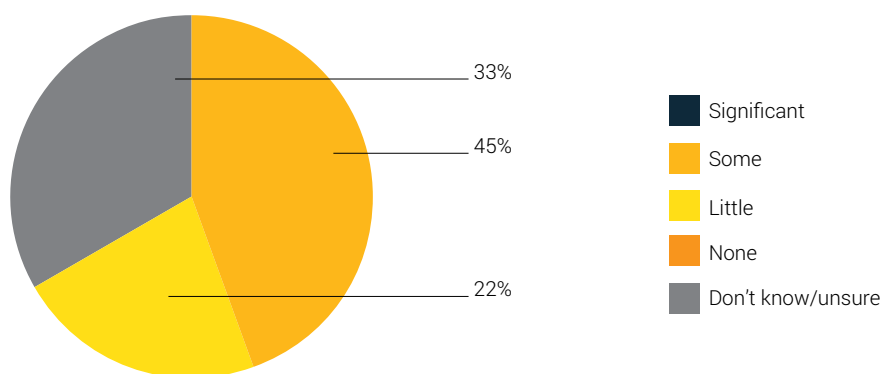
The disparity between metropolitan and regionally-based feedback might reflect the different infrastructures available, and the different demographics of the areas. However, it is also worth noting that the trends might be skewed by the survey representation (81 per cent of responses to these questions related primarily to metropolitan areas), and this should be seen as an indicative finding only.

In both regional and metropolitan areas, respondents noted that increased diversity and inclusion in mainstream arts and cultural events is effective in addressing negative social attitudes and psychological barriers to participation. Respondents universally confirmed that this should remain a key focus of the Strategy.

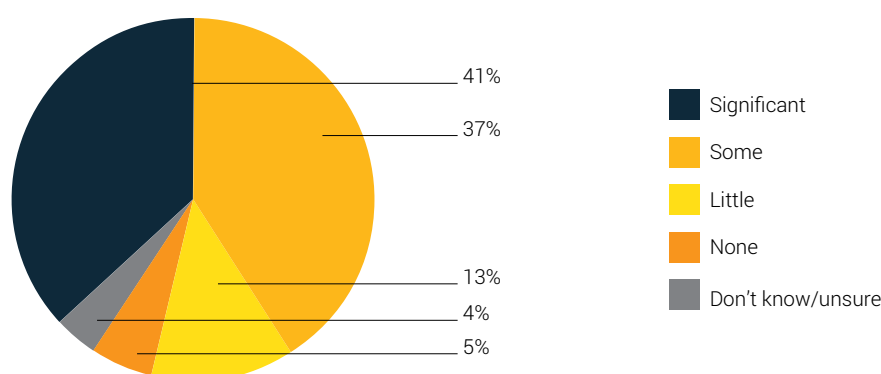
Physical access to arts and culture requires continued attention. Nearly 40 per cent of regional respondents identified that there had been 'little' to 'no' improvement in physical access in regional and remote arts and cultural spaces and venues. While this feedback demonstrates that there has been some improvement since the last evaluation of the Strategy, there is clearly a need for further development. Physical access in metropolitan areas is consistently improving with 87 per cent of responses indicating improved physical access to arts and cultural activities. Of note, both regional and metropolitan respondents indicated that access to heritage buildings is an ongoing issue, although some jurisdictions have had major achievements in increasing the accessibility of their heritage venues through policies, procedures and sensitive renovations.

Ticket price was also identified as a moderate barrier to participation in both regional and metropolitan areas, with 37 per cent of metropolitan respondents identifying it as a 'significant' issue, and nearly half of all regional responses indicating it as 'somewhat' of an issue. All regional respondents identified that ticket price was an issue to some degree, and only 5 per cent of respondents in metropolitan areas considered it a non-issue. While the survey did not specifically seek information about the use of the *Companion Card* by patrons, or their acceptance by venues, feedback to the survey emphasised their importance as a tool in ensuring accessibility, but there was also frustration that not all venues honour them.

## 6 Ticket price level of barrier: regional and remote



## Ticket price level of barrier: metropolitan



## Companion card

The *Companion Card* is issued to people with a significant, permanent disability, who can demonstrate that they are unable to access most community activities and venues without attendant care support. The cardholder presents their card at participating affiliate organisations to purchase a ticket or pay an entry fee, and receives a ticket for their companion at no extra charge. The *Companion Card* scheme reduces the financial barrier for these people to attend these activities and venues.

The National Companion Card Scheme is comprised of Companion Card programs run by each state and territory. Under the scheme, a cardholder may use their card in any state or territory when on holidays or travelling.

The majority of paid cultural activities and events appear to accept companion cards. Many are listed as affiliates on state government websites. Those organisations that are not listed as affiliates on the state or their own websites, still participate in the program. Most arts/cultural organisations appear to accept the card as the Companion Card is a tool to assist organisations that charge an admission or participation fee to comply with existing anti-discrimination legislation.

### National Disability Services (NDS WA)

The Companion Card program celebrates ten years of operation in 2016, and planning is underway to showcase the benefits and achievements of the program since its inception. In addition to the annual cardholder newsletter *Your Companion* and Facebook page, Companion Card WA now offers cardholders a quarterly e-newsletter.

Analysis of the latest e-newsletter indicates that over 50 percent of recipients opened the e-newsletter and various links to events and information were well utilised. Work has commenced on development of the new database and website that will provide NDS WA with improved data analysis capacities, offering cardholder's more up-to-date information regarding affiliated businesses and organisations, including a Google maps function.

*The National Disability Services WA Annual Report 2015–16*

Survey responses and feedback from the sector indicate that there is a strong desire to provide a range of opportunities for people with disability to access and participate in the arts. This conclusion is supported by the range of programs and the increase in the number of organisations with a Disability Action Plan (discussed as part of Focus Area 4). However, feedback also highlighted that providing access and participation opportunities is challenging for smaller organisations, and becoming more challenging for medium and large organisations in an increasingly tight fiscal environment.

## Focus Area 1: Access and Participation – Highlights 2013–15

### Australian Government

The **Australia Council for the Arts** recently evaluated its 2014–16 Disability Action Plan (DAP) and launched a new DAP for 2017–19.

The Australia Council administers funding to 28 Major Performing Arts (MPA) companies and to 147 Key Organisations (or small-to-medium arts organisations) across all states and territories.

The MPA companies are required to develop strategic plans, which must address government priorities, including the Australia Council's priorities for cultural diversity, arts and disability, regional access, Indigenous activities and young people.

Australia Council Key Organisations have similarly been required to develop business plans. Roll-out of this includes a reference to the National Arts and Disability Strategy and Disability Action Plans, noting that the National Arts and Disability Strategy supports arts organisations to develop Disability Action Plans tailored to each organisation's operating environment.

To ensure artists and art workers with disability can access all of the **Australia Council's grant programs**, applications can be submitted in any way that is accessible to an applicant. The Australia Council's website has an AA rating for compliance with the Web Content Accessibility Guidelines 2.0. Applicants can submit applications through the online application system on this website, or in audio, video (including Auslan), and printed, dictated, electronic and handwritten formats. Applicants can also request a hardcopy application form.

Peer assessors with disability who assess applications to Australia Council programs are provided with targeted support relevant to their access requirements to participate in the assessment process.

Applicants seeking advice on submitting an application are able to contact the Australia Council's Grants Enquiry Team in a range of ways, including by phone through the National Relay Service, by email, by Skype, and an Auslan Interpreter Service is available. Face to face meetings are also offered.

## Focus Area 1: Access and Participation – Highlights 2013–15

### Australian Government (cont.)

In 2013, the **National Portrait Gallery (NPG)** won a Museums and Galleries National Award for its public program for hearing-impaired students. The program offers children an interactive experience in creating and then performing in a mask inspired by the portraits in the gallery. The program has been delivered annually since 2012.

From 2013–16, the **National Library of Australia (NLA)** conducted a major project to integrate its reading rooms to enhance learning and knowledge creation through easy and intuitive access to collections and resources. The project provided an opportunity to improve access to the building and its collections for people with disabilities:

- The ground floor of the building is now dedicated to public services, with other public areas accessible via lifts;
- Improved lighting and access technologies have been installed including wheelchair accessible desks;
- JAWS screen reading software and magnification aids have been included in the expanded Main Reading Room and the new Special Collections Reading Room; and
- A wheelchair lift has improved access to the Theatre and hearing loops are available in all venues.

In 2015, the **Australian National Maritime Museum (ANMM)** opened *Action Stations*, a centre aimed at broadening access for visitors to the museum's historic naval vessels. The project has included provision of:

- Multi-sensory exhibits including oral histories, touchable objects, imagery and animations, films with closed captions and assistive listening devices, volunteer guided tours;
- Lift access, accessible toilets, and improved-access gangplanks to help people with low level mobility issues to get on board the vessels;
- A virtual reality tour of submarine HMAS Onslow for visitors who can't physically access the confined spaces; and
- An Action Stations accessibility website with information on 'what to expect' to help visitors plan their visit.

### Australian Capital Territory

In 2013, **artsACT** engaged **EnableCanberra** to review the ACT Government's arts facilities for inclusion on the EnableCanberra website. EnableCanberra is a unique information provider, maximising independence and choice for people with a disability or access needs who want to attend and/or participate in activities and events at arts facilities. As a result of this project, the website now has accessibility information on ACT Government arts facilities. Concurrently, the **ACT Government** undertook renovation works on several arts facilities (Street Theatre, Tuggeranong Arts Centre, Ainslie Arts Centre and Gorman House), improving the accessibility of the centres and providing better opportunities for use by community members of all abilities.

In 2014 the **ACT Government** launched the ACT Community Cultural Inclusion Program. As part of this program, the **Belconnen Arts Centre's** *IGNITE: Alternative Arts Academy* offered a series of programs in visual arts, music, writing, performance, dance and movement to encourage participation for people with mixed abilities.

In addition *Painting with Parkinsons ACT* celebrated 20 years since the program was first established under the leadership of Nancy Tingey. *Dance for People with Parkinsons* was established at Belconnen Arts Centre in 2013 and then in **Tuggeranong Arts Centre** in 2014, led through the expertise of Philip Piggin. The program continues to evolve from strength to strength. **Canberra Theatre** provides stage tours for people with visual impairment. All Canberra Theatre ticketing staff are trained to support the needs of people with disabilities.

## Focus Area 1: Access and Participation – Highlights 2013–15

<p><b>New South Wales</b></p>	<p>Under the <i>NSW Arts and Disability Partnership 2012–14</i>, the <b>NSW Government</b> committed more than \$1.5 million over two years, with a focus on facilitating access to participation in arts and cultural activities. Under the initiative, the NSW Government supported 27 arts projects, including 10 in regional NSW, and facilitated 11 regional workshops to encourage networks and partnerships in the arts and disability sectors. Funding under the initiative engaged over 800 adults and children with disability, and supported 25 artists with disability to undertake individual professional development programs.</p> <p><b>Arts NSW</b> manages eight properties that are important sources of affordable accommodation for arts and cultural organisations. Over 2013–15, Arts NSW has developed policies and procedures to address accessibility issues with these properties, seven of which are heritage listed. Of particular note, Arts NSW engaged an accessibility consultant during the refurbishment of the Arts Exchange building at The Rocks. Works included updates to all signage, handrails, lifts, ramps and lighting, all conform to current building standards.</p>
<p><b>Northern Territory</b></p>	<p>In 2015, <b>Arts NT</b> delivered <i>Vibrant NT – Arts and Culture in the Northern Territory</i>, a policy document to lead arts development in the sector for the next 10 years. The policy was developed in consultation with the broad arts and cultural sector and communities of the Northern Territory and responds to emerging priorities. Chief among these priority areas is a commitment to embrace diversity and strive for inclusion and access for all, embedded in community engagement.</p> <p>In 2013–15 and 2016–18, Arts NT provided multi-year key arts organisation funding to <b>Incite Youth Arts</b> (Alice Springs) and <b>Darwin Community Arts</b> (DCA) with additional funds to deliver <b>Arts Access</b> and other Community Arts and Cultural Development programs for people with disabilities.</p> <p>Tennant Creek, in the Barkly region is currently a pilot site for the NDIS in the Northern Territory. The annual <b>Desert Harmony Festival</b> (DHF) coordinated by <b>Barkly Regional Arts</b>, secured major sponsorship in 2015 from the National Disability Insurance Agency. The Disability access and participation theme – <i>Let DIS be Light</i> – and program was a particularly effective and important regional event. The program included pop-up dance and theatre shows by the <b>Deaf Arts Network</b> and Auslan interpreters from <b>Arts Access Victoria</b> amongst the crowd, ensuring inclusion for everyone. The <b>2015 DHF</b> was subsequently awarded the <i>Excellence in Promoting Community Awareness</i> award at the <b>National Disability Awards</b>. Overall, the 2015 DHF employed 167 artists, musicians, arts workers and crews and involved 333 artists across all art forms. Barkly Regional Arts estimate that up to 10 per cent of festival participants including audience and artists, are people with disabilities. Arts NT supports Barkly Regional Arts with multiyear organisation funding of \$115,000 per annum with an additional \$10,000 for the <b>DHF</b>.</p>
<p><b>Queensland</b></p>	<p>The <b>Queensland Museum Network</b> reported significant improvements over the evaluation period to physical access to arts venues and cultural facilities for people with a disability. In addition, a range of public, education and interpretation programs were provided. For example, <b>Queensland Art Gallery/Gallery of Modern Art</b> provided a range of tours and services for visitors with disability, including guided tours for visitors living with dementia, Auslan-interpreted guided tours, captioned videos for selected artworks, guided tours using assistive listening devices for visitors with hearing impairment, and guided tours and large-print materials for visitors with low vision.</p> <p>To address some of the economic barriers to arts participation in metropolitan and regional areas, affiliates of the <b>Queensland Government's</b> Companion Card program offered cardholders a complimentary second ticket for their chosen companion. This initiative encourages increased attendance and reduces the cost burden associated with the participation in arts and cultural activities. Affiliated partners include <b>Queensland Performing Arts Centre</b>, the <b>Judith Wright Centre of Contemporary Arts</b>, and <b>Cairns Centre of Contemporary Arts</b>.</p>

## Focus Area 1: Access and Participation – Highlights 2013–15

<p><b>South Australia</b></p>	<p>Between 2013 and 2015 <b>Arts South Australia</b> provided funding to improve the accessibility of South Australian arts and culture festivals.</p> <p><b>Adelaide Festival</b> programs in the period have featured a number of Auslan interpreted or audio described events. <b>Writers' Week</b> sessions have been live tweeted so that deaf and hard of hearing patrons and patrons with limited mobility could enjoy the sessions online. <b>Writers' Week</b> has also provided watering stations for guide dogs and facilities for recharging wheelchairs.</p> <p><b>Adelaide Festival</b> club venues in 2013 and 2014 incorporated accessible bar heights into venue design and also provided watering stations for guide dogs and facilities for recharging wheelchairs.</p> <p>Adelaide Festival introduced a new initiative in 2015 with Adelaide's first adult relaxed performance presented within the season of <i>Beauty &amp; the Beast</i>. Designed for people with an autism spectrum condition, sensory and communication disorders, or a learning disability, relaxed performances adjust lighting and sound levels and take place in a supportive environment which anticipates that noise disruption from the audience may occur during the event.</p> <p><b>Adelaide Fringe</b> provided audio description services for the 2015 Fringe Parade.</p> <p>The <b>Come Out Children's Festival</b> provided audio description and Auslan services for the 2015 event.</p> <p>The <b>Adelaide Film Festival</b> provided audio description and Auslan services for the 2015 festival as well as implementing the use of CaptiView.</p>
<p><b>Tasmania</b></p>	<p><b>Arts Tasmania</b> is currently seeking resources to implement an Audio Describer project, which will make the visual images of theatre, television, movies and other art forms accessible to people with a visual impairment. Consultation and information sessions were conducted in 2015.</p> <p>Those information sessions resulted in widespread sector support, and as a result Arts Tasmania has negotiated a tailored training program associated with the introduction of an audio description service for the performing and visual arts. The training is designed for volunteers and is in the form of an interactive workshop with several audio description compilation exercises.</p> <p>Audio describers will be assessed and accredited for their skills. Following this accreditation phase, the service will be promoted to production companies and venues to create interest in using the volunteer based audio description service.</p>
<p><b>Victoria</b></p>	<p>Arts Access Victoria has produced <b>The Other Film Festival</b> initiated in 2004. The festival has been held biennially, with the 7th festival held in September 2016.</p> <p>The Other Film Festival is a highly accessible, national event screening films that reveal the lived experience of disability. It is the leading disability film festival in Australia. The festival offers screenings, forums, workshops and presentations addressing themes concerning the representation and participation of people with a disability in Australian screen culture.</p> <p>The Festival is disability and deaf led, and fosters an ongoing dialogue with the community. It demonstrates best practice concerning the inclusion and participation of people with a disability in film production and screen culture.</p> <p>Funding partners/supporters include: Film Victoria, Creative Victoria, City of Melbourne, Screen Australia, Melbourne Fringe Festival, State Library of Victoria, Vicdeaf &amp; Turquoise iAuslan, Australia Council for the Arts, Department of Human Services.</p>



## Focus Area 1: Access and Participation – Highlights 2013–15

### Western Australia

In 2015 the **Department of Culture and the Arts (DCA)**, and the *Awesome International Arts Festival* piloted a new guide for parents with children with Autism Spectrum Disorder. The guide was developed in consultation with disability groups, teachers and the artists performing at the Festival. The Queensland based artist Tim Sharp (aka Laser Beak Man) was one of the highlight performers of the Festival.

In 2014 DCA managed an *Open Access Day Forum* at the Perth Cultural Centre, home of the State's major collecting institutions, to increase awareness of, and promote disability access and inclusion initiatives to Department staff and the disability community. The Forum was held at the State Theatre Centre and over 150 people from the disability community and the culture and arts sector participated.

Disability Access Audits were completed for five regional Local Government Authorities as part of DCA's Royalties for Regions Creative Regions Venues Improvement Fund for regional performing arts venues. The audits have identified key areas to improve access at the regional venues and providing Local Government with a priority list to seek further funding for their buildings.

In line with the amendments of the National Construction Code, maintenance and repairs improved access to arts and cultural venues at the Kings Street Arts Centre, Perth Concert Hall, Fremantle's Old Customs House and Perth Institute of Contemporary Arts.

Through a partnership with the Perth Theatre Trust, DADAA Ltd (WA's peak arts disability organisation) receives financial assistance to provide audio description and captioning services for local and visiting performing companies.

## Case Study: The Victorian Opera and Relaxed Performances

Darkness, booming sounds and action that often seems all-too-frighteningly real: seeing a play or watching a movie can be a deeply unsettling experience for children with autism.

In June 2014 Victorian Opera developed a "relaxed performance" of *Hansel and Gretel* for children with Down syndrome, autism spectrum disorder or sensory and communication disorders.

The house lights were kept low rather than completely dimmed, the sound levels were turned down and children were able to move around the theatre during the performance, capped at a comfortable two-thirds full. There was also a chill-out space outside the auditorium if it all became a bit overwhelming.

Children with these kinds of disabilities often can't distinguish between what's real and what's not, so each performer introduced themselves at the beginning before getting into character, and none wore makeup. A narrator also helped explain the story, sung in German, with surtitles.

The production was the first in a disability access pilot program devised by the Arts Centre in partnership with Arts Access Victoria, made possible by donations from the Lorenzo and Pamela Galli Charitable Trust and the Cassandra Gantner Foundation.

The performance, at Arts Centre Melbourne, was booked out within 24 hours of being announced; and the waiting list could have filled the auditorium three times over.

In 2015 the company's children's show, *Alice's Adventures in Operaland*, was conceived from the very beginning to have a relaxed performance, and the process was taken a step further in 2016.

Victorian Opera's relaxed performances are informed by a focus group of children and parents who visit the company for a preview of the production in the weeks leading up to the theatre season and offer their feedback. A comment from one parent was that, while this process was wonderful for her and her child, she longed for the day that her son could see the "same show as everyone else".

- 12 Victorian Opera took up the challenge and although the auditorium environment remained modified for the “relaxed performance”, this year’s production of *Cinderella* was designed with the “relaxed performance” in mind and every audience member in each of the eight sold-out performances saw an identical on-stage performance.

A relaxed performance is now an annual event in the Victoria Opera program.

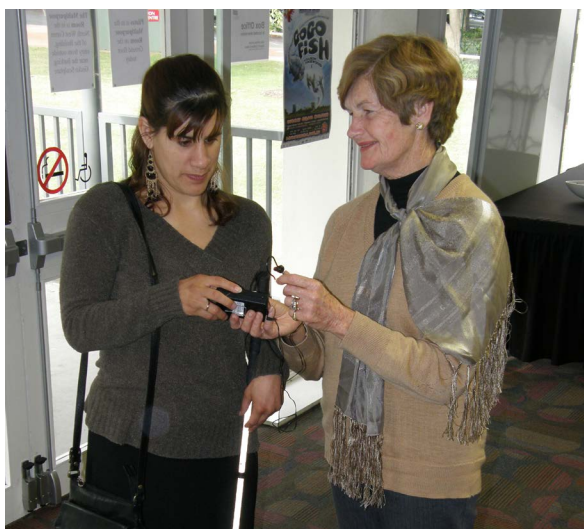


Images (clockwise from top left): Victorian Opera 2016 – *Cinderella*; Victorian Opera 2015 – *Alice’s Adventures in Operaland*, Bri Hammond; Victorian Opera 2014 – *Hansel and Gretel*, Hilary Walker.

## Case Study: Audio description and captioning services at Perth Theatre Trust's venues

The Perth Theatre Trust (PTT), consisting of His Majesty's Theatre, State Theatre Centre of WA, Subiaco Arts Centre and Albany Entertainment Centre, begun testing and trialling an Audio Description Service in 2008 with the first service in 2009. The service is available at the metropolitan venues.

Since this time, there has been a gradual increase in the number of vision impaired and blind patrons that have been able to access the PTT venues. This has been measured through ticket sales as the audio description service must be booked when purchasing tickets. In addition, commercial promoters, Black Swan State Theatre Company and Barking Gecko (resident companies of the State Theatre Centre) and the Perth International Arts Festival (PIAF) have increased their use of this service.



*Image: Patron Zel Iscel and Audio Describer Caroline Winwood*

DADAA Ltd has begun to offer a professional audio description service with the assistance of the PTT, using its audio description volunteers to assist with the DADAA trials.

Captioning services have been available at the PTT venues through Captioning Studio since 2011. Prior to this, companies would have to hire in equipment to use captioning services. In addition, companies such as PIAF caption many performances themselves and did so prior to 2011. The PTT have supported organisations such as PIAF to caption shows outside of its venues by lending its captioning devices for their outside events.

Since the captioning service has become available on handheld devices in 2012, the PTT has noticed a small increase in the number of patrons accessing the service. Prior to this, screens were placed on stage for everyone to access without booking.

In 2012, the PTT began supporting the Black Swan State Theatre Company (BSSTC) to provide a captioning service to all of its main stage shows. In addition, the captioning service has been of assistance to the ESL community. BSSTC and PTT programmed performances have started providing Auslan on selected shows based on feedback from the deaf and hard of hearing community. Auslan interpreters are provided for selected shows. The Auslan Interpreters stand at the side of stage. Patrons using the service can purchase tickets in a reserved area for the best viewing of the interpreter and the show. The PTT utilise the services of Auslan Stage Left or the WA Deaf Society for translation. These organisations also provide promotion of the service. Auslan is the first language of some patrons and is therefore more appropriate for them than captioning, which is in written English. Three Auslan interpreted shows are confirmed for 2017 with another two under discussion.

## FOCUS AREA 2: ARTS AND CULTURAL PRACTICE



*Strategies to address the barriers which prevent emerging and professional artists and arts/cultural workers with disability from realising their ambitions.*

Focus Area 2 provides a range of strategies for creating opportunities for professional or aspiring and emerging artists and arts and cultural workers with disability to develop artistically, present their work, and access training, mentoring and career pathways.

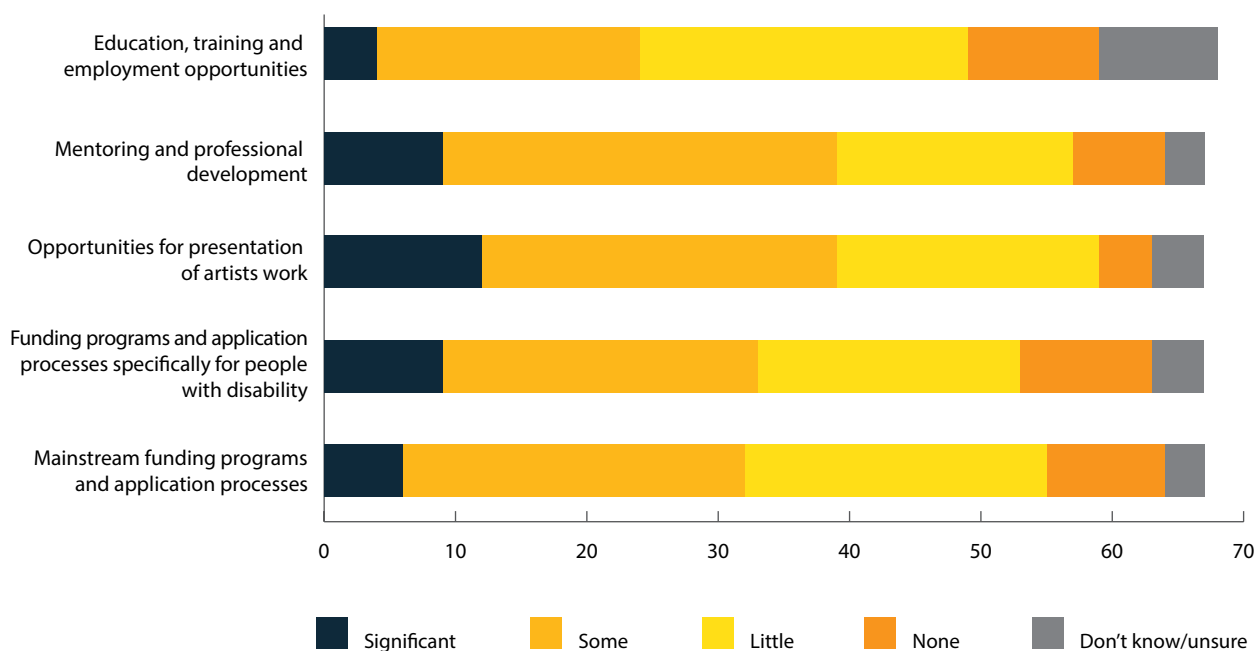
Strategies under this focus area may include: improving access to arts and cultural funding programs and processes; increasing opportunities for the presentation of works by artists with disability; increasing access to mentoring and professional development opportunities; strengthening pathways into the creative sector; and improving employment opportunities for artists and arts/cultural workers.

Following on from recommendations identified in the previous evaluation, the 2013–15 evaluation model particularly sought feedback from respondents about improvements in relation to:

- Employment opportunities for artists and arts/cultural workers with disability.
- How mainstream funding programs and application processes address the accessibility requirements of people with disability.
- The provision of development opportunities for people with disability that focus on building leadership capacity, particularly in the area of governance.

Survey responses by individuals and organisations within the arts and disability sectors indicate that there have been improvements over the 2013–15 reporting period for people with disability in all areas of arts and cultural practice, however continued and additional support and focus is needed.

## Arts and cultural practice improvements over 2013–2015 for people with disability



- 73 per cent noted an increase in the amount and quality of education, training and employment opportunities for people with disability. 14 per cent of respondents observed no improvement, and 13 per cent were unsure.
- 85 per cent noted improved mentoring and professional development opportunities for people with disability over the past three years, with 10 per cent of respondents reporting no improvements, and 4 per cent unsure.
- 88 per cent of respondents identified increased opportunities for presentation of the work of artists with disability over the past three years, with the remaining 12 per cent of respondents equally reporting either 'no' observed improvements, or 'unsure'.
- 79 per cent of respondents saw improvement in the funding programs available for artists with disability, and the same number saw improvements in the application processes for arts and disability programs.
- 82 per cent of respondents noted some degree of improvement in the application process for general arts funding programs.

The survey indicates improvements in educational and professional development opportunities for artists with disability. The findings also indicate an increase in the presentation and performance opportunities for arts professionals with disability. However, findings emerging from the survey also indicate a need to ensure more opportunities in the mainstream arts sector for artists with disability. There is general feedback that, while opportunities for artists with disability are improving in the arts and disability-specific space, there have been fewer improvements and fewer increases in opportunities for artists and art workers with disability in the mainstream arts area.

"With 20% of the population experiencing disability, where are the actors with disability on our stages? Where are the directors brave enough to cast an actor with disability in mainstream parts – as Hamlet or Cinderella?"

Again, while feedback indicates that there has been an improvement in the funding application process for both general and disability-specific programs, with 82 per cent and 79 per cent of respondents noting progress over the reporting period of this evaluation, there are still opportunities to make the funding processes more accessible and more competitive for people with disability. Survey respondents noted that, as a general rule, most major funding programs require a written online application, with a hard-copy written application available for those who require it. Many of the funding programs utilise accessibility technologies, and the application form and supporting materials are generally compatible with the major reading and interpretation software. However, feedback from respondents indicates a desire for greater flexibility in the application process in terms of how applications are presented, such as the opportunity to use non-written mediums like video.

Arts organisations and funding bodies have demonstrated a commitment to ensure that funding programs and their supporting infrastructure are accessible. Indeed, accessibility was a key consideration when the Australian Government Department of Communications and the Arts established the infrastructure to support a number of new funding programs. Following consultation with Arts Access Australia, the Department selected SmartyGrants, a flexible and buildable grants management system, as the best infrastructure to deliver Australian Government arts funding through the Department of Communications and the Arts. The SmartyGrants system is compatible with screen readers and voice activated software, and allows for the bulk of an application to be submitted in a variety of mediums, including video, pictures and written text

The success of the SmartyGrants model highlights how close partnerships and collaboration between organisations, peak bodies and government entities leads to positive outcomes. However, establishing or redeveloping existing infrastructure is expensive, and many organisations, particularly smaller ones, require assistance to meet access obligations.

## Focus Area 2: Arts and Cultural Practice – Highlights 2013–15

### Australian Government

In 2014, the **Australia Council for the Arts** announced \$1 million in dedicated funding for artists with disability over three years from 2015–17, following a pilot program conducted in 2014. The pilot was outlined in the Council's Disability Action Plan and developed in response to extensive consultation with the arts sector. The pilot program received a range of high quality applications, with 217 applications received and 25 applications approved. Many of the successful applications had not previously applied to the Australia Council, demonstrating the existence of a high demand for dedicated funding.

The Australia Council's dedicated arts and disability funding provides grants for Australian artists with disability to create, develop, present, produce, exhibit and/or tour their work.

In the March 2015 round of the Australia Council's grants program, a total of \$333,000 in dedicated funding for artists with disability was awarded through 15 successful applications. This funding has supported artistic excellence in the disability arts sector and enabled these artists to reach new audiences with their work. The dedicated funding for artists with disability has been maintained under the Australia Council's revised grant programs.

Applications to the Australia Council's grant programs are assessed by arts practice peer panels. A dedicated Arts and Disability panel assesses applications to the Arts and Disability funding program, and peers with disability also sit on panels across art form and multi-art form panels. The Australia Council aims for best practice in meeting the access requirements of peers with disability to enable them to participate fully in the peer assessment process. In addition, Council has undertaken proactive recruitment and promotion of its peer registry to artists with disability, raising awareness of opportunities for people with disability to participate in Council's peer assessment process. Since introduction of its refreshed peer assessment structure in 2014, the Australia Council has worked to increase in the number of peers with disability assessing its grant programs. Since May 2014, 4.7% of peers who participated in assessments across the Australia Council's core grant programs have identified with disability.

## Focus Area 2: Arts and Cultural Practice – Highlights 2013–15

<p><b>Australian Capital Territory</b></p>	<p>The <i>IGNITE Alternative Arts Academy</i>, run through the <b>Belconnen Arts Centre</b>, is a series of programs that encourage participation for people with mixed abilities. The program provides opportunities for all levels of experience, from entry level to those wishing to transition into the mainstream arts sector. It caters to recreational enthusiasts through to arts professional practitioners.</p> <p>The <b>Black Mountain School</b> has developed the <i>PaperChange</i> program, a school based social enterprise to train students in the industrial art of making paper, utilising the on-campus paper studio. The paper products produced can be purchased for commercial sale through the school.</p>
<p><b>New South Wales</b></p>	<p>Through Stage 1 of the <i>NSW Arts and Disability Partnership 2012–14</i>, a two year \$300,000 grant program, <i>Amplify your Art</i>, was administered by <b>Accessible Arts</b>, NSW's peak arts and disability organisation. The program supported 25 artists with disability to undertake individual professional development programs.</p> <p>11 short films and documentaries were created in 2014–15 under Stage 2 of the <i>NSW Arts and Disability Partnership</i> for screening through ABC Open and other online platforms. The films were developed by creative teams of media professionals and NSW artists with disability and were produced by Northern Rivers Screenworks, Information and Cultural Exchange and Metro Screen. The films provided development opportunities in story workshops, scripting and production.</p> <p>A number of projects and programs funded through Arts NSW's annual Arts and Cultural Development Program supported professional development opportunities for NSW artists with disability.</p> <p>Accessible Arts' initiatives included:</p> <ul style="list-style-type: none"> <li>• The Catalyst Dance residency program</li> <li>• The Scribbler literature forum</li> <li>• Broadening the Supported Studio Network.</li> </ul> <p>The <b>Art Gallery of NSW</b> collaborated with Sunnyfield Disability Services in 2015 to develop and present the Momentum project in response to the John Kaldor collection. Momentum was a unique collaboration between Sunnyfield and the Art Gallery of NSW with funding from the icare/Arts NSW partnership and Parramatta Council. The project worked with 12 emerging artists with disability.</p>
<p><b>Northern Territory</b></p>	<p>The <b>Darwin Community Arts</b> program includes diverse projects across theatre, music, digital media, visual arts and crafts and works closely with the multi-cultural demographic of the Darwin community.</p> <p>Darwin Community Arts supports 'Free Space Studio' for artists with disabilities that experience limited capacity for verbal communication. Through a visual arts studio program, complex and expressive pictorial communication is achieved and promoted, representing a platform for a deeper two-way communication for artists with disabilities. This is of great value to the wider community, artists and audiences alike.</p> <p>In 2015, Darwin Community Arts also created the Open House Project, a capacity building initiative to increase the community's engagement in arts and disability programmes led by people with developmental disability. The project encouraged community participation in person centred art workshops aimed at cultivating each individual's creative process in producing artworks or digital production with their own theme or subject, in their own style, and through their preferred art platform.</p> <p><b>Incite Youth Arts</b> reported outcomes delivered to youth, Indigenous participants and artists with a disability in Central Australia. Their program included the development of an accessible performing arts ensemble called 'start with D', which made new and significant steps to express and share the Central Australian voice, a unique voice in the landscape of arts and disability in Australia.</p>

## Focus Area 2: Arts and Cultural Practice – Highlights 2013–15

<p><b>Northern Territory</b> (cont.)</p>	<p>The 'start with D' program offered genuinely inclusive arts practice, otherwise not available in the community and provided strong role modelling, inclusion and leadership in the Alice Springs arts community.</p> <p>The telling of their unique stories will also be represented in a film that will create new opportunities for cultural exchange and sharing the voice of Indigenous people with disability.</p> <p><b>Incite Youth Arts</b> is committed to forging national relationships to benefit the Alice Springs community. Through programs like 'start with D' the organisation continues to advocate for the use of arts to break down barriers, stereotypes and stigma too often attached to disability.</p>
<p><b>Queensland</b></p>	<p><i>The Rising Star Master Class</i> was a partnership between <b>Arts Queensland</b> and <b>Access Arts</b>, aimed at supporting the arts and cultural practice of artists with disability. In 2013, 23 artists with disability participated in the Master Class, and collaborated across art forms on the project theme of 'tiny little lies'. Additionally, a <i>Rising Star</i> bursary was awarded to the deaf circus artist Racheal Missingham, to build networks and exchange ideas with internationally acclaimed companies in Canada and the United Kingdom.</p>
<p><b>South Australia</b></p>	<p>Arts South Australia's <b>Richard Llewellyn Arts and Disability Program</b> is an annual program which provides up to \$250,000 in grants for deaf and disabled artists. Established in 2007, the program offers a range of categories which include Emerging, Individual, Organisations, Access and ShortNotice.</p> <p>Funded highlights from the program in the period include film making workshops in 2015 in regional South Australia for people with a learning disability. These workshops were part of the <b>Sit Down Shutup and Watch Film &amp; New Media Festival</b> established in 2014 by multi arts organisation for people with disability, <b>Tutti Arts</b>.</p> <p><b>No Strings Attached Theatre of Disability</b> presented a sold out season of its award winning production <i>Sons and Mothers</i> at the Space Theatre (Adelaide Festival Centre) in October 2013 and undertook a national tour in 2014. The production was first developed with support from the <b>Richard Llewellyn Arts and Disability Program</b> (2012) and supported again for development for the 2013 and 2014 remounts.</p> <p>In 2015 <b>Arts South Australia</b> supported the refurbishment of a rehearsal space for <b>Restless Dance Theatre</b>, a South Australian company which collaboratively creates inclusive work informed by disability.</p>
<p><b>Tasmania</b></p>	<p>2013 and 2014 saw the final two years of Arts Tasmania's <b>Arts and Disability Program</b>, a four-year funding stream that sought to enable emerging and established artists with disability to reach their full potential.</p> <p>The program supported projects to further the careers of artists living with disability, participation projects where professional artists work with emerging and/or existing artists living with disability, and projects that increased access for people living with disability.</p> <p>In the period under evaluation, \$265,604 was awarded to artists living with disability and to organisations working in the sector. 52.6 per cent of grants went to the Greater Hobart area and 47.4 per cent to regional Tasmania.</p> <p>Both individual artists living with disability and organisations were awarded grants for both projects and programs of activity.</p>



## Focus Area 2: Arts and Cultural Practice – Highlights 2013–15

### Tasmania (cont.)

**Kickstart Arts Inc.**, a Hobart-based organisation that utilises art to promote health and wellbeing and to understand and celebrate the diversity, creativity and insights of people living in different regional communities around Tasmania, was funded for an innovative project where artists worked with people with acquired brain injuries to explore the dynamics of care in their lives through digital storytelling. The project, *Angels of Our Better Nature*, incorporated a unique delivery system for the digital art. Thought-provoking and sometimes heart wrenching digital artworks were presented in the Art Teller Machine – a 2.1 metre tall aluminium head that toured around Tasmania, reaching thousands of audience members.

**Duncan Meering**, a legally blind designer-maker, received grants to assist him purchase and use computer aided drawing to generate production lighting ready to bring to market. (Case study page 21.)

**Jonathan Bowden** received funding for Invisible Bridges, a series of workshops set up to encourage people with an acquired brain injury to participate in painting and drawing in a friendly environment. The workshop was held on a regular basis for two hours every Wednesday morning at St Johns Parish Centre in central Launceston. The purpose of the project was to encourage all members to exhibit, and where possible source a semi-permanent exhibition space where their work could be shown to a wide public audience. The workshops were provided with good materials and free or at a very low cost to participants.

### Victoria

Write-ability is an accessible literature program for writers with disability. It began in 2012 as a pilot partnership between **Writers Victoria** and **Arts Access Victoria** that aimed to engage with and support writers with disability. Write-ability was built around the importance of self-told stories, disability leadership and peer support, and creates opportunities for the quietest voices to be heard. In 2015, the program was extended to the Geelong region with our Write-ability Goes Regional pilot. Both iterations of the program actively support, encourage and help develop the skills of writers across the region through regular facilitated writers groups, one on one mentoring, publishing opportunities and community engagement activities. Write-ability also helps reduce the isolation many suffer through disability by creating a community that understands the desire to be seen and heard.

**Nebula**, Arts Access Victoria's fully accessible portable studio space, provided creative practice opportunities at: Melbourne Fringe (with Express Media) in Melbourne City Square, Emerald Hill Arts Festival (with the Australian Tapestry Workshop), Footscray Community Arts Centre (Big West Festival) and Monash Gallery of Art.

**Back to Back Theatre** and **Rawcus** provide ensemble programs employing artists with and without disabilities which include creative development and the public presentation of new work.

## Focus Area 2: Arts and Cultural Practice – Highlights 2013–15

### Western Australia

The **Here and Now13** exhibition was held at the University of WA's Lawrence Wilson Art Gallery and showcased eleven contemporary Western Australian artists with disabilities. Matched funding from the Department of Culture and the Arts (DCA) and Disability Services Commission (DSC) provided DADAA Ltd the opportunity to create a one year mentoring program for the artists to develop new works for the exhibition. The selected artists were from metropolitan and regional areas, and included two Aboriginal artists from Fitzroy Crossing in the Kimberley. The exhibition subsequently toured to the Regional Arts Australia Conference and Alcaston gallery in Melbourne. The evaluation report can be found online.<sup>3</sup>

DCA provided funding for the development and touring of sensory performances by **Sensorium Theatre**. Sensorium aims to create high-quality theatre that is accessible to young audiences with multiple disabilities by inviting them to touch, taste, smell, hear and see stories unfold around them within a sensory installation-style set.

DCA, Healthway and Lotterywest provided funding to RUAH for the **Our Wellbeing Project**. The project was a series of regional tours offering community arts events at selected agricultural shows in WA to raise awareness of mental health and the benefits of arts activities and participation. Educational materials, including the book "Secret Squirrel Business – a guide to Mental Health Recovery" by Jenny Middlemiss, was distributed to participants and regional health services free of charge.

DCA cooperative partnerships with the **Mental Health Commission of WA** resulted in funding being allocated to three arts organisations to deliver socially inclusive projects and programs. The Community Arts Network delivered a new small grants program, Country Arts WA expanded their Indigenous regional touring initiative and DADAA implemented the Emergence project in Esperance.

DCA and DSC provided matched funding to **Arts Partners** (Bunbury) to develop their arts and disability mentoring program and a new more sustainable business model. Arts Partners is an inclusive program for people of all abilities.

DADAA manages the **Nexus Arts Grants Program** for young people with disability between the ages of 16 and 25 looking to extend their artistic interests, including those who are studying art in educational institutions or participating in post school options programs.<sup>4</sup> The program provides an arts entry pathway for young people.

<sup>3</sup> <http://www.dadaa.org.au/download/HandN13ReportFINALApril2014.pdf>

<sup>4</sup> <http://www.dadaa.org.au/project/4/nexus-arts-grants/>

## Case Study: Arts Tasmania's Arts and Disability Program



*Image (L–R): Duncan Meerding sitting on a Stump Light, photograph by Jan Dallas, courtesy of Duncan Meerding. Propeller (light shade), photograph by Terence Munday, courtesy of Duncan Meerding.*

A grant of \$3,800 to vision-impaired craftsman Duncan Meerding was used to purchase technical Computer Aided Drawing (CAD) so that Duncan Meerding could manufacture some of his designs.

The works, created as a result of this grant have been shown at a number of exhibitions, markets, Trade Expos and published in some media outlets. Exhibitions, markets and expos included: Objects In Place (Hobart 2013); Future Object (Melbourne 2013); Design Made Market (Hobart 2013); Melbourne Design Market (Melbourne 2013); and Design Made Trade Expo (Melbourne 2013). His work was featured in a number of publications including Australian House and Garden (2013); State of Green (2013); and Recycled Interiors (2013).

The grant was invaluable for developing his practice. Duncan believes his communication of ideas has improved in terms of understanding drafters and the way they work. He used the CAD designs to help communicate his ideas for a commission. Without CAD this would not have been as successful. Overall, Duncan believes the grant helped to broaden opportunities for his practice and enabled him to increase his range of lights and furniture and enhanced his ability to convey ideas for commissions.

### **Case Study: Incite Arts – *stArts with D Performance Ensemble* “Selfies” Residency**

The *stArts with D Performance Ensemble* is a group of 11 people with disability, based in Alice Springs, Northern Territory. The group was formed as a response to feedback from the acclaimed 2011 production ‘Close to Me’ directed and mentored by Kat Worth. Some performers wanted to continue as a group to build skills, and create and perform self-devised performance theatre.

Supported by Incite Arts, a performing arts program was initiated assisting people with disability to build skills, create, collaborate and show self-devised performance art. A key goal of the program was to nurture and support relationships between mentoring artists, performers and disability service providers. The quality and quantity of time spent together has forged strong bonds of trust, creating a space in which to share stories and connect deeply with others.

Since 2012 Incite Arts and *stArts with D Performance Ensemble* have worked with local and national performing arts mentors including Kat Worth and Michelle Ryan/Restless Dance, telling stories of home and their lives in both theatre and film through sound, dance, movement, props and visuals.

In 2015 *stArts with D Performance Ensemble* were introduced to creative writing as a means of expressing ideas through written word. Delving into the world of language and communication, participants explored the notion of 'self-portrait' in a five day creative writing residency with visiting poet Katie Keys.

Through a combination of group writing exercises, poetry worksheets, collage and recording of spoken responses, participants created 77 poems under the title 'SELFIES'.

The writing and photographs taken by participants were then turned into memes, creating an exciting new way for individuals to express themselves and their perceptions about themselves and each other.

The memes were published online and shared through a social media campaign reaching an audience of thousands across the world from their remote home town.



All image credits: Incite Arts 'SELFIES' Writer in Residence program with 'stArts with D' Ensemble and Katie Keys 2015.

## FOCUS AREA 3: AUDIENCE DEVELOPMENT



*Strategies for developing and growing audiences for work created by artists with disability and disability arts organisations.*

Focus Area 3 provides a range of strategies for creating opportunities for artists with disability to present and market their work to wider audiences, as well as increasing opportunities for audiences to experience the work of artists with disability.

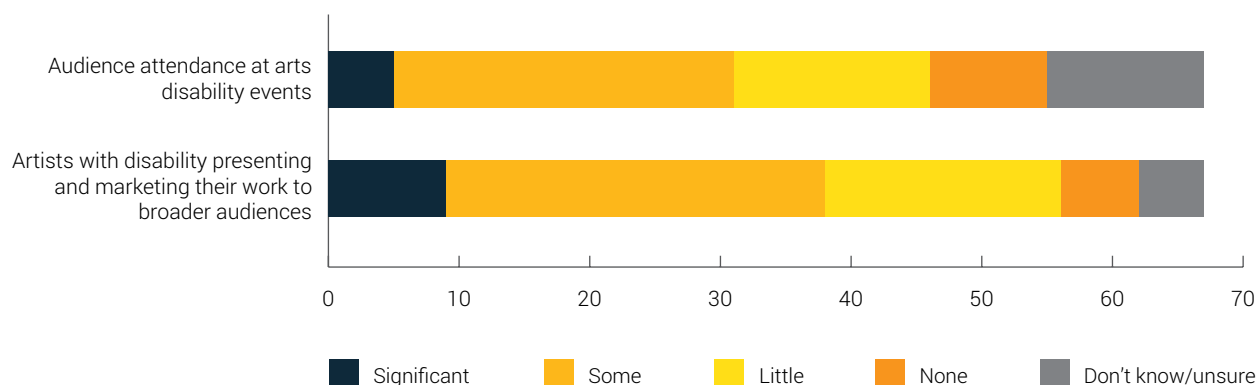
Strategies for growing audiences may include: raising the profile of artists and disability arts in the community through promotional and marketing strategies; supporting events that showcase works by artists with disability; encouraging sponsorships and partnerships that support artists with disability or disability arts organisations; and conducting research initiatives relating to attitudes, motivations and behaviours of audiences.

Following on from recommendations identified in the previous evaluation, the 2013–15 evaluation model particularly sought feedback from respondents about improvements in relation to:

- Activities and initiatives that have raised the profile of artists with disability and disability arts organisations.
- Improved opportunities for private sector partnerships for artists with disability.
- Activities and initiatives that have improved the attendance rates of audiences at disability arts events.

Over the period, there were some improvements in the areas of audience development, although this varied markedly between jurisdictions. At a national level, 69 per cent of respondents indicated they observed attendance at arts and disability events had increased in 2013–15. Further, 84 per cent of respondents observed some improvements in opportunities for artists with disability to present and market their work to broader audiences.

## 24 Audience development: improvements over 2013–15



Based on responses to the consultation survey and discussions with key stakeholders, improvements appear to be due to changing social attitudes about disability art, which stems directly from an increase in the development and presentation of work by artists with disability as part of mainstream arts events. Further to this, observations over the evaluation period suggest that the greater diversity of artists presenting their work leads to a greater diversity-base within the audience.

It is important to note, however, that audience development improvements are significantly affected by location. While some jurisdictions reported improvements commensurate with or greater than the national overview, several jurisdictions noted minimal improvement in this area. Given the varied improvements, it is important to continue building the audience base for artists with disability, and ensuring that there is equal opportunity to access and engage in both presentation of art and commercial arts activities, regardless of location.

Both individuals and organisational respondents highlighted the need for the achievements of people with disability in the arts sector to be more broadly promoted. Promotion of achievements and opportunities provides an important platform for celebrating and raising awareness, and also encouraging partnerships and continued successes. This promotion happens through case studies on websites, printed publications, social media, and at disability-specific and mainstream arts conferences. Many jurisdictions and organisations already use a range of communication tools to showcase the achievements of artists, however there is an opportunity to further increase the reach and impact of promotion by developing a national communications plan to support the sharing of resources across jurisdictions, draw together initiatives and achievements from across the arts and disability sector that are aligned with the Strategy, and encourage engagement with a wider range of stakeholders and industries.

### Focus Area 3: Audience Development – Highlights 2013–15

<p><b>Australian Government</b></p>	<p>In 2014, the <b>Australia Council for the Arts</b> organised a disability specific conversation at the Australian Performing Arts Market with Wendy Martin, Programmer of the Unlimited festival at the Southbank Centre in London. Following this event, Michelle Ryan of Restless Dance Theatre was invited to present her work <i>Intimacy</i> at Unlimited, which the Australia Council provided support for, enabling the work to reach an international audience.</p> <p>In December 2013, 2014 and 2015, the Australia Council held events to celebrate <b>International Day of People with Disability</b>, for staff, external guests and a live streaming audience. Artists and curators with disability were invited and paid to present their work. Full access (Auslan, audio description, captioning) was provided so that all attendees could participate.</p> <p>In 2015, the <b>National Museum of Australia (NMA)</b> was a joint winner of the ACT Chief Minister's Inclusion Award in the 'Inclusion in Business or Community' category. This award recognised how the NMA ensures inclusion is incorporated into programs and initiatives offered to visitors. Programming examples include the annual International Day of People with Disability events as well as the range of regular, ongoing programming offered for people living with dementia.</p>
<p><b>Australian Capital Territory</b></p>	<p><i>Art, Not Apart</i> is a major annual multi-arts festival that provides an opportunity for artists to display their work and connect with the community. This contemporary arts festival is guided by the framework: 'this is art, no one's apart'. MENTAL was a significant exhibition at the 2015 festival. The exhibition included the performance piece 'restricted access', by disabled artist <b>Daniel Savage</b>. Through manipulation of the industrial exhibition space and exhibition flow, the piece provided insight into some of the daily restrictions Savage faces.</p>
<p><b>New South Wales</b></p>	<p>Stage 2 of the <i>NSW Arts and Disability Partnership</i> delivered four programs to increase the profile of NSW artists with disability, using prestigious and highly visible arts organisations and sites and screen media. NSW artists with disability are creating and showing their work in professional arts environments and establishing professional networks with galleries, producers, presenters and fellow performers. For example, Studio A artists, Greg Sindel and Mathew Calandra, successfully competed to include work in the Sydney Contemporary International Art Fair in September 2015. Work by Greg Sindel was also commissioned for the August 2015 edition of Artbank's visual arts magazine Sturgeon.</p> <p>Studio A artists also exhibited at the 2015 <b>Underbelly Art Festival</b> at Cockatoo Island.</p> <p>The Sydney Opera House's support for <i>Can You See Me?</i> theatre company, an initiative of the Cerebral Palsy Alliance, starring ten actors in wheelchairs, played an important role in raising the profile of artists with disability. <i>Can You See Me?</i> performed its latest works to sell out audiences in the Studio in 2014 and 2015.</p>
<p><b>Northern Territory</b></p>	<p>In 2016 the <b>Araluen Arts and Cultural Precinct</b>, the main performing arts venue in Alice Springs, installed accessibility solutions for audience members with hearing and visual impairments.</p> <p>A Hearing Loop with hearing augmentation technology was installed for hearing impaired audience members. High quality sound ensures maximum intelligibility is carried in direct lines from cinema tracks or mics on stage to headphones worn by the audience member.</p> <p>For cinema presentations visually impaired people can receive a visually impaired narrative (VI-N) – subject to the film being encoded with a VI-N soundtrack. The headphones also provide DC and AC magnetic fields to drive automatic switching coils in hearing aids. The system will provide an audio feed for both live theatrical and cinema presentations.</p> <p>Subject to availability, the system will also be able to provide hearing impaired patrons with closed captions (CC). Two types of display units will be available. The 'seat mount' closed caption receiver will provide patrons with a private CC display attached by a gooseneck to the seat arm. The second option will be CC glasses where CC text is projected into the user's view and the user can adjust the position of the text. The optics of the glasses make the captions appear as a distant 'virtual image' which minimizes eye strain due to refocusing between text and the movie image.</p>

### Focus Area 3: Audience Development – Highlights 2013–15

<p><b>Northern Territory</b> (cont.)</p>	<p><b>Territory Craft</b> partnered with <b>Darwin Community Arts</b> to present a showcase of works by the Free Space Studio artists, titled 'Sightlines'. The exhibition highlighted the capacity of artists with a disability to communicate through visual arts to a broader community audience and presented increased opportunities for engagement.</p>
<p><b>Queensland</b></p>	<p><b>Arts Queensland</b> uses its suite of communication tools, including the Arts Acumen program, to actively promote arts and disability content. In the period 2013–15, Arts Queensland published seven case studies and 18 blog posts focussed on artists with disability. Arts Queensland's digital content has a reach of more than 900,000 users each month with stories from and about the sector being among the most popular content.</p> <p>In June 2015, <b>Access Arts</b> participated in Arts Queensland's Culture Counts pilot by seeking audience feedback on the <i>Undercover Arts Festival</i>. Culture Counts is a program designed to assist arts organisations measure the value they are creating from events and activities by conducting surveys with artists, peers and audience members. Access Arts received positive feedback on the festival. They learnt that 62 per cent of participants had not had any previous involvement with Arts Access, which suggests they are reaching new audiences through the pilot. Arts Access' overview of the pilot has been published online.<sup>5</sup></p>
<p><b>South Australia</b></p>	<p>Adelaide disability arts advocacy organisation <b>Access2Arts (A2A)</b>, is in receipt of multi-year funding through <b>Arts South Australia</b>, which has enabled it to focus on programs which support the state's disability and arts sector.</p> <p>Arts South Australia's <b>Richard Llewellyn Arts and Disability Program</b> has supported local music act <b>Sisters of Invention</b> (formed under the auspices of <b>Tutti Arts</b>) in song writing development for recording and presentation. The video for their first single <i>This is not Disneyland</i> was screened for the International Day of Persons with Disabilities at the <b>United Nations Enable Film Festival</b> in New York in December 2014.</p> <p>During the period, <b>Adelaide Festival</b> programs were provided in audio format and large text format. <b>Writers' Week</b> programs have been provided in braille and on CD/USB, the latter including an audio description of the site. Auslan interpreters were on site at the late night festival club <i>Barrio</i> in 2013.</p> <p>The 2015 <b>Adelaide Film Festival</b> presented <i>A Month of Mayhem</i> which showcased the work of deaf and disabled artists. Supported by a niche marketing program directed at target communities, the screenings were presented in accessible venues and included a Q&amp;A session hosted by UK disability activist Jo Verrent.</p>
<p><b>Tasmania</b></p>	<p><b>Arts Tasmania</b> profiled a range of disability arts stories on its online fortnightly newsletter, and through a variety of its social media platforms. This online communications strategy served to promote the work of artists with disability, and expanded wider interest in disability arts.</p> <p>Arts Tasmania also delivered a number of Arts and Disability initiatives that sought to create opportunities for artists with a disability to present and market their work to wider audiences – and to ensure that they capitalised on those opportunities. For example, workshops for disability service providers were conducted on copyright and moral rights for artists with intellectual disability and acquired brain injury, and exhibition planning. Also, three Networking Forums for artists with and without disability were held in partnership with the Australia Business Arts Foundation (now Creative Partnerships Australia), Tasmania's Ten Days on the Island Festival, and Arts Access Australia.</p>

<sup>5</sup> <http://www.arts.qld.gov.au/aq-blog/5370-culture-counts-access-arts?highlight=WyJhY2Nlc3MiLCJhcnRzIiwjYWwJZXRnZlGFydHMxQw>



### Focus Area 3: Audience Development – Highlights 2013–15

<p><b>Victoria</b></p>	<p><b>Arts Centre Melbourne</b> has embarked on a journey to shift the ‘access’ conversation from one about wheelchair ramps and access services to a conversation about participation, innovation and leadership.</p> <p>Programming through a lens of accessibility is becoming a ‘game changer’, and accessible music programs, access friendly performances and relaxed performances are an integral part of this shift.</p> <p>Other initiatives have included:</p> <ul style="list-style-type: none"> <li>• creating a dedicated management role, Access and Community Engagement, which will build the Centre’s capacity to be inclusive;</li> <li>• Hamer Hall redevelopment and The Channel development improving accessibility;</li> <li>• routinely providing performances that are ‘Auslan Interpreted’, programming ‘Highly Visual’ shows with little or no spoken word and ‘Access-Friendly’ performances;</li> <li>• music based programs that are accessible, working closely with schools and disability service organisations with one-off and term based programs;</li> <li>• piloting creative accessible initiatives, including being the leader in Victoria for Relaxed Performances; and</li> <li>• hosting an industry forum with Arts Access Victoria.</li> </ul> <p>Other audience development initiatives, including regional examples, included:</p> <ul style="list-style-type: none"> <li>• tactile exploration of external works and a buggy providing access to the sculpture park for visitors who required mobility assistance at <b>McClelland Sculpture Park</b>;</li> <li>• collaboration between <b>Polyglot Theatre</b> and students from Victorian College of the Deaf and students with social, emotional and behavioural difficulties;</li> <li>• Sons &amp; Mothers at <b>Wangaratta Performing Arts Centre</b> delivering a workshop to students with learning and physical disabilities;</li> <li>• Communication Boards at the box office and inside the <b>Wellington Entertainment Centre (Sale)</b> enabling adult special needs centre audience members to purchase tickets and attend performances;</li> <li>• <b>Melbourne Fringe</b> Auslan interpreters, a large text option for the Festival Guide and opportunities for accessible attendance through the Companion Card and tactile tours for Fringe Furniture and other exhibitions; and</li> <li>• ArtLife: a curated art day program for people with disabilities across a range of artistic experiences at the <b>Footscray Community Arts Centre</b>. The program facilitated the formation of several new groups: The Hackets, the performance group Chaotic Order and the sonic art ensemble The Amplified Elephants.</li> </ul>
<p><b>Western Australia</b></p>	<p>University of Western Australia and DADAA’s <i>Here and Now13</i> exhibition received national touring exposure leading to works being collected by government departments and international collection agencies such as the Museum of Everything. The original exhibition and the showing of it at the Regional Arts Australia Summit in Kalgoorlie was co-funded by the Department of Culture and the Arts (DCA) and the Disability Services Commission.<sup>6</sup></p> <p>Through DCA’s mainstream grants program artists with disabilities have been successful in securing financial assistance to travel interstate and overseas, undertake workshops and present at conferences and perform at festivals. There was an increase in applications by artists with disabilities to the Artflight grants as evidenced by the David Guhl exhibition at the <i>DownRightArt</i> exhibition New York.<sup>7</sup></p>

6 <http://www.lwgallery.uwa.edu.au/exhibitions/past/2013/han13>

7 <http://www.dca.wa.gov.au/resources/case-studies/case-studies/dave-guhl-visual-arts-artflight/>

## 28 Case study: The ACT Government's INVOLVE initiative

Following *Future Directions: Towards Challenge 2014*, **INVOLVE** was established as a movement of people with and without disability, community organisations, industry and government working together to achieve change that empowers people with disability. The aim of INVOLVE is to achieve change through community designed social campaigns that focus on practical action.

In 2015, Paul Dumetz, an artist with disability, was supported by INVOLVE in a social campaign to be involved in more exhibitions, galleries, markets, demonstrations and workshops.

Paul wrote on his campaign page:

*I am a practicing artist and potter/ceramicist. I am a creative, artistic, hardworking, determined, diligent, loyal, passionate and patient.*

*I love to draw, create and do activities with my hands and mind.*

*I like to teach my practice, mainly to children and people with disability. I run an all abilities clay workshop every month at the Disability and Information Support Hub, and assist with running classes for children and adults at the Potters Society.*



Image: Elephant and Dinosaur, courtesy of Paul Dumetz

As part of his campaign, Paul asked for the following support:

- Display my artwork at their shop, gallery, arts centre or studio. Shops that sell pet products might be interested in displaying my dogs and cats which I can custom make from pet owner's photos.
- Develop a business plan to expand my sales and workshops.
- Link me up with other potters and artists who can help promote my work.
- Contact me to run an all abilities clay workshop (suitable for adults and/or children) at your premises.

Twenty-four supporters responded to Paul's campaign and the end of the campaign, Paul wrote on his campaign page:

*Well, I have come to the end of my INVOLVE ambition campaign. It's been an interesting, exciting journey and I have learnt A LOT! With help from my supporters I am much closer to achieving my dream to be more involved in the arts community, and exhibit my art in galleries, workshops and arts centres...*

*...An immense highlight of the year for me was being involved in an exhibition called Coexistence...at the Belconnen Arts Centre. The exhibition featured unique wheel thrown and hand crafted ceramic art work which was based on the themes of frogs and the environment. My work reflects a keen interest and fascination of frogs, as well as their significance in the environment and the ecosystem so it was great to be a part of this exhibition.*

*While my INVOLVE ambition campaign is over I have developed great connections and relationships and want to continue working with all of the people who were so helpful in working with me towards my ambition. I really want to find new galleries and outlets to market my ceramic art and possibilities for workshops and teaching in 2016. I intend to continue working with [my mentor] on new work and learn new ideas and techniques. I also plan to continue ceramic workshops with clients from CatholicCare Canberra and Goulburn.*



*Image: Dragon, courtesy of Paul Dumetz*

## **Case study: Culture Counts at Access Arts Queensland's Undercover Artist Festival**

Pat Swell, CEO of Access Arts, shares Access Arts' experience of the Culture Counts platform, used to gather audience and artist insights from the Undercover Artist Festival.

*Like me there are probably items on your job list that silently slip across to the next year, not yet done. For me, developing a methodology to measure the artistic vibrancy of our organisation was one such job. Access Arts has a strong track record of collecting feedback. We need this for our regular external audit under the Human Services Quality Framework. Turning this data into a useful measure for artistic vibrancy was my challenge, creating a lens that would moderate artistic innovation, quality of execution and strategic importance through customer and peer assessment.*

And so I leapt at the opportunity to be part Arts Queensland's Culture Counts pilot.<sup>8</sup> Not only would this deliver a framework for the future, it would give us external validation as it would be conducted by an outside body. With Culture Counts' global connections, we might be able to compare our work with similar national and overseas organisations.

Working with Georgia Moore, Executive Director for Culture Counts, was an absolute pleasure. The brief was to survey Undercover Artist Festival, Queensland's first disability arts festival. The Festival this June aimed to fill a gap in Queensland's cultural infrastructure, a bold new departure for a small organisation like ours. The Culture Counts report would be a fundamental tool for us to identify how we performed and map next steps.



Images (L–R): Access Arts Music Ensemble, Photographer FenLan Artist; Back to Back Theatre and Doug Robins, Photographer FenLan Artist

How did we fare? At the end of the Culture Counts survey, people who attended the festival were asked to rate their experience overall, with a choice of five options – excellent, good, average, poor, very poor. 95% of respondents found the event to be better than average, with 79% having an excellent experience and 16% having a good experience. No-one surveyed found the experience to be poor or very poor. Not bad then. We also learned that 62% of respondents had not had any previous involvement with Access Arts, suggesting we were reaching new audiences through the pilot.

People who attended the festival were also asked eight Culture Counts 'dimension' questions about artistic quality. These related to captivation, rigour, relevance, meaning, challenge, imagination and distinctiveness. 97% of people agreed or strongly agreed that the Festival was absorbing and thought-provoking (captivation and challenge). Over 90% of respondents also agreed or strongly agreed that it had something to say about today's world (relevance), was moving and inspiring (meaning), was well thought through and put together (rigour), helped them to feel connected to people in the community (connection) and explored a new point of view (imagination). The average scores were lower for distinctiveness, though 86% of respondents still agreed or strongly agreed that the Festival was different from things they'd experienced before. So far so good.

To the public's evaluation, Culture Counts adds the lens of self-assessors and peer assessors, making a three-pronged evaluation process. Pre and post event surveys measured expectation and actual experience of the Festival from the point of view of Access Arts as the event organiser and a selection of peers. The insights showed that expectations and actual experiences generally matched up, with strong ratings across all eight dimensions through both peer and self-assessment.

<sup>8</sup> Arts Queensland blog post: *Culture Counts – can intrinsic value be measured?* Published 21 April 2015 <http://artsengage.initiatives.qld.gov.au/aq-blog/658-2015/april/5027-culture-counts-can-intrinsic-value-be-measured>

For our particular project which involved artists in a series of developmental workshops leading up to the festival, we also had the opportunity to trial some new metrics being developed by Culture Counts to evaluate participation experiences (in addition to evaluating audience/attendee experiences). In most instances, artists surveyed indicated that their experience of participation matched or exceeded their expectations. Results were particularly strong for the dimensions of belonging, skills, motivation and stretch, with all participants strongly agreeing they were made to feel part of the team, gained skills, were motivated to do more creative things in the future and did something they didn't know they were capable of. Participants provided the following comments:

*The experience has been life changing. The workshop gave me the confidence knowing I am heading in the right direction. Overall I was extremely pleased with my opportunity to attend this workshop. Worth its weight in gold!*

*Where to from here? It's early days. Undercover Artist Festival only finished six weeks ago. We now have great data to mine and apply. I'm pleased Access Arts has been part of the Culture Counts pilot as it has given us hard evidence, rigorous results and impartial validation as we embark on this process of deciding our next directions.*

This article was first published on the Arts Queensland blog on 13 August 2015. Reproduced with permission.



Image: Artist Ged Maybury, Photographer Eliah Lillis

## FOCUS AREA 4: STRATEGIC DEVELOPMENT



*Strategies at a broader policy level to improve coordination and collaboration across all levels of government, empower people with disability to have a stronger voice in policy development and planning, and support informed decision making.*

Focus Area 4 sets out strategies for governments to improve policy development and planning for arts and disability issues and increase representation of people with disability in policy formulation.

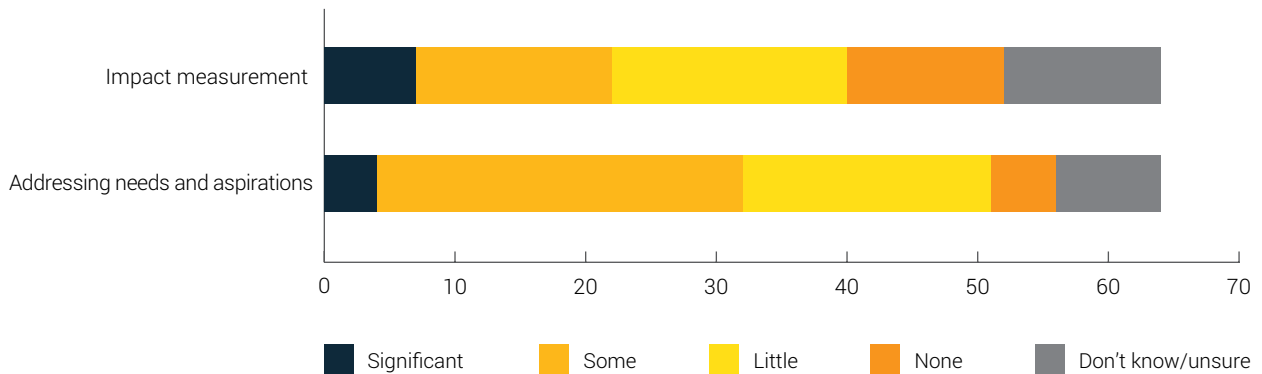
Strategies under this focus area may include facilitating greater linkages and collaboration between the Australian Government and state, territory and local governments and peak bodies representing people with disability in order to promote consistent policy and planning approaches and to share information and resources.

Following on from recommendations identified in the previous evaluation, the 2013–15 evaluation model particularly sought feedback from respondents about improvements in relation to:

- Ways in which the needs and aspirations of people with disability are considered in developing arts and cultural policy and programs.
- Ways in which people with disability are supported to actively participate in policy decisions.
- Measuring the impact of arts and cultural policies on people with disability.
- The implementation and use of Disability Action Plans.

The survey indicated that 62 per cent of respondents believed there had been improvements in the way impact is measured. However, there is still a strong indication that there is a need to collect ongoing statistical data to measure the true impact of arts and cultural policies affecting people with disability. Despite this feedback, over 80 per cent of respondents indicated that current policy and program developments are effectively addressing the needs and aspirations of people with disability. Respondents also indicated that a key driver of this improved policy development framework has been driven by improved public consultation and stakeholder engagement (particularly with peak bodies) at all levels of government.

**Strategic development: Arts and cultural policy and program development improvements over 2013–15 for people with disability**



The 2013–15 evaluation sought particular feedback on the implementation of Disability Action Plans. States and territories reported that, overall, respondents with a Disability Action Plan in place considered it an effective tool to promote access and inclusive practices that enable people with disability to engage with the arts. Responses highlighted that non-disability organisations had greater difficulties in meeting the goals of their Disability Action Plans compared with disability-specific arts organisations, and that larger organisations contended with high levels of bureaucracy during the development and implementation phases.

All jurisdictions promote Disability Action Plans, and some jurisdictions mandate that all organisations in receipt of ongoing grant funding must have a current Disability Action Plan in place. Requirements like this are an important way for governments to promote the development and implementation of Disability Action Plans.

The consultation phase revealed a commitment from arts organisations to embrace and promote inclusive practice and programming. However, the survey identified that resource constraints are often a restricting factor. Some respondents indicated that arts organisations would benefit from practical guidance about Disability Action Plans. This could be in the form of online information resources delivered through the arts disability peak bodies. This would consolidate information at a national level and better promote resources and material relevant for the sector. Leveraging from the experience of peak bodies and individual jurisdictions, the MCM may like to consider options for sharing and promoting resources that provide practical guidance for small, medium and large arts organisations and encourage inclusive practices.

## Focus Area 4: Strategic Development – Highlights 2013–15

<p><b>Australian Government</b></p>	<p>In 2014 and 2015 the Australia Council for the Arts delivered the <b>Sync Leadership Program</b> providing leadership development to 23 arts leaders with disability through a residential program and mentoring. Alumni of the Sync Leadership Program have access to continuing support through the Capacity Building Program. Public forums on leadership and disability (with Sync facilitator Jo Verrant) were also held in Sydney, Melbourne, Brisbane and Adelaide.</p> <p>In 2013, the <b>Australia Council</b> participated in Arts Access Australia’s Meeting Place Forum in Hobart. Australia Council’s Chief Executive Officer gave an opening address. Council staff provided targeted client meetings, met with stakeholders and attended forum sessions to learn more about this part of the sector and hear priority areas for action from people working in this field. Australia Council’s Disability Champion also attended and participated in the forum.</p> <p>In 2015, and continuing throughout 2016, the <b>National Portrait Gallery (NPG)</b> has initiated an Accessibility Action Plan working group, consulting with relevant experts and community groups in a series of meetings discussing essential components of such a plan. Some guests who have contributed to the consultative process include members of the deaf community, carers for people with intellectual and physical disabilities, physically disabled artists, and an expert in audio tours for the vision impaired.</p> <p>In 2015, the <b>National Museum of Australia (NMA)</b> reviewed and reissued the Assistance Animal and Disability aid guidelines and procedures to provide visitors with a clear understanding of the NMA’s acceptance and respect for assistance animals, carers and the variety of aids used by people with a disability.</p>
<p><b>Australian Capital Territory</b></p>	<p><b>artsACT</b> has included a number of actions in its strategic plan to address the 2015 ACT Arts Policy principle <i>participation in and access to the arts</i>. This included an action to develop a Disability Action Plan for artsACT and to work with ACT Arts Fund supported organisations to develop their own Plans.</p> <p>A number of the key arts organisations, such as Belconnen Arts Centre and Music for Canberra, have implemented Disability Action Plans, and indicated that the Plans have been effective in improving access and inclusive practices for enabling people with a disability to engage with the arts.</p>
<p><b>New South Wales</b></p>	<p>A research report by the <b>University of Technology</b>, Sydney on the effects on social inclusion of arts and cultural projects delivered under the <i>NSW Arts and Disability Partnership</i> demonstrated attributes critical to achieving social impact that ‘ripples’ out towards the broader community. This information will be useful to Arts NSW, artists, arts organisations, local councils and disability service organisations in the context of the aims of the <i>NSW Disability Inclusion Act 2014</i> to improve social inclusion for people with disability.</p> <p><b>Arts NSW</b> was a member of the whole of NSW Government implementation committee for the National Disability Strategy, which undertook planning and community consultation to develop the <i>NSW Disability Inclusion Plan</i> under the <i>Disability Inclusion Act 2014</i>.</p> <p>The <b>Australian Museum</b> undertook consultations with people with disability in order to develop and implement the Museum’s Disability Action Plan 2015. These consultations were held on and off site at times convenient to participants, to enable greater inclusion.</p>



## Focus Area 4: Strategic Development – Highlights 2013–15

<p><b>Northern Territory</b></p>	<p>In 2015, the <b>Northern Territory Government</b> adopted <b>Vibrant NT – Arts and Culture in the Northern Territory</b> policy for the next 10 years. The policy was developed in consultation with the broad arts and cultural sector and communities of the Northern Territory and responds to emerging priorities. Chief among these priority areas is a commitment to embrace diversity and strive for inclusion, access and participation for all. Further, the policy promotes the development of partnerships and strategic planning across Northern Territory government departments to achieve these goals and priority areas.</p> <p>In 2015 and 2016, <b>Arts NT</b> prepared a Disability Action Inclusion Plan for ongoing provision of planning approaches and implementation strategies to lead the agency and the Northern Territory arts sector.</p> <p><b>Arts NT</b> has secured multi-year funding to key arts organisations to sustain and stabilise core programs and contribute to strategic planning. A number of key arts organisations have implemented Disability Inclusion Action Plans, improving inclusive practice and achieving social impact through their programs.</p>
<p><b>Queensland</b></p>	<p><b>Arts Queensland</b> is guided by the Arts and Cultural Investment Framework in investing in the arts. The framework articulates a commitment to diversity, incorporating people with disabilities. Arts Queensland regularly monitors application data, investment decisions data and outcomes data to evaluate the artistic, social, cultural and economic returns on investment.</p>
<p><b>South Australia</b></p>	<p>Arts South Australia has supported its funded organisations to develop their Disability Access and Inclusion Plans in consultation with the Department for Communities and Social Inclusion. It is a condition of organisational funding that recipients have a plan in place.</p> <p>Early advocacy work done with major funded organisations such as Adelaide Festival and Adelaide Fringe has led to the mainstreaming of access considerations in program development. Examples of initiatives and outcomes have been provided earlier in this report.</p> <p>Arts South Australia has maintained a relationship with disability arts advocacy organisation <b>Access2Arts (A2A)</b> through funding support and consultation around program delivery, peer assessment and broader policy.</p>
<p><b>Tasmania</b></p>	<p>After consultation with the <b>Tasmanian Arts Advisory Board</b> (the Board) in 2015, Arts Tasmania has introduced the requirement that applications from arts organisations for funding must include a disability action plan and budget line for access. In addition, an artist living with disability has been appointed to the Tasmanian Arts Advisory Board: Emma Bennison, Executive Officer Blind Citizens Australia and singer/songwriter. Ms Bennison has been blind since birth.</p> <p>The Board is the conduit between the arts and moveable cultural heritage sectors and the Government. The Board acts as an advisor to the Minister for the Arts in the development and implementation of policies for arts. The Board has introduced a Disability Awareness component to its Board and Panel inductions. It is hoped that broader knowledge amongst those providing funding and or policy advice will result in better policy development and planning for arts and disability issues.</p>

## Focus Area 4: Strategic Development – Highlights 2013–15

### Victoria

**ADAPT** (Arts Disability Action Plan Training), a training program, as well as arts specific materials and resources, for arts and cultural organisations aimed at increasing their capacity to include people (artists, arts workers, audiences, and volunteers) with disability. ADAPT was developed and delivered by Arts Access Victoria. Over 100 arts and cultural organisations have undertaken ADAPT training between 2011 and 2015.

**ArtWork** provides professional development opportunities for artists with a disability through mentoring and tailored training.

**ARTfinder** is a state-wide two-year community capacity-building project, with Local Government, to improve planning, sourcing and delivery of arts programs designed for Victorians with disability. The project involves an online directory of existing databases of arts programs for people with disability and community planning forums and associated disability awareness training.

**Connecting the Dots** is a capacity-building project to assist the arts and cultural sectors to respond to the changing landscape in the provision of mental health services for people in Victoria.

The project has facilitated improved health and wellbeing outcomes for people living with mental illness, ensuring improved quality of life outcomes such as social connectedness and pathways to economic participation through arts participation.

A new client-centred service delivery model for state-funded Mental Health Community Support Services was introduced in 2013. This led to changes in the mental health funded arts sector, in particular in the delivery of arts and cultural programs targeted at people with mental health.

The project has three main outcomes:

- a) Co-designing and creating a *Self-Advocacy Toolkit* for individuals to put the case within their individualised plan for cultural and arts participation.
- b) Exploring potential new arts and cultural programs in two pilot sites.
- c) Developing a model for *Mental Health Awareness Training* for cultural organisations and *Inclusive Arts Training* for mental health organisations.

Resources from this project will assist with the transition to the NIDS and be available to be used across the sector by clients, planners and creative organisations in late 2016.

An evaluation of all these initiatives is being undertaken during 2016.

### Western Australia

**DADAA's Disseminate Project** continued to measure the impact of arts and cultural project on artists with disabilities and their families. In 2014 the *Here&Now13* year-long evaluation and mentoring programs for artists with disability in Western Australia (WA) was completed. The evaluation provided five comprehensive case studies on different facets of the mentorships and levels of support received by the artists. DADAA evaluation findings are used to inform the co-design of new programs with artists with disabilities and their families.

The Department of Culture and the Art's **Disability and Access and Improvement Plan (DAIP)** 2013-2017 was developed after extensive consultation with artists with disabilities and their families, disability arts organisations, disability advocacy groups and individuals with disabilities. Public forums, surveys and focus groups were conducted to identify the key issues for action for the Department and cultural institutions. The implementation of the DAIP is guided by a Reference Group comprising three disability advocates, DADAA and the major cultural institutions in WA.

## Case Study: Australia Council for the Arts' Cultural Engagement Framework

The Australia Council for the Arts (the Council) has a Cultural Engagement Framework (CEF), which is a framework for change and a mechanism to ensure the Council's vision, priorities and processes recognise diversity, and that arts funding through the Council is inclusive and accessible.

The CEF encompasses a number of specific demographic communities, and has a range of specific strategies, initiatives and partnerships relevant to each of the areas. The areas include: people with disability; Aboriginal and Torres Strait Islander people; cultural diversity; children and young people; older people and regional and remote communities.



*Image, clockwise from left: Australia Council supported activity – Emma J Hawkins, I am not a Unicorn. Image credit: Amy Cater; Australia Council supported activity – Jamyma Baker and Katina Olsen, Beyond Technique Residency at Bundanon Trust led by Creative Director Philip Channells. Image credit: Heidrun Löhr; Australia Council supported activity – Luigi Vescio and Anna Seymour of the Delta Project, Under My Skin at Next Wave Festival 2016. Image credit: Pippa Samaya*

The CEF is focussed on the following key principles: Inclusion, Empowerment, Access and Equity, Artistic Excellence, Leadership.

Accountability for the CEF sits with an Executive Director and delivery is guided by the Council's Diversity Team and shared across all sections of the organisation. The Council is also committed to calling upon the expertise of people within the sector, and undertakes external consultation when appropriate to measure its performance and assist in updating CEF strategies and action plans.

This includes the Council's disability policies and programs, including the Council's Disability Action Plan.

The Council recently launched a new Disability Action Plan for 2017-19 outlining continuing strategies to build on access and support for arts and disability activity across the country. An evaluation of the Disability Action Plan 2014-2016 was undertaken, and found that access to the Council's grant programs for people with disability has been enhanced, that Council had provided development opportunities for arts leaders with disability, and built the Council's capacity as a disability confident and competent organisation.

Council has developed an AA compliant website and is increasing access to its communications and programs for people with disability, offering information and accepting grant applications in a range of accessible formats. Council also partnered with Access2Arts to offer audio description for events and access advice for its Sync Leadership Program in 2015.

## 38 Case Study: Stage 2 of the NSW Arts and Disability Partnership

This strategic cross-agency partnership continues the NSW Government's commitment to access and inclusion. Funding for Stage 2 of the Partnership (2015 and 2016) is \$950,000, provided by the NSW Department of Family and Community Services and administered by Arts NSW.

Stage 2 of the Partnership expanded to include Screen NSW and is delivering highly visible works by NSW artists with disability, including:

- Two world-premiere theatre and dance productions at Carriageworks art centre in 2016
- 11 short films in 2015 from metropolitan Sydney, Western Sydney and regional NSW and 16 short films in 2016
- A program by Artbank to commission and acquire works by early to mid-career contemporary NSW artists with disability
- Exhibition and professional development opportunities in the commercial arts sector for artists with disability at Studio A in northern Sydney, as it develops its social enterprise program.

The Partnership is:

- Supporting NSW artists with disability **to challenge community attitudes and misconceptions** that form barriers to social inclusion
- Supporting NSW artists with disability to gain **employment and professional development opportunities**
- Creating a **legacy of narratives about what social inclusion means** in the arts sector, as artists with disability create high quality work and engage in high-profile arts sector partnerships.



*Studio A Thom and Angelmouse, Get Up And Boogie, 2016, HD digital video animation Hazelhurst Regional Gallery June 2016. Thom and Angelmouse also worked with members of local disability organisation, Sylvanvale to create a cardboard city that was included as part of the exhibited installation. Image courtesy of Studio A*



*"Kitty wall" – one of the mock up designs by Boccalatte for Studio A to show prospective design clients*



*Left: Performers Alex Jones and Jana Castillo in Off the Record by Force Majeure and Dance Integrated Australia at Carriageworks, 2016. Photo by Gregory Lorenzutti*



Above: Karla Dickens, *Walking the Dog* 2015 (detail), Found fabric, pencil, synthetic polymer paint and adhesive on board, 67 x 49 cm, Artbank collection, purchased 2015. Image courtesy of Artbank



Above, top and bottom: Filming the documentary *The Battle* and a still from the film with Kayah Guenther and Gavin Webber. By Poppy Walker and Sophie Hextor, 2016. Image courtesy of The H.W. Collective and Northern Rivers Screenworks



One of the biggest changes in the arts and disability environment since the last evaluation of the Strategy has been the commencement of the rollout of the NDIS in July 2013. The NDIS is designed to help improve disability services and provide greater control and decision making to people with disability.

During the reporting period of this evaluation the NDIS had not been fully implemented across all jurisdictions. As a result, this evaluation does not include detailed information about the impact of NDIS on the arts disability sector. However all jurisdictions reported on the importance of the NDIS. To this end one of the proposed recommendations of this report is to focus on the NDIS over the next reporting period of the Strategy.

# FUTURE DIRECTIONS



Feedback from both arts agencies and the disability arts sector indicates that under the Strategy there were steady improvements over the 2013–15 reporting period in addressing barriers that prevent people with disability from participating fully in the arts. However, six years since the introduction of the Strategy, evidence indicates that people with disability still face barriers to participating in Australian arts and culture. To this end, the Strategy remains of critical importance in supporting the artistic aspirations and creative engagement of Australians with disability.

The National Arts and Disability Strategy is evaluated every three years. In 2019, the date of the next triennial evaluation, the Strategy will be nine years old. While the four focus areas of access and participation; arts and cultural practice; audience development; and strategic development, have provided a useful focus for the Strategy to date, 2019 will be a timely opportunity to reassess these focus areas with a view to ensuring the Strategy remains relevant into the future. To this end, recommendation 3 of this evaluation report proposes to update or renew the Strategy in 2019 as part of the review process.

A renewed Strategy will be able to take into account recent work across the jurisdictions to support the inclusion of people with disability in the arts. For example, a primary focus in NSW in the last two years has been developing a Whole of Government Disability Inclusion Plan in accordance with the *Disability Inclusion Act 2014* (NSW). The focus areas of NSW's plan are:

1. Developing positive community attitudes and behaviours
2. Creating liveable communities
3. Supporting access to meaningful employment
4. Improving access to mainstream services through better systems and processes.

In July 2016, Arts NSW and Screen NSW (amalgamated into a new agency - Create NSW) released a joint Disability Inclusion Action Plan, which was developed on the basis of wide consultation with the arts and disability sectors. A renewed Strategy in 2019 could draw on this and similar work as a useful resource.

In order to inform the direction of the new Strategy, we have looked at some key initiatives that were developed across the jurisdictions in 2016.

## Future Directions: 2016 and beyond

### Australian Government

The **Australia Council for the Arts** recently undertook an evaluation of its 2014–16 Disability Action Plan (DAP) and is also currently evaluating its dedicated arts and disability funding program. The Australia Council undertook a survey of individuals and organisations on its DAP and arts and disability funding program in September 2016, encouraging responses from artists with and without disability, arts organisations of all sizes (including but not limited to disability-led organisations), disability service and advocacy organisations, and other interested individuals (such as carers and audience members):

- The evaluation and survey responses were evaluated and informed the development of the recently released 2017–19 DAP.
- In February 2016, the second of three rounds of dedicated arts and disability funding was delivered, with a total of 16 project and development grants delivering \$375,000 in support for artists with disability.
- Over \$700,000 has therefore been delivered so far through 31 grants as part of an overall commitment of \$1 million in dedicated Australia Council Arts and Disability funding from 2015–17.
- \$1 million in dedicated funding for artists with disability has been maintained through its revised grant programs.
- The evaluation of the 2014–16 DAP and arts and disability funding found that Council made significant progress towards goals in this period, and the evaluation has informed future priorities to support artists with disability.

In consultation with the sector, **the Australia Council** is currently in discussions around scoping research into the impact of the NDIS on artists and arts organisations. Research and capacity building in this area is emerging as an area of focus for the next iteration of the Council's DAP for 2017–19.

The Australia Council is currently undertaking a third Arts Participation Survey to provide robust and detailed information on how Australians participate in the arts and their attitudes to the arts. The research is due for release in the first half of 2017, and will include new profiles in relation to disability, arts participation and attitudes to the arts.

The **Australia Council's 2015 Sync Leadership Program** cohort came together in Sydney in September 2016, providing an opportunity to re-connect and build on the skills established through the Sync program in 2015. Julie Vulcan led the participants through a workshop to write a personal artist manifesto and participants also provided the Australia Council with strategic feedback on how Council can play a part in improving opportunities for people with disability in the future.

In partnership with Access2Arts, in 2016 the **Australia Council** has trained 8 staff in audio description, to continue improving accessibility and enable Council to be able to describe its own events and video content.

The **Australia Council** had a significant presence at Arts Activated, the national arts and disability conference held at Carriageworks in 2016. Council provided in-kind assistance for the conference, providing audio description for targeted sessions. Council offered one-on-one grant information sessions for delegates and encouraged people with disability to register to become peer assessors. Council also encouraged delegates to complete the DAP feedback survey, to inform evaluation of the 2014–16 DAP and inform the direction of Council's next DAP.

It should also be noted that approximately half of the session chairs during Arts Activated were former Australia Council Sync Leadership Program participants.



## Future Directions: 2016 and beyond

### Australian Government (cont.)

In May 2016, the **Australia Council** had a strong presence at Arts Access Australia's Meeting Place event in Adelaide. Executive Sponsor of the Australia Council's CEF gave a virtual opening address and Australia Council's Disability Champion was a panellist on two separate panels to discuss international opportunities and the idea of 'disability-led' approaches to artistic practice. One of Australia Council's Grants Officers also attended to provide one on one grants advice to forum participants, which was an opportunity in very high demand.

As mentioned above, the **National Portrait Gallery** has initiated an Accessibility Action Plan working group. The consultative group are contributing to the development of an Accessibility Action Plan for roll out over a five year period.

### Australian Capital Territory

The **ACT Arts Fund** continues to support arts projects for individual artists with disability, and organisations providing arts opportunities for people with disability. An example of this is *My Pitch*, an innovative community arts project funded in 2016 through the ACT Arts Fund. The project connects six Canberra-based vendors of *The Big Issue* with three skilled artists to make a collection of digital stories. This project provides a respectful and important artistic opportunity for disadvantaged members of the community who, despite having strong interest in the arts, lack skills, self-confidence and access to professional development. The vendors, all living with challenges including mental illness, intellectual and physical disability, have the goal of having their contributions accepted for publication in *The Big Issue*, for which they will be paid. They each have an additional goal of taking part in a PhotoAccess member's exhibition in 2017 to increase community understanding of *Big Issue* vendor diversity and life experience.

Digital storytelling is a unique form of community art that is both inclusive and wide-reaching. Essentially, digital storytelling enables people to tell their own stories in their own voice using digital media. With professional support, participants write scripts, record voice-overs, make storyboards, create images, and use movie-making software to create their own three to five minute film. The films are then screened publicly and published online for a wider audience. Digital storytelling provides development opportunities to the artists delivering the project, and quality arts engagement to the participants, while raising awareness of their stories for a wider audience.

Other programs for 2016 and beyond include **IGNITE: Creatives**, established to position artist with disabilities so they are ready to operate effectively within mainstream arts practice. These emerging artists have creative foundations, a body of work and a forward vision. The artists have a professional collaborator, who is guiding them through a tailored creative and development program in preparation for mainstream participation. The program aims to enable the artists to build networks and increase their confidence. Alliances, local and national, are being made and experiences gained through this collaborative process.

**IGNITE: Alternative Arts Academy** continues to evolve through a range of emerging program streams that were established in 2016.

**IGNITE: Connect program** is a hands on experience where participants engage in a suite of learning opportunities in a range of art forms across Canberra. This program has been delivered in collaboration with Belconnen Arts Centre and a number of other arts organisations across the territory including Canberra Glassworks, PhotoAccess, Megalo Print Studio & Gallery, ACT Writers Centre, Rebus Theatre, Warehouse Circus, Young Music Society and Canberra Potters Society.

**IGNITE: Social** is focused on social and creative engagement off site. Participants share in new experiences and understanding of the arts sector through a curated program of supported forums and visits to National institutions, private gallery exhibitions, live theatre, film and music.

## Future Directions: 2016 and beyond

### New South Wales

Under the *NSW Disability Inclusion Act 2014*, the NSW Government has developed a four-year plan to support people with disability to be fully included in economic and social life. The Arts NSW and Screen NSW **Disability Inclusion Action Plan (DIAP) 2016 to 2018** was launched in August 2016. The DIAP outlines steps that Arts NSW and Screen NSW will take to remove barriers and promote access to services, information and employment and the rights of people with disability, under the four Whole of Government focus areas:

1. Developing positive community attitudes and behaviours
2. Creating liveable communities
3. Supporting access to meaningful employment
4. Improving access to mainstream services through better systems and processes

In September 2016 the **NSW Government** announced a new \$30,000 fellowship that will boost the professional development of an artist with disability. The *Artist with Disability Fellowship*, developed in collaboration with **Accessible Arts**, is open to professional mid-career or established NSW artists who identify as having a disability working in any art form. The fellowship is administered by Arts NSW.

The NSW Government also announced *Screenability NSW* – an umbrella program of initiatives to increase opportunities in screen industries for people with disability in NSW, through a unique partnership between Screen NSW, Ai-Media, AFTRS, Sydney Film Festival, Carriageworks and Bus Stop Films. *Screenability NSW* activities include:

- an internship program – bespoke training followed by paid internships on major screen productions
- an annual film festival in partnership with Sydney Film Festival
- a short film-making initiative to finance and deliver films to premiere at the festival, for travelling around Australia and the world, and for screening online.

These initiatives have been developed as part of the Arts NSW and Screen NSW DIAP. In April 2017 the NSW Government established Create NSW – the Office of Arts, Screen and Culture – which has absorbed the functions of Arts NSW and Screen NSW.

### Northern Territory

In 2016 three year funding was secured from the **Northern Territory Government** for key organisations supporting arts access. In some cases there is an increase in funding for these organisations

In 2017, a new **Strategic Arts Program** is providing grants funding to the arts community that directly supports the priorities and objectives of *Vibrant NT: Arts and Culture in the Northern Territory*. This includes an allocation for project grants for artists with disabilities that showcases the diversity of the Territory arts sector and delivers strategic arts development in the four major focus areas of the National Arts and Disability Strategy.

**Arts NT** has identified the development of **Disability Action Plans** for all venues and arts facilities where possible as a critical component in identifying actions to improve accessibility for people with disability in the longer term, both as participants and audiences. This priority project would engage the NT Government's Division of Arts and Museums, local government and the key arts organisations funded through the Northern Territory Arts Grants Program and Arts Access Australia.

The Northern Territory Government investment in arts grants has resulted in a significant output of regional arts activities and awareness raising activities. These have included collaborations, additional funding from philanthropic trusts and from the Australian Government National Disability Insurance Scheme, and national recognition initiatives.

The ambition of **Arts NT** is to facilitate active engagement in and enhanced access to the arts, cultural activities and collections of the Northern Territory by all people with disabilities and for all Territorians.

## Future Directions: 2016 and beyond

### Queensland

**Arts Queensland** is working closely with arts organisations to explore transitions into service provision under the NDIS and to understand the opportunities and impacts on arts organisations, their participants and clients of the NDIS roll out. Through its **Arts Acumen** business capability development initiative, Arts Queensland will develop supporting digital and online tools and provide information for arts organisations with the aim to:

- gain an overview of the roll out and operation of the NDIS in Queensland
- understand how individuals access arts organisations' programs under the NDIS
- identify supports professional artists with a disability might receive through the NDIS
- understand how arts organisations become NDIS service providers

Arts Queensland promotes dialogue, learning and best practice to its online community through **AQ blog**. Throughout 2017 Arts Queensland will commission and publish blog posts about disability arts practice. Commissioned posts will include insights from practicing artists, academics and organisations discussing disability arts praxis including the impact of the NDIS.

Arts Queensland has progressively reviewed its funding programs to increase access and participation for Queenslanders, including people living with a disability. Across Queensland 108 funded arts organisations or individuals are delivering accessible arts and cultural experiences for people with a disability or special needs. Key disability arts organisations including Access Arts and Blue Roo Theatre continue to pioneer new and innovative ways for people with a disability to participate, create and lead in the arts.

#### **Arts Statutory Bodies**

In 2017 the **Queensland Performing Arts Centre (QPAC)** will present a number of events and performances with a specific focus on creating access, awareness and inclusion for people with disabilities and special needs. This will include a performance work (yet to be announced) dealing with the impact of mental illness. Current planning for the refurbishment of the Cremorne Theatre will improve access for people with a disability.

The annual 'Sciensensory Day' at the **Queensland Museum Sciencentre** is designed for children with sensory processing difficulties such as autism, and their carers. The program is supported by Autism Queensland in conjunction with the Cooperative Research Centre for Living with Autism. 'Sensory friendly days' are held every school holidays at **The Workshops Rail Museum**, Ipswich in collaboration with Autism Queensland.

Working with the Deaf Society Queensland and school authorities saw a trial lead to ongoing inclusion of an Auslan interpreter during special-event school holiday science shows at **Cobb + Co Museum**, Toowoomba. 'Sound down, lights up' days will be held once a month during the 'Dinosaur Discovery' exhibition at the Museum of Tropical Queensland, Townsville (December 2016 to July 2017).

The volunteer-run 'Reminiscence' outreach program at Cobb + Co Museum, Toowoomba connects older audiences with the stories behind the museum's objects and is delivered through aged care facilities and nursing homes for people living with disability and dementia.

In 2016 the **Queensland Art Gallery | Gallery of Modern Art (QAGOMA)** finalised and launched its Disability Action Plan and conducted additional programming for visitors with disability including dementia, the deaf community and people with vision impairment during **Disability Action Week**. In 2017 QAGOMA will continue monthly tours for visitors living with disability as well as accessible programming for selected exhibition opening weekend events.

Future Directions: 2016 and beyond	
South Australia	<p><b>Arts South Australia</b> will continue to evaluate the <b>Richard Llewellyn Arts and Disability Program</b> to ensure its continued relevance and useability for the sector. Arts South Australia sees the development of a universal approach to access in its funding programs as a priority, to enable artists with disability to move between programs according to their professional ambitions.</p> <p>In conjunction with <b>Access2Arts (A2A)</b>, Arts South Australia will monitor the roll out of the NDIS in South Australia to ascertain its effectiveness in supporting access to arts and cultural programs.</p>
Tasmania	<p><b>Arts Tasmania</b> has investigated alternative models for support for arts and disability. A support strategy based on this advice will be implemented in 2017.</p>
Victoria	<p><b>Creative State</b> is the Victorian Government's first creative industries strategy. <i>Creative State</i> will address major challenges to the sustainability and growth of creative industries.</p> <p>Building on current areas of support delivered by <b>Creative Victoria</b>, <i>Creative State</i> has 40 new actions across five action areas.</p> <ol style="list-style-type: none"> <li>1. Backing creative talent</li> <li>2. Strengthening the creative industries ecosystem</li> <li>3. Delivering wider economic and social impact</li> <li>4. Increasing participation and access</li> <li>5. Building international engagement</li> </ol> <p><i>Creative State</i> includes two actions directly targeting arts and disability.</p> <p><b>Action 15. Social impact projects</b></p> <p>Cultural and creative services and products deliver a range of social benefits. This action will significantly increase the number of projects that apply the services and expertise of creative industry organisations towards social goals. Projects will be developed in partnership with other areas of government (such as the Departments of Health and Human Services, Premier and Cabinet, and Justice and Regulation), social delivery NGOs, and philanthropic organisations.</p> <p>Initial projects include 'Creativity and mental health', a project that utilises the benefits of participation in creative arts production on the health and wellbeing of people with a serious mental illness. Involving writers, directors and actors, the project will be delivered through a partnership between Prahran Mission and the University of Melbourne.</p> <p><b>Action 20. Creative industries inclusion and diversity</b></p> <p>Support to ensure that government-funded creative industries organisations have appropriate access, diversity and inclusion plans as well as the requisite training to improve workforce diversity and engender greater diversity in programming and participation. The program will be delivered in partnership with peak organisations such as Arts Access Victoria, and with the advice of Aboriginal Victoria and the Office of Multicultural Affairs and Citizenship.</p>

## Future Directions: 2016 and beyond

### Western Australia

The **Department of Culture and the Arts** (DCA) will continue to explore ways of using assistive technology and universal design principles to increase access and participation for people with disabilities to arts and cultural experiences. Consultation with disability stakeholders in WA on the Department's next five-year Disability Access and Inclusion Plan (DAIP) will commence in early 2017.

The use of digital technology and social media will continue to increase opportunities for people with disabilities to develop their arts practice. DADAA's **stARTSpeak** project is one example of the endless possibilities available to artists.<sup>9</sup>

Future National Arts and Disability Strategy surveys could capture the emergence of longer term partnerships between arts organisations, disability organisations and local government authorities.

The refurbishment of the Old Fremantle Boys School involves a 30 year lease between **DADAA** and City of Fremantle which will result in an Arts and Disability Hub for WA. The facility is undergoing a \$1.3 million capital works program and will support a community cinema, a digital lab, visual arts, performance and dance spaces along with two galleries. When the refurbishment is completed the Hub will enhance DADAA's capacity to meet service demand under the NDIS, develop new audiences and showcase the achievements of artists with disability.

In reviewing the feedback provided through the consultation survey, it was apparent that the Strategy could be more effectively promoted across the sector in future, particularly through digital and online channels.

This will provide a range of opportunities including:

- building engagement with the Strategy across the arts sector
- highlighting the achievements of artists with disability
- raising awareness of the opportunities available for people with disability to engage in the arts, and
- sharing learnings and best practice across the sector.

9 <http://www.dadaa.org.au/project/4/startspeak/>

## 48 JURISDICTIONAL PROFILES

The Strategy provides a framework to help each jurisdiction identify and develop priority projects in line with the Strategy's goals and according to capacity and circumstance. The jurisdictional profiles below provide an overview of the disability arts environment in each jurisdiction, including strategic priorities, policies and key initiatives that have contributed to improving the opportunities and choices for people with disability to engage in the arts for the period 2013–15.

Jurisdictional Profiles	
<b>Australian Government</b>	<p>The <b>Australia Council for the Arts</b> National Information implemented a range of initiatives under its Disability Action Plan for 2014–16. This included increasing access to Council's grant programs for people with disability; providing development opportunities for arts leaders with disability; and building Council's capacity as a disability confident and competent organisation.</p> <p>The Australia Council will roll out its new <b>Disability Action Plan 2017–19</b> over the next three years, which includes a number of priority projects in line with this Strategy's goals.</p>
<b>Australian Capital Territory</b>	<p>From 2009 to 2014 the ACT Government's <b>Future Directions – Towards Challenge 2014</b>, provided a five year policy framework on action across the ACT Government and business, sports, arts, and community sectors, to improve outcomes and opportunities for people with disability. The framework lists the following six strategic priorities:</p> <ol style="list-style-type: none"> <li>1. I want the right support, right time, right place</li> <li>2. I want to contribute to the community</li> <li>3. I want to socialise and engage in the community</li> <li>4. I want to know what I need to know</li> <li>5. I want to tell my story once</li> <li>6. I want a quality service system</li> </ol> <p>The final report was prepared in 2015, and includes a number of arts led initiatives, programs and activities that respond to the strategic priorities of the framework.</p> <p>Highlights from 2013–15 include:</p> <ul style="list-style-type: none"> <li>• In 2013 the <b>National Information Communication Awareness Network</b>, (NICAN), developed a geospatial smartphone application which allows people with disability to locate around 4,000 mostly mainstream sport, recreation, arts, equipment, services, supports and other community participation opportunities at a swipe of a smartphone.</li> <li>• In 2013 <b>REBUS Forum Theatre</b>, a mixed abilities ensemble, was established with funding received from an ACT Government Innovations Grant to raise awareness of social issues and promote equality for people living with disabilities. It is theatre with a social benefit and a skills benefit for the participants as well as the audience.</li> </ul>
<b>New South Wales</b>	<p><b>NSW Disability Inclusion Act 2014</b></p> <p>On 26 February 2015 the <b>NSW Government</b> launched its four-year <b>Disability Inclusion Plan</b> under the <i>Disability Inclusion Act 2014</i> (NSW), to support people with disability to be fully included in economic and social life.</p> <p>The NSW Disability Inclusion Plan, which was developed with extensive community consultation, sets out four Whole of Government focus areas:</p> <ol style="list-style-type: none"> <li>1. Developing positive community attitudes and behaviours</li> <li>2. Creating liveable communities</li> <li>3. Supporting access to meaningful employment</li> <li>4. Improving access to mainstream services through better systems and processes</li> </ol>

## Jurisdictional Profiles

### New South Wales (cont.)

The focus areas are aimed at creating long term change and require consistent efforts from government and the wider community.

NSW public authorities are required to develop Disability Inclusion Action Plans (DIAPs), outlining how they will make mainstream services and community facilities more accessible to people with disability, in line with the four Whole of Government focus areas.<sup>10</sup>

The NSW arts portfolio is particularly targeting partnerships across government and the NSW arts and disability sectors to help achieve the objectives of the Disability Inclusion Act.

#### Key policy priorities and initiatives 2013 to 2015

##### **Strategic cross-government partnerships**

**Arts NSW** is administering the following two strategic cross-government partnerships, which have provided a total of \$3,120,000 since 2012 for arts and cultural programs and projects to increase participation of people with disability and increase the profile and visibility of NSW artists with disability:

##### **i. MOU with NSW Department of Family and Community Services 2012 to 2016**

Between 2012 and 2014, Stage 1 of the **NSW Arts and Disability Partnership** provided \$1.5 million for 55 projects that invested in leadership at a local level in arts organisations, disability organisations and artists – including artists with disability. Over 1,250 people with and without disability were involved, including 800 adults and children with disability and 150 professional arts and disability organisations in NSW.

From 2014–15 Stage 2 of the Partnership expanded to include Screen NSW and is delivering highly visible works by NSW artists with disability, including:

- two world-premiere theatre and dance productions at Carriageworks art centre in 2016
- eleven short films in 2015 from metropolitan Sydney, Western Sydney and regional NSW and 16 short films in 2016
- a program by Artbank to commission and acquire works by early to mid-career contemporary NSW artists with disability
- exhibition and professional development opportunities in the commercial arts sector for artists with disability at Studio A in northern Sydney, as it develops its social enterprise program.

Funding for Stage 2 of the Partnership (2015 and 2016) is \$950,000. Funding under the Partnership has been provided by the NSW Department of Family and Community Services (FACS), administered by Arts NSW.

The NSW arts portfolio is continuing to work across government and with the NSW arts and cultural sector to consolidate achievements of the NSW Arts and Disability Partnership with the NSW Department of Family and Community Services, support capacity building and identify new opportunities to build more inclusive communities in NSW.

##### **ii. MOU with Lifetime Care (part of icare – Insurance and Care NSW)**

In 2015–16 Arts NSW is administering \$670,000 one-off funding from **icare** for 15 professional arts projects in all art forms to increase participation of people with disability, including artists with disability. Project partners include:

- The Art Gallery of NSW
- The Museum of Contemporary Art
- Merrigong Theatre Company in Wollongong

<sup>10</sup> Further information on the NSW reforms is available at: <http://www.facs.nsw.gov.au/reforms/developing-the-nsw-disability-inclusion-plan>

## Jurisdictional Profiles

### New South Wales (cont.)

- Performing Lines Ltd
- Urban Theatre Projects in Western Sydney
- Northern Rivers Performing Arts in Lismore
- Wagga Wagga Art Gallery.

**Lifetime Care** has provided further separate funding totalling \$706,525 in 2015 and 2016 to Accessible Arts, the NSW peak arts and disability organisation, for:

- a small grants program for arts and disability organisations and NSW artists with disability
- an Arts + Disability Expo at Carriageworks (held on 18 and 19 September 2015)
- nine artist run initiatives for artists with and without disability across NSW
- a one-year partnership with Port Macquarie-Hastings Council to support Council's new place-making initiative.

#### Arts NSW's Arts and Cultural Development Program

In addition to the above programs and projects supported by strategic partnership funding, Arts NSW's competitively-assessed **Arts and Cultural Development Program (ACDP)** has supported 60 programs and projects between 2013 and 2015 involving people with disability. Programs and projects that support high quality activity, engagement and participation by people with disability, including NSW artists with disability, are a priority under the ACDP.

The ACDP funding includes support for **Accessible Arts**, the NSW peak organisation for arts and disability. Accessible Arts provides advice and assistance to government and organisations and individuals in the arts and disability sectors on meeting the needs of people with disability to encourage their full participation in cultural life.

#### NSW cultural institutions

The five cultural institutions – the Art Gallery of NSW, Australian Museum, Museum of Applied Arts and Sciences, State Library of NSW and Sydney Opera House – continue to improve access, participation and social inclusion. Major initiatives include:

- the Australian Museum's Crystal Hall, opened in 2015 – a new main public entry for the Museum that includes an accessible entry ramp and accessibility features such as tactile indicators in the floor, braille signage and a hearing loop
- an annual Access Program for Sydney Opera House, launched in 2014 – featuring a program of events and experiences for people with disability in partnership with major arts organisations
- the Museum of Applied Arts and Sciences' completion of the East Dome at Sydney Observatory – providing an accessible telescope viewing experience
- the \$4.9 million over two years from the NSW Government to undertake works to make the State Library of NSW fully accessible for the first time in 100 years.



## Jurisdictional Profiles

<p><b>Northern Territory</b></p>	<p><b>The Division of Arts and Museums (DoAM)</b> in the Northern Territory Department of Tourism and Culture includes Arts NT, Screen Territory, History NT, NT Library and NT Archive Service.</p> <p>DoAM is responsible for assisting and facilitating Territorians to tell their stories and understand their history through arts and culture. DoAM supports, develops and promotes the creative arts and screen sector and is responsible for protecting and providing access to the Territory's major cultural and scientific assets and collections. It also assists the community to care for, and make best use of these assets for tourism, research, educational, recreational and commercial opportunities.</p> <p>The <b>NT DoAM Disability Inclusion Action Plan</b> is designed to incorporate the diverse operations of the Division of Arts and Museums including:</p> <ul style="list-style-type: none"> <li>• Division of Arts and Museums staff and workplaces</li> <li>• Division of Arts and Museums supported programs including advice to clients</li> <li>• public venues operated by Division of Arts and Museums</li> <li>• Division of Arts and Museums supported venues.</li> </ul> <p><b>Arts NT</b> contributes to the Northern Territory Government Community Service Sector Principles of achieving the best outcomes, partnership, accountability and provider diversity. The final principle is program and service design, that works toward a holistic approach and support services that are 'joined-up' and 'wrapped around' the individual or family need, together with program flexibility.</p> <p>The Northern Territory Public Sector Values include a commitment to service, ethical practice, respect, accountability, impartiality and diversity. Specifically the Northern Territory Public Sector values the diversity of its workforce as well as the NT population it serves.</p>
<p><b>Queensland</b></p>	<p><b>Arts Queensland</b> contributes to the Queensland Government's objectives by increasing community access to the arts, and through the arts, helping to build better connected and more inclusive communities.</p> <p>Arts Queensland developed a three-year action plan for implementation of the National Arts and Disability Strategy in Queensland. Achievements include:</p> <p><b>Access and Participation</b></p> <ul style="list-style-type: none"> <li>• The Arts and Cultural Investment Framework guides Arts Queensland's investment and articulates a commitment to diversity, incorporating people with disabilities.</li> <li>• Arts Queensland's website was audited and updated to improve access for people with disabilities.</li> <li>• Services through Arts Statutory Bodies and Government-owned organisations were improved and disability access improvements were included in Cultural Precinct Master Planning.</li> </ul> <p><b>Arts and cultural practice</b></p> <ul style="list-style-type: none"> <li>• Funding applications, processes and guidelines were improved to make them more accessible.</li> <li>• Applicants for Organisations Fund were encouraged to have Disability Action Plans.</li> <li>• Professional development forums and workshops were held for artists and arts workers with disabilities.</li> <li>• Arts Queensland partnered with <b>Access Arts</b> to deliver the Rising Star Master Class and Rising Star Bursary for artists with disabilities.</li> </ul>

## Jurisdictional Profiles

<p><b>Queensland</b> (cont.)</p>	<p><b>Audience development</b></p> <ul style="list-style-type: none"> <li>Arts Queensland funded the <b>Undercover Artist Festival</b> to showcase the work of professional performing artists with disabilities.</li> </ul> <p><b>Strategic development</b></p> <ul style="list-style-type: none"> <li>A <b>Disability Service Plan</b> is developed annually by Arts Queensland under the Queensland Disability Services Act 2006.</li> <li>Arts Queensland provided input to the Department of Communities process for the development of the Queensland ten-year Disability Plan and the subsequent Disability Plan 2014–19.</li> </ul>
<p><b>South Australia</b></p>	<p><b>Arts South Australia (ASA)</b> sits within the Department of State Development (DSD). We are part of a larger portfolio that sets the Disability policy. The organisation has a <b>Disability Access and Inclusion Plan (DAIP)</b> that articulates our collaborative responsibility for upholding the rights of people living with disability to access the services and programs we deliver.</p> <p>DSD has worked with ASA to improve the physical access to the public buildings within the Arts portfolio; provided assistive technologies to support access to cultural collections, festivals and arts performances; improved the accessibility of websites.</p> <p>These measures are reported through the organisation’s DAIP.</p> <p>Key arts and disability program at ASA include the <b>Richard Llewelyn Arts and Disability</b> program which provided \$300,000 to the disability arts sector via grants to individual artists who identify as having disability, and organisations working with professional practicing disabled artists. In addition four disability arts organisations received core funding through the Arts organisations program.</p>
<p><b>Tasmania</b></p>	<p>As part of its commitment to the Strategy, the Tasmanian Government developed the <b>Disability Framework for Action 2013–17</b> (the DFA) as a Whole of Government approach to policy and planning, service delivery and evaluation. The DFA sets out the Government’s vision for Tasmania as an inclusive and caring community and provides a direction for action by Government. It seeks to remove barriers and enable people with disabilities to enjoy the same rights and opportunities as all Tasmanians.</p> <p>The DFA articulates a vision of a Tasmanian society that highly values and continually enhances the full participation of people with disability. Through the DFA, the Government has committed to a comprehensive rights-based social justice approach to disability. This approach builds on foundations developed over decades of international and national human rights activism and legislative change.</p> <p>The DFA asserts that, like all Tasmanians, people with disability have the right to fully participate in and contribute to society. However, it recognises that social, economic, cultural and political barriers prevent people with disability from fully participating, contributing and achieving their potential.</p> <p>In 2015, the Minister for the Arts asked the Tasmanian Arts Advisory Board to consider how Government might best support arts and disability into the future and continue to support the objectives of the National Arts and Disability Strategy. Initiatives introduced include the requirement that applications from arts organisations for annual or multi-year investment include disability action plans and budget lines for access, and the appointment of an artist living with disability to the Tasmanian Arts Advisory Board.</p>

## Jurisdictional Profiles

<p><b>Victoria</b></p>	<p><b>The Department of Economic Development, Jobs, Transport and Resources</b> (DEDJTR) was established on 1 January 2015. The Department consists of five service delivery groups, including Creative Victoria, and two enabling groups. The DEDJTR vision is:</p> <p><i>A productive, competitive and sustainable Victorian economy that contributes to a prosperous and inclusive society.</i></p> <p>Launched in April 2016, <b>Creative State</b> is the Victorian Government's first creative industries strategy. <i>Creative State</i> will address major challenges to the sustainability and growth of creative industries.</p> <p>Building on current areas of support delivered by Creative Victoria, <i>Creative State</i> includes an investment in 40 new actions across five action areas:</p> <ol style="list-style-type: none"> <li>1. Backing creative talent – Creating more opportunities to produce and present great work</li> <li>2. Strengthening the creative industries ecosystem – Building capability and conditions for growth</li> <li>3. Delivering wider economic and social impact – Stimulating innovation and wider creative impact</li> <li>4. Increasing participation and access – Engaging more Victorians in cultural and creative endeavour</li> <li>5. Building international engagement – Extending Victoria's impact and profile for global audiences, visitors and markets</li> </ol> <p>During the period 2013 to 2015, leading up to the development of <i>Creative State</i>, Creative Victoria, in partnership with the Victorian Office for Disability, implemented a range of initiatives focussed on increasing the cultural and creative engagement of people with disabilities as practitioner, community participants and audience.</p> <p>These initiatives included:</p> <ul style="list-style-type: none"> <li>• ADAPT (Arts Disability Action Plan Training)</li> <li>• ArtWork professional development program</li> <li>• Connecting the Dots focussing on mental health and arts sectors</li> <li>• ARTfinder online directory and planning forums.</li> </ul> <p>Details of these initiatives are under Focus Area 4: Strategic Development.</p>
<p><b>Western Australia</b></p>	<p>For this reporting period (2013–15) Western Australia's arts and disability programs were guided by the <b>Department of Culture and the Arts'</b> (DCA) <i>Creating Value – An Arts and Culture Sector Policy Framework</i>, the DCA Strategic Plans and the State's Disability Services Act 1993.</p> <p>DCA's key policy priority was to seek partnerships with the non-arts sector to broaden the creation and delivery of culture and arts experiences. One of the strategies was the development of a second Memorandum of Understanding (MOU) in 2013 between DCA and the Disability Services Commission (DSC). The aim of the MOU was to achieve a more creative, inclusive and welcoming community which offers opportunities for people of all abilities to participate in everyday arts and cultural activities in Western Australia.</p>

## Jurisdictional Profiles

### Western Australia (cont.)

The DCA also reports annually to the DSC on seven key outcomes areas:

1. Services and events
2. Buildings and facilities
3. Information
4. Level and quality of service
5. Making complaints
6. Participation in public consultations, and
7. Opportunities for employment.

Reporting on these outcomes is a legislative requirement under the Disability Services Act which requires all state and local government agencies to develop and maintain Disability Access and Inclusion Plans (DAIPS).

# GLOSSARY

## **Artist**

This includes performers, visual artists, writers, film makers, multimedia artists, directors and designers.

## **Arts/cultural worker**

This includes workers in all parts of the arts and cultural community, such as administrators, producers, technicians, museums and gallery curators and librarians.

## **Arts and cultural activity**

Includes arts and cultural events, institutions or services such as performances, exhibitions, theatres, museums, galleries, libraries, cinemas and other cultural places. It does not include other recreation, leisure and sporting activities.

## **Disability**

People with long-term physical, mental, intellectual or sensory impairments which, in interaction with various barriers, may hinder their full and effective participation in society on an equal basis with others. This definition is consistent with Article 1 of the United Nations Convention on the Rights of Persons with Disabilities. The *Disability Discrimination Act 1992* (Cth) (the DDA) provides protection for everyone in Australia against discrimination based on disability. The definition of disability in the DDA includes physical, intellectual, psychiatric, sensory, neurological and learning disabilities, physical disfigurement and the presence in the body of disease-causing organisms.

## **Meeting of Cultural Ministers**

The Meeting of Cultural Ministers comprises the Australian, state and territory government arts and culture ministers. The Australian Local Government Association, the Australia Council for the Arts and the Government of New Zealand are invited as observers. The Meeting of Cultural Ministers was established in 2012 to follow the work of the Cultural Ministers Council.

## **Social inclusion**

The right for all Australians to be able to play a full role in all aspects of Australian life. To be socially included, all Australians must be given the opportunity to secure a job; access services; connect with family, friends, work, personal interests and local community, including cultural activities; deal with personal crises; and have their voices heard.

## **United Nations Convention on the Rights of Persons with Disabilities**

The Convention is intended as a human rights instrument with an explicit social development dimension. It adopts a broad categorisation of persons with disabilities and reaffirms that all persons with all types of disabilities must enjoy all human rights and fundamental freedoms. Article 30 of the Convention is specifically on participation in cultural life, recreation, leisure and sport. Australia ratified the Convention on 17 July 2008. It is available on the United Nations website at: [www.un.org/disabilities](http://www.un.org/disabilities).