

Discussion Paper

National Arts and Disability Strategy

An initiative of the Meeting of Cultural Ministers | 2018



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Front cover

Studio A artist Emily Crockford in front of her collaborative work with Rosie Deacon in the Cement Fondu Project Space, 2018. Photo: Document Photography.

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Introduction

Why are we consulting?

The Meeting of Cultural Ministers (MCM) agreed to develop a renewed National Arts and Disability Strategy for 2019. MCM is made up of the Australian Government and state and territory government cultural ministers.

- This discussion paper is about arts and disability in Australia.
- It is the first step in developing a renewed National Arts and Disability Strategy in consultation with arts and disability stakeholders.

MCM released the current National Arts and Disability Strategy in 2009. It is focused on improving access to and participation in the arts by people with disability. You can find out more about the current Strategy on page 19.

The Strategy has good principles and goals, and we can build on the work that has happened in the last nine years.

The creative and cultural sector has changed a lot since 2009. Artists and screen practitioners with disability and organisations are creating more examples of high quality artistic work and best practice approaches in the creative and cultural sector in Australia and internationally. They also have expertise in ways to increase the visibility, professional development, employment and participation of people with disability in the creative and cultural sector.

Regulatory, legislative and funding changes over the last nine years, such as the introduction of the National Disability Insurance Scheme (NDIS), have also affected the experience of people with disability and organisations in the creative and cultural sector.

It's time to update the Strategy to reflect all of these changes, so that the Strategy is ready for the third decade of the 21st century.

What does 'arts' include?

The National Arts and Disability Strategy covers all of the creative and cultural sector — all art forms and venues. This includes things like:

- Aboriginal and Torres Strait Islander Arts
- Community Arts and Cultural Development
- Cultural Heritage and History
- Dance
- Design, including Fashion
- Emerging and Experimental Arts
- Film, Screen and Virtual Reality
- Games and Games Development
- Keeping Places
- Libraries
- Literature
- Museums and Galleries
- Music
- Radio and Podcasts
- Theatre and performance
- Visual Arts and Craft

There are definitions for creative and cultural sector and other terms we use in this document at Attachment A. You can find that on page 24.



Back to Back Theatre,
Small Metal Objects.
Photo: Jeff Busby.

What does 'disability' mean?

In this discussion paper, disability is defined according to the social model of disability. The social model is explained in the Convention on the Rights of People with Disability.

According to the Convention,

...disability results from the interaction between persons with impairments and attitudinal and environmental barriers that hinders their full and effective participation in society on an equal basis with others.¹

The Australian *Disability Discrimination Act 1992* definition of disability includes: physical, intellectual, psychiatric, sensory, neurological, and learning disabilities, as well as physical disfigurement and the presence in the body of disease-causing organisms.²

Some people may prefer different language to describe their experience — for example some people refer to themselves as disabled, not as a person with disability. It's also important to note that Deaf Australians and artists may or may not identify as people with disability. Deaf people may instead identify as part of a culturally and linguistically diverse group.

However you identify, we would like you to take part in this consultation process.

How to use this discussion paper

The Australian, state and territory governments have released this paper to start a discussion on arts and disability. The paper takes a person-centred approach to looking at how people with disability engage with the arts.

Section 1 sets out information on how you can tell us your story to help develop a new National Arts and Disability Strategy.

Section 2 describes ways that people engage in the creative and cultural sector. People with disability:

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

We give a description of what it means to Practise, Express and Connect. We also provide some key things you might want to think about before telling us your story.

Section 3 has more information on the National Arts and Disability Strategy and what has happened before now.

Section 4 has a summary of information on disability and the creative and cultural sector in Australia. This includes some data about disability and the arts in Australia.

Attachment A is a list of words used in this discussion paper.

Attachment B is a list of state and territory legislation and policies that support people with disability to access and participate in the arts.

1 The consultation process

Who should have their say?

We want to hear from:

- Artists, arts workers, screen practitioners and other creators with disability.
- People with disability.
- Carers, families and people who support people with disability.
- Creative and cultural organisations (including producers, festivals, venues, presenters) — both those that currently deliver programs to people with disability and those organisations that would like to in the future.
- Creative and cultural businesses and for profit creators.
- Creative and cultural venues.
- Disability organisations — both those that currently deliver creative and cultural programs and those that would like to in the future, as well as those that represent or advocate for people with disability.
- Education and training organisations who are involved in the creative and cultural industries.
- Local government organisations.
- Anyone else in Australia who has ideas on how to improve access to and participation in creative and cultural activities by people with disability.

Existing data doesn't always capture the diversity of disability in detail. In this consultation, we want to make sure we hear about the experiences of Aboriginal and Torres Strait Islander people, people of all genders and sexualities, people based in regional and remote areas, and people from culturally and linguistically diverse backgrounds.

Engagement in the arts looks different at different ages — we want to hear from young people and older people to understand these different experiences.

All people with disability should have their say — not just those who are participants (or will be participants) in the NDIS.

What do we want to know?

We want to hear about anything you want to share about being an artist, participating in creative and cultural activity or attending cultural activities as an audience member. Depending on who you are, you can talk about one or more of the following:

- your experience as a person with disability;
- what you have observed or experienced as a carer and/or support person to a person with disability;
- what your organisation or business has observed or experienced; and
- broader observations about quality, visibility and recognition of work by artists with disabilities.

People may have experience in more than one of the categories above and you can answer from all of your viewpoints in the survey, at face to face consultations or in written or phone submissions.

How can you tell your story?

You can pick one or more of the ways below to tell us your story.

Survey



We have developed a survey that you can fill out yourself or on behalf of your organisation. It will be used to tell us what helps or stops engagement in the arts. It will also ask about examples of good practice and what you think should happen in the future. You can answer one, some, or all of the questions. You can find the survey here:

www.arts.gov.au/mcm

In person



We will have face-to-face consultations around the country between 24 September and 3 December 2018. This is a time to tell us your thoughts about arts and disability and what the new National Arts and Disability Strategy should include.

A list of events — including dates, times and accessibility information — can be found here:

www.arts.gov.au/mcm

Write or call



You can write to tell us your story. You can write about one or two things or a lot of things. If you would like to write or call, you can:

- Write something and email it to arts.disability@arts.gov.au, upload it to the website www.arts.gov.au/mcm, or send a hard copy to Access and Participation, Arts Division, GPO Box 2154, Canberra ACT 2601
- Call and talk to a team member at the Department of Communications and the Arts in Canberra on 1800 185 693 or contact us through the National Relay Service. For more information, visit www.relayservice.gov.au

Make a video or audio recording



- If you want to tell us your story by video or audio recording, you can record your story and then send it to us. Go to the website www.arts.gov.au/mcm to find out how.
- If you would like to tell us your story in a language other than English, including Auslan, please call 1800 185 693, contact us through the National Relay Service www.relayservice.gov.au or email arts.disability@arts.gov.au.

Who can I talk to if I have questions or need help?

If you have any questions about this Discussion Paper, please call 1800 185 693, contact us through the National Relay Service www.relayservice.gov.au or email arts.disability@arts.gov.au and a person from the Department of Communications and the Arts in Canberra will help.

If you require support to take part in this consultation in a different way from what is listed above, please get in touch with us so we can discuss a different approach.

Next Steps

The consultation will open on 24 September 2018 and close on 3 December 2018, the International Day of Persons with Disabilities.

We will publish details of the consultation, such as how many people took part, and list the public submissions on the MCM website www.arts.gov.au/mcm before 28 February 2019.

Your contributions will help develop a renewed Strategy. You can find out about Privacy on page 18.

2 The ways people engage in the arts

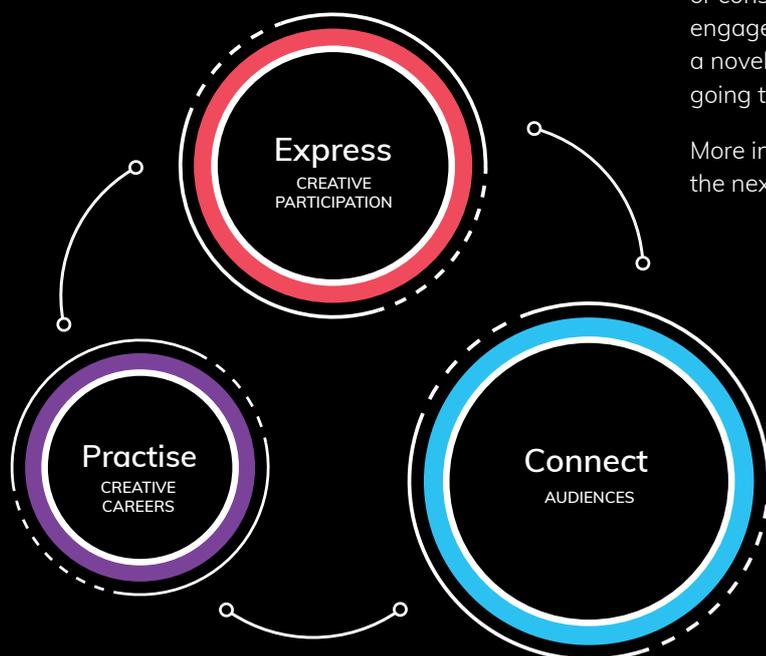
There are lots of different ways to map the arts and creative and cultural sector. This Discussion Paper takes a person-centred approach to look at how people with disability engage with the arts.

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

People with disability:

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

The diagram below shows that the flow of people between these groups is ongoing. People may be in more than one group at a time and some people will constantly move between the groups depending on what they are doing.



The size of the circles reflects the number of people we think are in these groups.

People who **Practise** are professional artists or arts workers. Professional artists have an artistic career, may be considered artists by their peers and may earn some, all or none of their income from their work. Alongside practising artists, there is also a wide range of cultural professionals working in the arts in developing, presenting, supporting, engaging communicating and enabling arts and culture. Both artists and artsworkers can be established, mid-career or emerging.

People who **Express** are active creators, making art for recreation and enjoyment. This could include recreational arts programs where there is a focus on wellbeing and social engagement but the art is still an important outcome. Or, they might be participating in workshops where they are learning about and experimenting with different art forms. These people might also be professional artists, but here we are thinking specifically about recreational art making or participation.

People who **Connect** are audience members or consumers of cultural products. This engagement could include activities like reading a novel, watching a film, listening to music or going to see a play.

More information on these groups is provided on the next pages.



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

Practise

What is it?

People who practise are professional artists. These people have an artistic career, may be considered artists by their peers and may earn some, all or none of their income from their work. They are established, mid-career and emerging artists. There are definitions for these terms on page 24.

Sometimes people may not feel comfortable using the term 'professional artist'. Even if you don't want to call yourself a professional, this section is the place to tell us about your goals, developing your art and your journey to become an artist.



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

What's happening now?

According to the ABS Disability, Ageing and Carers Survey, in 2015, nine per cent of people (or 51,250 people) in creative and cultural occupations reported a disability.³

The National Aboriginal and Torres Strait Islander Social Survey showed a similar proportion of Aboriginal and Torres Strait Islander people with and without disability earn an income from their art.⁴

The creative and cultural sector can be a challenging career path for many people, both with and without disability. Paid employment can be difficult to secure. Many artists, screen practitioners or arts workers work intermittently, can be self-employed or can experience periods of unemployment.

General labour force participation for people with disability is significantly lower than for people without disability. In 2015, 53% of working age people with disability were in the labour force, compared with 83% of working age people without disability.⁵

The average gross creative income of Australian practising professional artists is \$18,800⁶ and artists with disability earn 42% less than this from their creative work.⁷

We know that the proportion of artists with disability differs across art forms — 14% of community cultural development artists are people with disability, but just 6% of actors and directors.⁸

Barriers to practise

Previous research and consultation has indicated that there are not enough training and professional development opportunities available to artists with disability.⁹ There can be barriers to formal education pathways for people with disability across industries and the cost of training pathways can also be a barrier.¹⁰

Informal networks and relationships are crucial to building a career in the arts and there can be barriers for people with disability to access these important professional opportunities.

Visible leadership and peer support is important. People with disability in teaching or decision-making roles can be role models for people with disability developing their career. They can also help to challenge negative attitudes in the community by raising expectations about the professional capacity of people with disability.¹¹

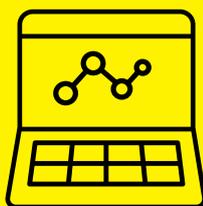
Things to think about

Tell us your story about your creative and cultural work now or the work you would like to do in the future.

As a carer and/or support person, you can tell us your thoughts about this too.

You might want to think about:

- Have you found it easy or hard to get into arts and other training, including after leaving school?
- What access have you had to professional experience during study or in the early stages of your career?
- Who and what in the industry has helped you to succeed?
- Grants, support, mentors or collaborators who have helped you in your career.
- Especially if you don't live in a big city, has it been easy to find people or organisations to help you in your career?
- How do you earn income from your art?
- Do you earn enough money from your creative or cultural work alone? Do you do other work to earn an income?
- Has volunteering helped you develop your career?
- What has been hard for you in your career? What do you need to make it easier?
- Do you feel visible and recognised as a practising artist in your community?
- Have you included your creative career development in your NDIS plan? What supports or activities have you included?
- Has an employment service provider helped you to get employment in the arts?
- Who has helped you make creative and career decisions? Have you had support from disability-led organisations?
- What does creative leadership mean to you?
- Who or what has helped you to develop your leadership capacity?
- What sorts of changes have you seen in the sector and what things do you expect to change in the future?



9%

of people in creative and cultural occupations are people with disability.

If you are answering on behalf of an organisation, we would like to know about your experience, observations and what you would like to see happen in the future.

You might want to think about the points on the previous page as well as:

- The ways in which your organisation trains and develops artists with disability.
- The role your organisation plays in supporting arts practice, presentations and audience engagement with work by artists with disability.
- The scope and reach of your organisation in your area and the way in which you collaborate and partner with other organisations.
- How you facilitate and support people with disability to be leaders in the sector in creative, executive and governance roles.
- What your organisation has or needs to support the employment of artists and arts workers with disability.
- The ways your business has changed or opportunities you have pursued following the roll out of the NDIS.
- Your experience accessing government programs that support the employment of people with disability within the creative and cultural sector.
- Your experience accessing government funding and other funding sources to create work with artists with disability.



53%

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

Express

What is it?

People who express are active creators, making art for recreation and enjoyment. These people might also be professional artists, but here we are thinking specifically about recreational art making.

Expressing could include:

- participating in workshops where you learn about or experiment with different artforms and developing skills; or
- attending recreational arts programs where there is a focus on wellbeing and social engagement or where the focus is on high quality creative outcomes.



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

What's happening now?

Creative participation by people with disability has increased over the last ten years.¹² In 2016, people with disability participated in creative activities at higher proportions than people without disability: 61% of people with disability creatively participated, compared with 44% of Australians without disability.¹³

People with disability participated in all art forms at higher levels than people without disability. In some art forms, like music, there is only a small difference in levels of participation between people with and without disability. In other art forms, like theatre, the difference is much larger.¹⁴

What are the gaps?

We don't know enough about how people with disability participate in creative activities like screen, game development or some kinds of design.

Research has shown that practising culture (including art, law and ceremony, caring for country, and hunting/food sources) builds empowerment and strengthens spirituality among Aboriginal and Torres Strait Islander people in remote Australia. These outcomes in turn improve wellbeing.¹⁵

Future research could look at how arts practice specifically improves the wellbeing of Aboriginal and Torres Strait Islander people with disability.

Changes in technology have meant that some forms of expression are more affordable and available to more people. Sharing online is one way to express creatively and connect with peers. We would like to know more about how people with disability use digital and online platforms to participate in creative and cultural activity.

Through the survey that accompanies this discussion paper, we also hope to find out more about what kinds of creative activities people with disability are doing, how they are participating and the reasons why people with disability are more likely to participate in some art forms than others.

Things to think about

Tell us your story about expressing and creating art for recreation or enjoyment.

As a carer and/or support person, you can tell us your thoughts on this too.

You might want to think about:

- How do you participate in creative and cultural activity? Do you do this alone or in a group?
- How does this participation make you feel?
- Do you use social media or websites to participate in creative and cultural activity?
- What things do you need to know about an activity before deciding to try it out? How do you like to find out this information?
- How can people and organisations make it easier for you to participate?
- Tell us about a program or workshop you have attended. Was it easy to participate?
- What makes it hard to participate in a program or workshop?
- What is your dream program? Can you currently access this?
- Have you included creative or cultural participation in your NDIS plan? How did you do this?
- How has your experience as a participant in the arts changed? Do you think it will change in the future?



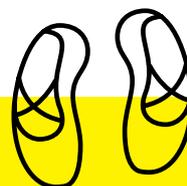
61%

of people with disability participated in creative activities in 2016.

As a person with or without disability answering on behalf of an organisation, tell us about your experience, observations and what you would like to see happen in the future.

You might want to think about the points on the previous page as well as:

- What steps do you take to make the activities you run accessible? How do you know they are accessible? Have you ever employed another organisation or consultant to assess and improve accessibility?
- How you have worked or partnered with community/disability advocacy groups to deliver programs or activities.
- What actions, knowledge or supports you require to grow your audiences and improve participation rates by people with disability.
- If you employ professional artists or arts workers to deliver your creative and cultural programs, what are the benefits to your organisation of employing arts professionals? If you don't, what has been your experience of the barriers to employing professional artists or arts workers?
- The scope and reach of your organisation in your area and the way in which you collaborate and partner with other organisations.
- The ways in which your business has changed or opportunities you have pursued following the roll out of the NDIS.
- Your experience accessing government programs that support the employment of people with disability within the creative and cultural sector.
- Your experience accessing government funding and other funding sources to increase participation of people with disability in your programs.





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

Connect

What is it?

People who connect are audience members or consumers of cultural products. This might look like:

- reading;
- watching a film;
- listening to music or going to see a play or concert;
- going to an arts or cultural festival;
- accessing virtual reality content; or
- visiting an art gallery, museum or library.

Why is it important?

Connection is the introduction and the ongoing exposure to different art forms, delivered at venues and events, at home or online. It can provide enjoyment, social inclusion and benefits for wellbeing. People who attend cultural events report slightly higher life satisfaction than people who do not attend.¹⁶ People with disability are more likely than Australians without disability to believe that 'the arts make for a richer and more meaningful life' and 'the arts allow me to connect with others'.¹⁷

One of the principles of the current National Arts and Disability Strategy is that 'all Australians have the right to access and participate in high quality and professional arts and cultural activities, regardless of their abilities, age, gender, cultural and linguistic diversity and geographic location.'

All Australians should be able to access high quality work by artists with disability. People with and without disability should be able to access creative and cultural offerings that represent the diversity of Australian life.

What's happening now?

People with disability engage in the arts and this engagement has been growing. Arts attendance by people with disability has grown from nearly 60% in 2009 to over 70% in 2016.¹⁸

Attendance rates are different among groups of people and among different activities. For example, Aboriginal and Torres Strait Islander people with disability are more likely to visit libraries, museums or art galleries than Aboriginal and Torres Strait Islander people without disability.¹⁹

Attendance drops as people age — older people with disability connect less to creative and cultural experiences than younger people.²⁰

Barriers to connecting

There are still barriers to access for people with disability. Barriers might be limited opportunities for participation in regional and remote areas, physical barriers to arts and cultural spaces and venues or ticket prices.²¹ Things like transport, the way you can find out about an event or how you buy a ticket can also be a barrier to going to an arts event.



Jodee Mundy in *Imagined Touch*. Photo: Jeff Busby.

Things to think about

Tell us your story about engaging as an audience member or consumer in the creative and cultural sector.

As a carer and/or support person, you can tell us your thoughts on this too.

You might want to think about:

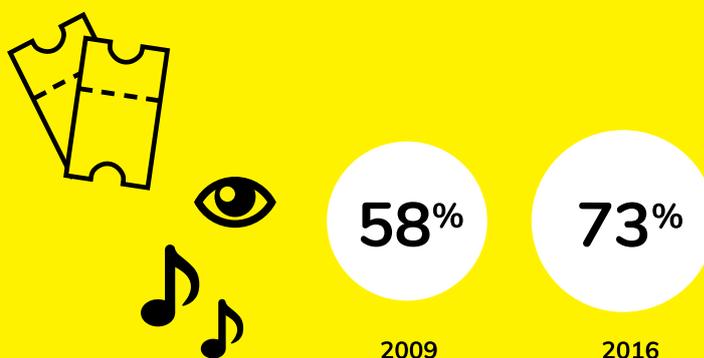
- What makes you decide to attend an arts event?
- Think about an accessible arts event you've attended — what made it a good experience for you?
- How have organisations reached out to you or welcomed you as an audience member? Can you provide an example?
- What can creative and cultural organisations do to make it easier for you to attend events and activities?
- Have you seen people with disability hosting events or leading activities? Is this important to you?
- Do you volunteer? Why do you volunteer? Was it difficult to become a volunteer?
- How do you use online spaces or social media to find out about events and activities?
- Do you attend more or fewer events now than in the past? Do you think you'll attend more or fewer in the future?



As a person with or without disability answering on behalf of an organisation, tell us about your experience, observations and what you would like to see happen in the future.

You might want to think about the points on the previous page as well as:

- What has your organisation done to attract people with disability to your programming? How do you know this has worked?
- The scope and reach of your organisation in your area and the way in which you collaborate and partner with other organisations.
- The times you have experienced high levels of engagement and participation by people with disability. What factors have made this possible?
- The effect of presenting high quality work by artists with disability on audiences and wider society.
- The arts events or presentations you organise that seek to improve wellbeing and health and what your experience has been in delivering these programs.
- Do you include access costs in your budget when you apply for government grants or other funding? Are these costs funded?
- The extent to which your creative and cultural venues and precincts are accessible to people with disability.



Arts attendance by people with disability is growing.

Privacy

Survey

The survey does not ask for individual names. The survey asks you some questions about yourself, such as gender, age and postcode. We will use this information to understand how different groups have contributed. We may publish de-identified survey responses.

In person

At consultation events, there will be a sign-in sheet that we will ask everyone to complete that will ask for your postcode, age and gender.

You will also be asked to indicate whether you are an artist with disability, a person with disability, a carer and/or support person for a person with disability, a representative of an arts organisation, a representative of a creative business or the representative of a non-arts or creative organisation.

These details will help us understand who has participated in the consultation. It won't be published on our website or in the final Strategy. We may publish de-identified contributions made at events.

Consultation events will be run by an independent consultant contracted by the Australian Government. The consultant will share information collected at events with the Australian Government.

Written, video or audio submissions

For submissions, we will ask for your name or the name of the organisation you are responding on behalf of. We will ask if you would like your submission to be published or not. If you would like your submission to be published it will be publically available on the MCM website www.arts.gov.au/mcm. If you don't want your submission to be public, we won't publish it on the website.

We may choose not to publish submissions that contain defamatory material, personal information, or that are not relevant to the consultation. We may choose to redact any defamatory material, personal information or irrelevant information before publishing a submission on the website.

If you respond to the survey, come to a consultation event or make a submission, your contribution will be stored by the Australian Government. The Australian Government will share contributions with state and territory governments. The Australian Government will make sure that you can't be identified in anything that it shares with state and territory governments.

If you want more information about privacy, go to www.communications.gov.au/privacy-policy

3 Background to the National Arts and Disability Strategy

International and national frameworks

Australia is a signatory to the United Nations Convention on the Rights of Persons with Disabilities. This convention provides that people with disability have a right to:

- work on an equal basis with others, in work freely chosen;
- take part in and have access to cultural life including cultural performances or services; and
- opportunities to develop and utilise their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.

At a national level, the National Arts and Disability Strategy is included in the Australian Government's broader National Disability Strategy. It falls under Outcome One, Inclusive and Accessible Communities. The objective under this outcome is that people with disability live in accessible and well-designed communities, with opportunity for full inclusion in social, economic, sporting and cultural life.

2009 release of the National Arts and Disability Strategy

The National Arts and Disability Strategy was released in October 2009 by Cultural Ministers from national, state and territory governments. The Strategy recognises the important contribution that people with disability make to Australia's artistic and cultural activity.

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

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

You can find the full Strategy here:

www.arts.gov.au/mcm/work-mcm/national-arts-and-disability-strategy

First evaluation 2010–2012

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

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

You can find the full evaluation and recommendations here: www.arts.gov.au/documents/national-arts-and-disability-strategy-evaluation-2009-2012

Second evaluation 2013–2015

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

The second evaluation found that there were improvements in:

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

It also found that there were increases in:

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

Finally, it also found that:

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

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

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

You can find the full evaluation and recommendations here: www.arts.gov.au/documents/national-arts-and-disability-strategy-evaluation-report-2013-2015

This discussion paper is the first step in implementing recommendation three from the 2017 evaluation (to renew the Strategy in consultation with arts and disability stakeholders).

4 Background on disability and the creative and cultural sector in Australia

We developed a Research Overview to understand the interaction between disability and the creative and cultural sector in Australia. You can access the Research Overview here: www.arts.gov.au/mcm. An Easy English version of the Executive Summary of the Research Overview is available here: www.arts.gov.au/mcm.

Some information about people with disability in Australia

- In 2015, there were 4.3 million Australians living with disability, or 18% of the total population.
- 65% (2.6 million) lived in major cities, 23% (931,000) in inner regional areas, and 12% (517,000) in outer regional and remote Australia.
- 51.3% were female and 48.7% male, which is slightly more female representation than the general population (50.4% female to 49.6% male).
- The proportion of people living with disability increases with age, with 42% of people aged 65 years or older living with disability.²²

Some information about artists with disability

- In 2015, nine per cent of people (or 51,250 people) in creative and cultural occupations were people with disability.²³
- This is an underrepresentation compared with the general population, where 18% of Australians had a disability.²⁴ However, this reflects the lower labour force participation of people with disability in Australia. In 2015, 53% of Australians with disability were participating in the labour force, compared with 83% of Australians with no reported disability.²⁵

The 2014 General Social Survey tells us that people with disability attend cultural events at a high rate:²⁶

	Has disability	Does not have disability	Total persons ('000s)
Types of venues or events attended in the last 12 months			
Visited a public library	2,281.3	5,756.0	8,039.0
Visited a museum or art gallery	1,891.2	5,043.7	6,933.9
Attended a movie theatre	3,276.7	9,465.4	12,737.2
Attended a concert, theatre or other performing arts event	2,321.8	6,648.0	8,966.0

The Australian Council's 2017 National Arts Participation Survey looked at some art forms and it found that:

- 70% of people living with disability attended live arts events in 2016, an increase of 10% from 2009.
- 61% of people living with disability creatively participated in the arts in 2016, compared with 44% of other Australians.²⁷

This survey doesn't include some types of screen or digital creative activities.

Attachment A: Definitions

Access

Access is how you are able to take part in arts and cultural activities. It also means how you are able to get to places where arts and cultural activities are.

Artists

These are people who make art. They can be performers, writers, directors, designers and more. Artists might not be paid workers.

Art form

Art forms are types of art, such as writing, painting, dancing, filmmaking and more.

Arts organisations

Groups of people working together as artists or to help artists.

Arts training

Learn to do good art.

Arts worker

These are people who work in the arts and cultural community. They do jobs that help get art to audiences. They can be curators, programmers, gallery assistants and more.

Attendance

Being part of an audience or just enjoying an art form. For example, going to see a play or reading a book.

Barriers (to engagement)

Barriers are the things that make it hard to go to arts and cultural activities or to get a job in the arts.

Creative and Cultural Sector

The creative and cultural sector is all of the people and organisations who work on and make all types of art forms.

Creative spaces and venues

These are the places you go to enjoy arts and culture. For example, theatres, museums, galleries and workshops.

Collaborator

A person who works with you to make art.

Disability

Disability means all types of disability, and things that make it hard for people to be part of their community.

Some people might not say they have a disability. For example, Deaf people.

Disability-led practice

Art that is made with people with disability in charge. People with disability make decisions about their art.

Enablers (to engagement)

Enablers are the things that make it easier and fun for you to access arts.

Integrated practice

People with disability work with other people to do art.

Leadership

People with disability say and do what they want. Other people like their ideas. Leaders sometimes are in charge of other people.

Mainstream practice

The way lots of people do art.

Mentor

A mentor is a person who helps someone to reach their art goals.

Network

Network means people from different groups who help someone to reach their art goals.

Participation

Participation is doing creative activities. For example, making a painting, acting in a play, or writing a movie script.

Screen or Screen Industry

The screen industry means movies, television, animations and video games.

Screen practitioner

Screen practitioner is someone who works in the screen industry.

Volunteer

Volunteering is work to help people and groups. Volunteering is not a paid job.

Attachment B: Relevant state and territory legislation and policy

New South Wales

The NSW *Disability Inclusion Act 2014* sets out four whole of government focus areas to support people with disability to be fully included in economic and social life:

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.

The focus areas aim to create long term change and require consistent efforts from government and the wider community.

Under the *Disability Inclusion Act*, NSW public authorities, including Create NSW and NSW cultural institutions, have developed Disability Inclusion Action Plans. The plans outline how they are removing barriers and promoting access to services, information and employment under the four focus areas.

Victoria

Disability Act 2006 (Victoria)

The *Disability Act 2006* ensures a person with disability cannot be discriminated against or treated unfairly because of their disability. The Act provides for:

- a stronger whole-of-government and whole-of-community response to the rights and needs of people with disability; and
- a framework for the provision of high quality services and supports for people with disability. The Act sets out principles for people with disability and for disability service providers.

State Disability Plan 2017

Absolutely everyone is the state disability plan 2017–2020 for the whole of the Victorian Government.

It sets out our priorities and actions for achieving inclusion under four key pillars:

- inclusive communities
- health, housing and wellbeing
- fairness and safety
- contributing lives

The plan focuses on key areas to drive change such as adopting a universal design approach, changing attitudes, increasing access to affordable housing, public transport, schools and jobs, and ensuring that people with a disability are able to make the most of the NDIS through a series of actions. These include working with communities to identify and address barriers to participation.

Queensland

Under the *Disability Services Act (Qld) 2006*, each Queensland Government department is required to develop a Disability Service Plan. The disability service plans outline the actions each department will take to progress the five priorities of *All Abilities Queensland: opportunities for all State Disability Plan 2017–2020*.

All Abilities Queensland guides how Queenslanders can work in partnership with Commonwealth and local governments, the corporate sector, non-government and community organisations, communities and individuals. The plan outlines 5 priorities:

1. Communities for all
2. Lifelong learning
3. Employment
4. Everyday services
5. Leadership and participation.

All Abilities Queensland has been designed to complement the rollout of the National Disability Insurance Scheme (NDIS) and aligns with the National Disability Strategy 2010-2020.

Carers of people with disability are specifically supported in Queensland under the *Carers (Recognition) Act 2008* which seeks to acknowledge the benefits, both social and economic, provided by carers to the community while providing for the interests of carers to be considered in decisions about the provision of services. The Act has also established a Carers Advisory Council.

The *Anti-Discrimination Act 1991* also forms part of Queensland's legislative framework to protect people with disability from discrimination and provide avenues for addressing complaints.

South Australia

The South Australian Parliament passed the *Disability Inclusion Act* in June 2018.

Key aims of the South Australian Parliament *Disability Inclusion Act* are to:

- Promote the full inclusion in the community of people with disability
- To assist people with disability to achieve their full potential as equal citizens
- To promote improved access to mainstream supports and services by people with disability
- To provide for responsibilities of the State during and following the transition to the National Disability Insurance Scheme.

Under the Act, a State Disability Inclusion Plan will also be developed. The intent of this Act is to support and further the principles and purposes of the *United Nations Convention on the Human Rights of Persons with Disabilities*.

Since its inception, in 2006, Arts South Australia's Richard Llewellyn Deaf and Disability Arts Program has provided funding for individuals, groups and organisations where Deaf and disabled artists are the project initiators and primary recipients of the funding. Access grants available through the Program support increased access to arts and cultural activity for South Australians with disability.

The State Government, as part of its 2018 election commitments, will be commencing work on a State-wide Arts plan with further details to follow.

Western Australia

The *Western Australian Disability Services Act 1993* (amended 2004) requires relevant public authorities to develop strategies aimed at making their services accessible and welcoming for people with disability. These strategies will address the seven outcome areas in schedule 3 of the Act outlined below:

- People with disability have the same opportunities as other people to access the services of, and any events organised by, a public authority.
- People with disability have the same opportunities as other people to access the buildings and other facilities of a public authority.
- People with disability receive information from a public authority in a format that will enable them to access the information as readily as other people are able to access it.
- People with disability receive the same level and quality of service from the staff of a public authority as other people receive from the staff of that public authority.
- People with disability have the same opportunities as other people to make complaints to a public authority.
- People with disability have the same opportunities as other people to participate in any public consultation by a public authority.
- People with disability have the same opportunities as other people to obtain and maintain employment with a public authority.

Under part 5, section 28 of the Act, State Government agencies and Local Governments are required to develop and implement a Disability Access and Inclusion Plan (DAIP) to ensure that their services, buildings and information are accessible to people with disability.

Public authorities are required to develop a DAIP every five years; these are monitored through an annual progress reporting process. A statewide view of DAIPs is reported to the Western Australia Parliament each year.

Tasmania

Accessible Island: Tasmania's Disability Framework for Action 2018–2021 is Tasmania's third Disability Framework for Action since 2005. The framework ensures all Tasmanian government agencies implement policies and practices that support Tasmanians with disability. *Accessible Island* links to the National Disability Strategy 2010–2020, which outlines a ten-year national policy framework for improving the lives of Australians with disability, their families and carers.

The implementation of *Accessible Island* is underpinned by the following three principles:

- Ensuring access to and inclusion for government services, infrastructure and communications;
- Collaboration and consultation — agencies will share expertise and collaborate in the planning and development of services, infrastructure and communications; and
- Improving employment outcomes in the State Service.

Under *Accessible Island*, the Department of State Growth, which incorporates the Cultural and Tourism Development portfolio, has implemented its second Disability Action Plan (2018–2021). The key outcome areas of the Disability Action Plan are:

- Inclusive and accessible communities;
- Economic security; and
- Learning and skills

Northern Territory

In the Northern Territory, the following legislation covers disability rights, carer rights and disability services:

- Disability Services Act
- Anti-Discrimination Act
- Guardianship of Adults Act
- Carers Recognition Act

The principles underpinning the objectives of the Disability Services Act state that:

- persons with disabilities are individuals who have the inherent right to respect for their human worth and dignity;
- persons with disabilities, whatever the origin, nature, type and degree of disability, have the same basic human rights as other members of Australian society;
- persons with disabilities have the same rights as other members of Australian society to realise their individual capacities for physical, social, emotional and intellectual development;
- persons with disabilities have the same right as other members of Australian society to services which will support their attaining a reasonable quality of life;
- persons with disabilities have the same right as other members of Australian society to participate in decisions which affect their lives;
- persons with disabilities receiving services have the same right as other members of Australian society to receive those services in a manner which results in the least restriction of their rights and opportunities; and
- persons with disabilities have the same right as other members of Australian society of the pursuit of a grievance in relation to services.

Australian Capital Territory

The Disability Services Act 1991 (ACT) enables people with disability to receive services that enable them to achieve their maximum potential as members of the community, and enable access to services available generally to people in the community. The Act also aims to enable a better quality of life, including increased independence, employment opportunities and integration in the community.

The Act also exists to ensure the quality of life achieved by people with disability as the result of the services provided for them is taken into account in the granting of financial assistance for the provision of those services, and to promote the provision of high quality and innovative supports to enable people with disabilities to maximise independent lifestyles and full inclusion in the community.

Endnotes

- 1 United Nations Convention on the Rights of Persons with Disabilities, Article 1.
- 2 *Disability Discrimination Act 1992*, s 4.
- 3 Australian Bureau of Statistics (ABS), Catalogue number 4430.0 *Disability, Ageing and Carers, Australia*, 2015. The definition of creative and cultural occupation used for this analysis is based on based on Appendix 2 in ABS, *Australian National Accounts: Cultural and Creative Activity Satellite Accounts, Experimental, 2008-09* (cat. no. 5271.0). This is a broader definition than that used in Throsby and Petetskaya's research.
- 4 ABS, Cat. no. 4714.0 *National Aboriginal and Torres Strait Islander Social Survey (NATSISS) 2014-15*. Economic participation means earning an income from cultural activities.
- 5 ABS 4430.0 *Disability, Ageing and Carers*.
- 6 David Throsby and Katya Petetskaya, *Making Art Work: An Economic Study of Professional Artists in Australia* (Strawberry Hills: Australia Council for the Arts, 2017), 9.
- 7 Throsby and Petetskaya, *Making Art Work*, 153.
- 8 Throsby and Petetskaya, *Making Art Work*, 151.
- 9 *Picture This: Community consultation report and analysis, September 2009, Increasing the cultural participation of people with a disability in Victoria*, (Melbourne: Department of Planning and Community Development, 2010), 52-55.
- 10 *Picture This: Community consultation report and analysis*, 53.
- 11 See 'Professional relationships and negative attitudes' in Meeting of Cultural Ministers, *Research Overview: Arts and Disability in Australia*, 2018.
- 12 Creative participation includes both recreational and professional participation. 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 13 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 14 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 15 Cooperative Research Centre for Remote Economic Participation (CRC-REP), 'Poster 2: Culture,' accessed 3 June 2018, old.crc-rep.com/sites/default/files/upload/interplay_poster_2_culture.pdf.
- 16 ABS, cat. no. 4159.0 *General Social Survey: Summary Results, Australia*, 2014.
- 17 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 18 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.
- 19 'Living Culture,' www.australiacouncil.gov.au/research/living-culture/.
- 20 ABS 4430.0 *Disability, Ageing and Carers*.
- 21 *National Arts and Disability Strategy: Evaluation Report 2013–15* (Meeting of Cultural Ministers, 2017), 6.
- 22 ABS 4430.0 *Disability, Ageing and Carers*. In this survey, person with disability is defined as someone who reports having a limitation, restriction or impairment, which has lasted, or is likely to last, for at least six months and restricts everyday activities
- 23 ABS 4430.0 *Disability, Ageing and Carers*.
- 24 ABS 4430.0 *Disability, Ageing and Carers*.
- 25 ABS 4430.0 *Disability, Ageing and Carers*.
- 26 ABS 4159.0 *General Social Survey*. Note that table excludes visits to botanic garden, zoo or aquarium and that components may not add to total as respondents may have attended more than one event.
- 27 Creative participation includes both recreational and professional participation. 'Connecting Australians,' www.australiacouncil.gov.au/research/connecting-australians/.



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



Discussion Paper
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