

Research Overview

Arts and Disability In Australia

Meeting of Cultural Ministers | 2018



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

Disclaimer

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

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

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

Copyright

© Commonwealth of Australia 2018



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

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

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

Attribution

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

Front cover

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

Contents

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

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

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

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



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

Executive Summary

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

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

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

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

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

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

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

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

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

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

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

The National Arts and Disability Strategy

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

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

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

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

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

Practise Creative Careers

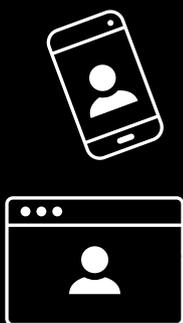


of the **569,400** people in creative and cultural occupations in Australia have disability.¹

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

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

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



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



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



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



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

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

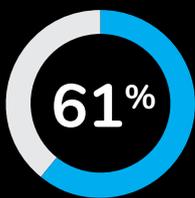
2 ABS, Cat. no. 4714.0 National Aboriginal and Torres Strait Islander Social Survey (NATSISS) 2014–15.

3 Throsby and Petetskaya, *Making Art Work*.

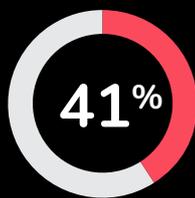
4 *Seeing ourselves: Reflections on diversity in Australian TV drama*, (Sydney: Screen Australia, 2016).

Express Creative Participation

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



Australians with disability



Australians without disability



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



71%

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

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

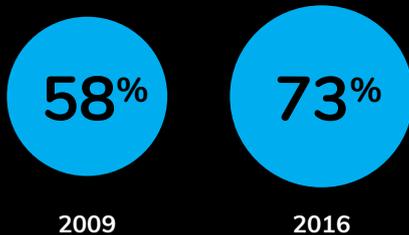


1 'Connecting Australians: Results of the National Arts Participation Survey, June 2017,' Australia Council for the Arts, published 27 June 2017, www.australiacouncil.gov.au/research/connecting-australians/.

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

Connect Audiences

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



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



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

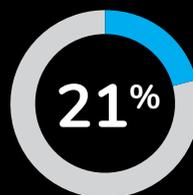


There are **ongoing barriers** to connecting with the arts as an audience member, including **cost, physical access to venues and transport, and accessible information** about events.

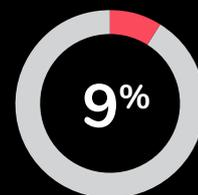
People in regional areas report greater barriers to access.



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



of Australians with disability donated to the arts



of Australians without disability donated to the arts

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

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

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

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



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



Research Overview
**Arts and Disability
in Australia**

arts.gov.au/mcm