Key results of the 2018 public consultation

National Arts and Disability Strategy

An initiative of the Meeting of Cultural Ministers | 2019

If you need help to read this report

You can:

- Ask a family member, friend or support person for help
- Email arts.disability@arts.gov.au
- Call 1800 185 693

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Acknowledgement of Country

The Department of Communications and the Arts acknowledges the traditional custodians of the land on which we meet and work. We pay respects to Elders past and present and to all Aboriginal and Torres Strait Islander people. We acknowledge the contribution of Aboriginal and Torres Strait Islander people with disability to their communities and to Australia's arts and cultural life.

Front cover

Crossroad Arts, *An Unlikely Tour* promotional photograph, 2018. Photo: Ben Dolphin Photography

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About this report

Between 24 September and 3 December 2018, people shared their stories and ideas about arts and disability in Australia.

The Meeting of Cultural Ministers asked to hear these ideas and stories. The Meeting of Cultural Ministers is made up of the Cultural Ministers from the Australian Government and state and territory governments. The statistics in the report all come from the online survey.

These ideas and stories will help Ministers to make a new National Arts and Disability Strategy.

The quotes in this report show what people with disability, organisations and carers said about arts and disability in a survey, submission or at a face-to-face meeting. This report reflects the views of people who participated.

For some questions in the survey, people could choose more than one answer.

How did the consultation work?

The consultation included three separate surveys, one each for:

- People with disability
- Carers
- Organisations

People could tell their stories and share their ideas by:

- Writing
- Sending an email
- Making a phone call
- Making a video or audio recording

We visited 18 locations for face-to-face meetings in 8 capital cities and 7 regional towns.

The face-to-face meetings were run by an independent facilitator. The consultation was promoted via email, social media and phone calls by the Australian Government, state and territory governments, the independent facilitator and peak arts and disability bodies. All methods of consultation were open to anyone who wanted to participate

You can read an Easy English version of this report on the website.

What did people say?

During the consultation, there were some common topics of discussion. People and organisations across Australia shared stories and ideas on these themes, which are detailed in this report.

1. Education and training can be important for careers in the arts, but they are not accessible to everyone.
2. Artists and arts workers with disability contribute to Australia's cultural life, but there are barriers to arts employment.
3. Artists and arts workers with disability have leadership experience and aspirations, but don't always have the opportunity to lead.
4. Creative and cultural sectors are collaborative, and this creates positive outcomes for artists and arts workers with disability.
5. Understanding of disability and access enables people with disability to participate in the arts and their communities.
6. There needs to be a broader understanding of what is possible when it comes to the National Disability Insurance Scheme (NDIS) and the arts.

People shared other ideas and stories too. All of these will be considered in the work to develop a new National Arts and Disability Strategy.

You can read all the public submissions on the website.

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

What does 'disability' mean?

In this report, 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 barriers that hinder their full and effective participation in society on an equal basis with others.***

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.

Some people may prefer different words to describe their experience – for example, some people refer to themselves as disabled, not as a person with disability. It is 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.

In the survey, we asked people how they describe their disability. Figure 21 on page 30 shows the results.

What did people say?

1. Education and training can be important for careers in the arts, but they are not accessible to everyone

Formal education and training was the thing that most people with disability who work or study in the arts said has helped to develop their career. Sixty per cent of people with disability who answered the survey said that they have a tertiary qualification.

The consultation also showed that not everyone gets the support that they require to access and complete their training, and that alternative pathways to training and employment can be important to success. There are some organisations that are working to bridge this gap.

What did you tell us?

70%

of people with disability who work or study in the arts said that formal education and training helped develop their career

25%

of people with disability who work or study in the arts said that formal arts training has not been accessible to them

Training has helped to network with others.

Person with disability

[My personal goal is] developing a CV and digital portfolio to apply for a Masters in Visual Arts.

Person with disability

[We host] a weekly radio program with a diverse range of producers, most of whom have a disability, and regularly host work experience students with a disability.

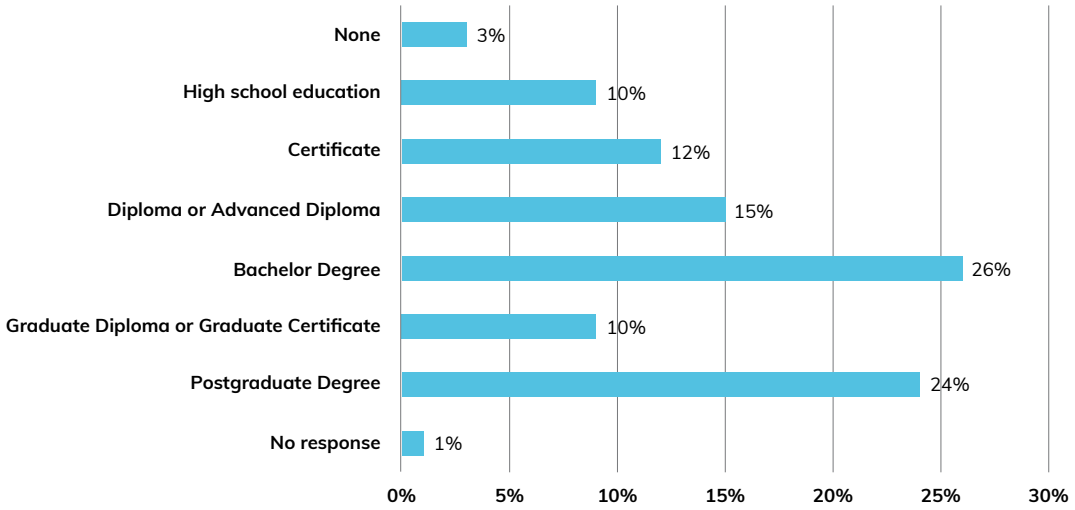
Organisation

...as I thought that I could help others through art, I began studying Creative Arts Therapy. This opened up a whole new sphere of learning for me. My hopes were to complete the Masters, but [my fatigue] felled me in the end, and I had to be content with earning a Graduate Certificate. I'm still hoping that I can use the qualification to help others with [my condition] and other progressive illnesses.

Person with disability

Figure 1

Qualification (any discipline) – people with disability survey – all survey respondents



28%

of carers said that they had supported a person with disability to study in the arts

58%

of organisations said they train and develop artists with disability

DADAA is exceptional and essential for developing career pathways and outcomes for disabled artists when [they] have been failed at career preparation studies such as TAFE and university.[1]

Person with disability

[Our goal is] access to arts at all levels including creative pathways to tertiary education and employment.

Organisation

The accessibility of individual activities have been adapted on a case-by-case basis, collaborating with the individual on their likes and needs to decide on a training plan that they feel works for them. This includes being flexible about outcomes and co-creating as needed.

Organisation

We have a targeted mentorship program, as well as specific access measures within our mainstream programs to ensure representation across our artist development and support programs.

Organisation

We develop individual artists while also challenging our sector to do things in new ways.

Organisation

1 DADAA is an arts and disability organisation in Western Australia that provides opportunities for people with disability to participate in the artistic and cultural life of their community.

What do you want to see in the future?

[I'd like to see] consideration of work in cultural industries as an option for people with disabilities when preparing to leave school and at all times through life.

Carer

Focus on opening up arts training for people with disability. This could be to encourage training institutions to deliver customisable training options rather than traditional standardised training packages.

Organisation

Acknowledging that it is a difficult industry to break into, the screen sector could engage with NDIS participants, impart knowledge skills and networking opportunities to create a win-win situation. This would improve the confidence, skill levels and aspirations of Deaf and disabled people who wish to work in the screen sector and in the broader creative industries and bring the industry in closer contact with Deaf and disabled people. This could lead to breaking down existing attitudinal barriers, a more inclusive industry with new stories to tell – leading to effective social change.

Organisation

2. Artists and arts workers with disability contribute to Australia's cultural life, but there are barriers to arts employment

Responses to the consultation emphasised that artists and arts workers with disability tell engaging Australian stories and create exceptional art. Many artists and arts workers with disability who participated in the consultation earn income in the arts. Many also find it difficult to make income inside or outside the arts.

While careers in the arts can be challenging for people with and without disability, people with disability face additional barriers to employment. This includes negative attitudes within the arts sector and disability services sector. People also said that venues, professional and social spaces that are important for career development are not always accessible.

What did you tell us?

63%

of people with disability who work or study in the arts earn an income in the arts

88%

of people with disability agreed that going to arts events helps them build professional networks

Ultimately an artist with a disability has a unique voice that everyone should experience. There are universal themes in our work.

Person with disability

Offering audiences works that are performed by artists with disability, informed by the lived experience of disability (and reflecting this experience to audiences), creates discussion and engagement between disability and broader communities. Presenting these stories on a main stage provides exposure that can lead to new opportunities for the artists.

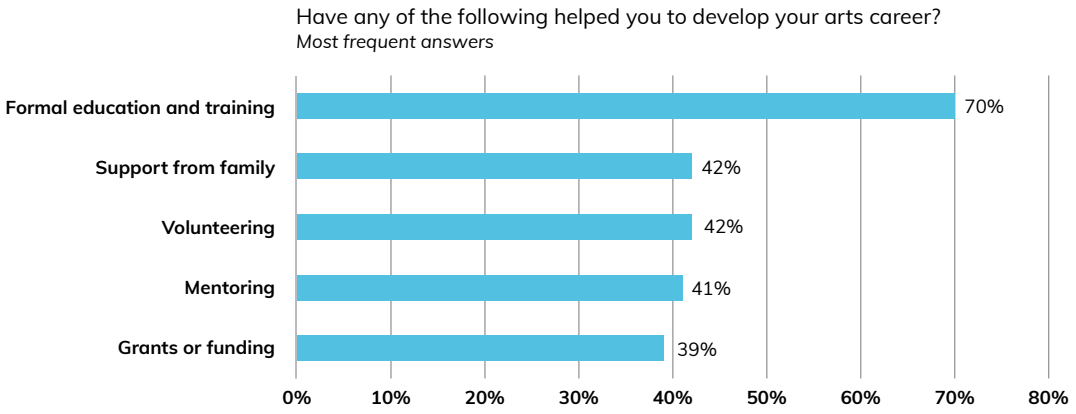
Organisation

While the arts is great for expression and voluntary experience we need to not undermine paid artists' work with volunteering. Artists work so much for free. It's important that artists are paid!

Person with disability

Figure 2

Career development – people with disability survey – respondents who work or study in the arts



15%

of carers said they had supported a person with disability to look for work in the arts

83%

of carers said they had supported a person with disability to participate creatively in the arts

24%

of carers said they had supported a person with disability to volunteer in the arts

This year I worked very closely with a director who works mostly with people with disabilities. We collaborated on a project that challenged us both in certain ways, and through working with someone who has an awareness of the challenges, both physical and mental, that people with disabilities face on a day to day basis I began to feel empowered and strong, and even more certain that employers need to start opening their minds to the amazing possibilities that a disability can bring. Because of my disability I now view the world differently, and my creative thinking process has developed in ways it may not have if I didn't have a disability. This sort of change and evolution has improved my art practice in many ways, and I believe that I now offer a new perspective that others could utilise for their own arts practice.

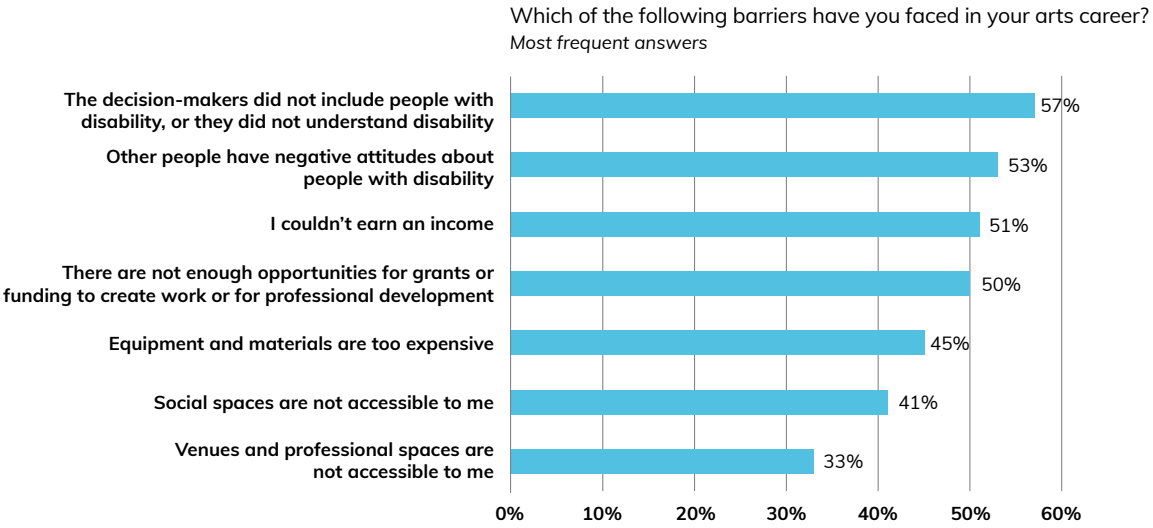
Person with disability

I have only recently developed a physical disability. As a result I am unable to perform certain aspects of the work I used to do. I have found that instead of potential employers considering support options to assist me to do the job as I used to be able, they are no longer offering me the work at all.

Person with disability

Figure 3

Career barriers – people with disability survey – respondents who work or study in the arts



11 arts organisations reported using an employment provider to support the employment of a person with disability

All arts organisations that said they had used an employment provider reported a **positive experience**

For arts organisations that had not used an employment provider, the **most commonly reported barrier was that they weren't aware of these programs**

My son is very involved with projects going on in [our region]. But he is seen primarily as a person with a disability, as a 'user'. Not seen as an employee or paid artist.

Carer

I've been a practising professional artist for 30 years but because I have a disability, I am constantly 'emerging'. It infuriates me. When will I get there? When will I 'arrive'?

Person with disability

I never reveal my mental illness because I fear funding bodies wouldn't trust me to manage a project in the event of an episode. This means I can't share my experience.

Person with disability

I often am unable to participate fully in industry events due to not being able to hear... I cannot interpret Auslan and I don't wear a hearing aid to link in to a hearing loop. Assumptions don't work, asking does; and for me that means real-time transcription.

Person with disability

What do you want to see in the future?

More strategic work involved in figuring out how to get funding to the right people for practical results.

Person with disability

Identify what causes those cracks we fall into. Why are arts practitioners with disabilities not as visible as those without and how can this be addressed?

Person with disability

Help with how to connect with willing and safe mentoring, and support to do that. Making disability in the arts usual and visible.

Person with disability

A significant barrier to securing and retaining employment for people living with disability remains the attitudes of employers. The arts and culture sector could take the lead in demonstrating the benefits of having a diverse workforce that includes people living with disability.

Organisation

A set of working with people with disability protocols added to grant applications and pathways for individuals to provide feedback to funders and manage arising difficulties.

Person with disability

Media coverage of disabled artists. More grants for audience and new work development for disabled artists. Inclusive application processes for applying for arts grants.

Person with disability

We do not currently present work by artists with disability however this is not a conscious choice. We would certainly like to seek out and support work by artists with disability and will commit to seeking advice on how we can actively engage with such artists into the future.

Organisation

More understanding across the community of the passion and excellence and uniqueness deaf and disabled artists bring to our industry.

Person with disability

3. Artists and arts workers with disability have leadership experience and aspirations, but don't always have the opportunity to lead

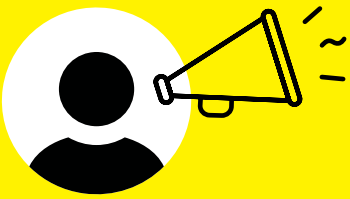
Many people with disability who work or study in the arts said that they have leadership experience, and were frustrated to still be considered an 'emerging' artist or arts worker. Others were ready to explore leadership roles, but felt these opportunities or the leadership training they need are not accessible.

Some arts organisations who participated in the consultation said they were disability-led, with people with disability in important creative and business leadership roles. Other organisations are taking proactive steps to train arts leaders with disability and create leadership opportunities within their organisation. For some organisations, the consultation highlighted that they have more work to do to promote the leadership of people with disability.

What did you tell us?

13%

of arts organisations said they are disability-led



What do people with disability need to be able to lead? We need to have the same supports in place as everyone else. We need access to education, training, workplaces, transport, buildings. And we need attitudinal barriers to end – most particularly within the arts. I say that because I believe passionately that the arts can lead in creating social change. To me, the function of the arts is to subvert clichéd ways of thinking, and to challenge accepted ways of seeing the world.

Person with disability

So many gatekeepers are non-disabled. There needs to be more disabled people making decisions for and about disability arts.

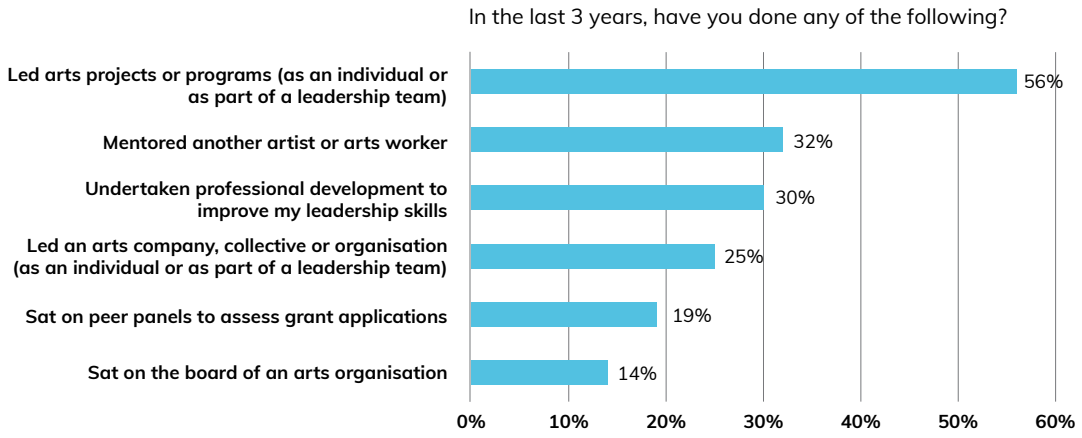
Person with disability

Our artists with intellectual disability drive the artistic direction of [the organisation]. Our artists' goals and aspirations drive the creative and strategic choices the company makes.

Organisation

Figure 4

Leadership experience – people with disability survey – respondents who work or study in the arts



My leadership has gradually increased as my profile has increased. People come to me to ask, and this leads to more exposure and more requests for leadership... Once I became established, leadership unfolded naturally. I believe artists would benefit from help earlier in their career to help them become established and learn how to have a public profile in the arts, such as by posting regularly on social media.

Person with disability

The leader (in this case CEO and Board Director) of the organisation is disabled. The organisation has and uses a Disability Action Plan.

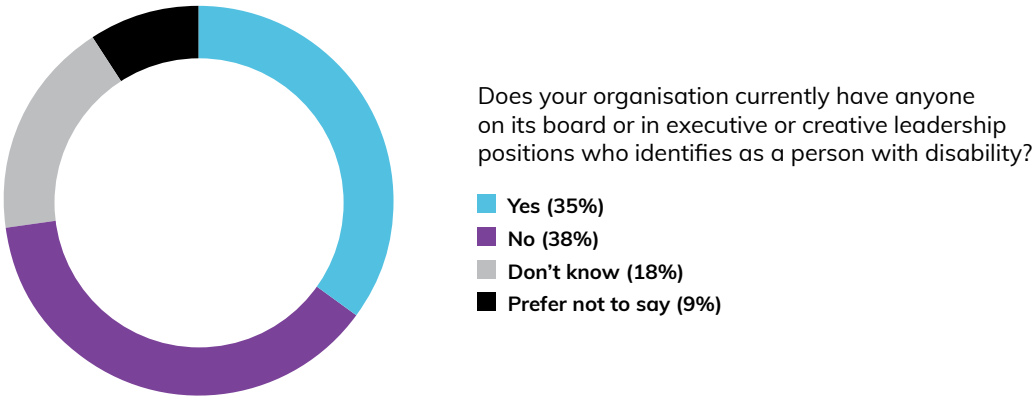
Organisation

People with disability are artists and makers, exhibitors and curators as well as steering committee and reference group members of our initiative.

Organisation

Figure 5

Leadership positions – organisations survey – all survey respondents



What do you want to see in the future?

For disabled and Deaf artists to receive more than just mentoring opportunities, to progress beyond emerging. For disability arts orgs to be led and primarily staffed by disabled people.

Person with disability

[Our goal is] Universal access and inclusion of people with disability in arts and cultural activities, events and leadership roles.

Organisation

I'd love the opportunity to mentor scriptwriters.

Person with disability

My personal goals are to be on a board; to continue my career in management and leadership in the arts; to mentor and empower other artists with disability who want to be in management and leadership in the arts.

Person with disability

4. Creative and cultural sectors are collaborative, and this creates positive outcomes for artists and arts workers with disability

Artists and art workers with disability said that collaboration improves networking and opens career opportunities. Most people with disability working or studying in the arts said they have collaborated or partnered with individuals or organisations in the last three years to produce or develop work. Who people collaborate or partner with is influenced by where they are located. For example, people in regional Australia were more likely to say that they collaborate with mainstream arts organisations and companies than respondents from major cities.

Organisations said that partnering with other organisations and with individuals was a way of accessing skills such as arts expertise or understanding of disability. The majority of arts organisations who participated in the consultation said that they had collaborated or partnered with disability-led, disability service or arts and disability organisations.

What did you tell us?

43%

of organisations said that in the last 3 years they had applied for government funding to create artwork or arts events with artists with disability

36%

of organisations said that in the last 3 years they had sought philanthropic or private sector support to create art work or arts events with artists with disability

Collaboration opened opportunities with other communities to increase awareness of my art, and allowed me to then advocate for arts and disability to other organisations or groups.

Person with disability

Collaboration supports learning from others through doing the work. It allows exchange of knowledge, information and ideas.

Person with disability

Sharing the workload means being able to take on projects that would be too much work on my own.

Person with disability

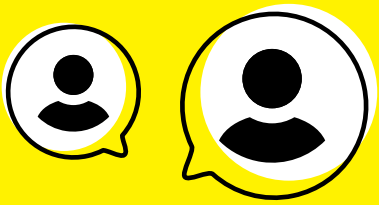
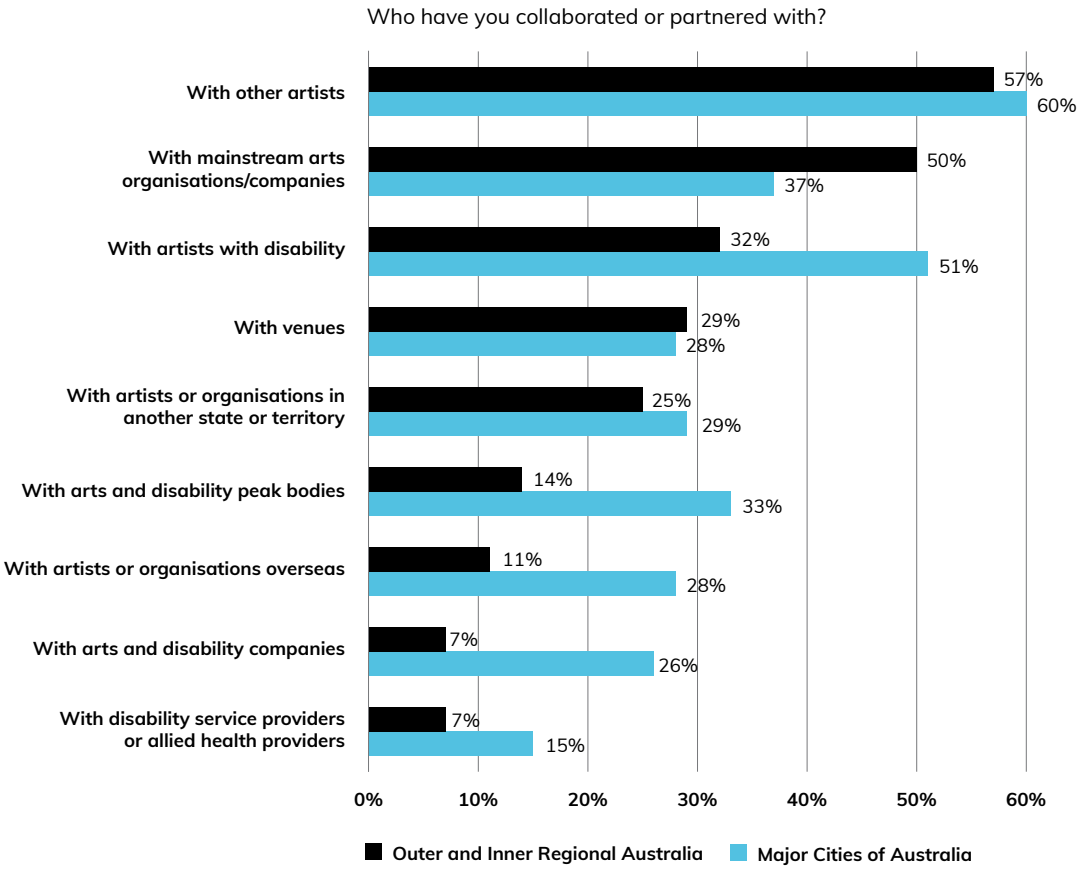


Figure 6

Collaboration and partnerships – people with disability survey – respondents who work or study in the arts



Collaboration is essential to working in the arts. Being known as someone who is easy to work with is vital and this is where I am afraid I fall down. I need help to manage these relationships as they are important to my future career.

Person with disability

[Collaboration] has increased my exposure and profile. For example, I was contacted by a performing arts company that wanted to make their show more accessible. I consulted for them and they were excited by my suggestions. They asked if I would perform in the show. I accepted the job and this will lead to major exposure with a season in a leading role.

Person with disability

We have partnered with [peak bodies] and individual artists experiencing disability. We have also undertaken specific collaborative theatre workshop training with international artists and companies that are led by artists with disability... We have worked to raise awareness of our programs through disability led organisations.

Organisation

We need bridging situations, so two organisations can connect and build pathways.

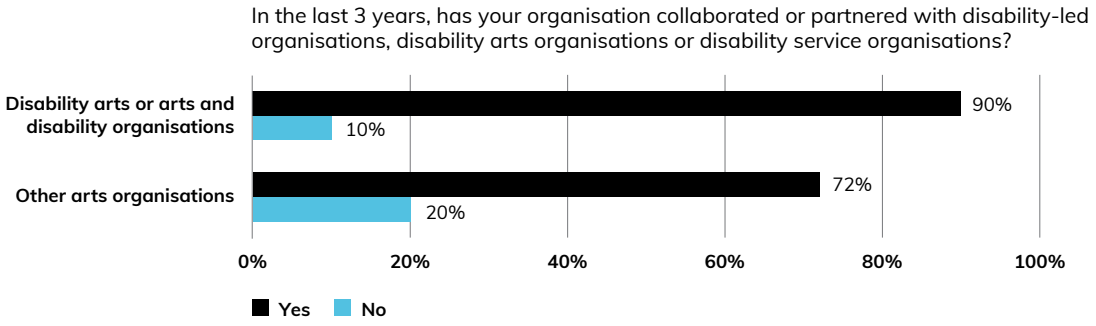
Organisation

We have been working with lead organisations in this field to ensure our spaces and processes are inclusive and welcoming, so people feel enabled to enter this sector.

Organisation

Figure 7

Organisational collaboration and partnership – organisations survey – arts organisations[2]



What do you want to see in the future?

I would love to continue to develop my career in the arts. I also have the goal of wanting to develop my network and skills in the sector.

Person with disability

I would welcome more partnership opportunities with specific organisations that have the knowledge, understand current legislation and have the contacts to ensure whatever we provide is appropriate, needed and wanted.

Organisation

I would like to see more groups set up for mentoring and sharing art with others in the community.

Person with disability

There is an opportunity for the National Arts and Disability Strategy to encourage and enable arts organisations to collaborate with support service organisations to facilitate and embed practitioners in the arts.

Organisation

[We'd like to see] Major dance companies sharing their studios, investing in inclusive practice, speaking to the sector and inviting leaders in the field in.

Organisation

Training opportunities for venues around visible and invisible disabilities such as autism so that everyone can receive the same happiness through the arts.

Person with disability

2 Arts organisations with a disability focus might call themselves either a 'disability arts' organisation or an 'arts and disability' organisation. Usually, disability arts organisations create art that is informed by or about the experience of disability. Arts and disability organisations might make art like this, they might make art that is not about disability, or they might be support and service organisations for artists with disability.

5. Understanding of disability and access enables people with disability to participate in the arts and their communities

Overwhelmingly, people with disability indicated that going to arts events increases their wellbeing and happiness and makes for a richer and more meaningful life. However, people with disability, carers and organisations said that creative and cultural activity is not always accessible.

People with disability indicated that staff who understand access and disability was the most important factor in making a cultural event accessible to people with disability. Similarly, carers observed that the most significant barrier to inclusion was a lack of staff awareness of accessibility. Offering accessible venues, facilities or programs was the key way in which organisations said they attract people with disability to their programming.

What did you tell us?

88%

of people with disability agreed that going to arts events increases their sense of wellbeing and happiness

86%

of people with disability agreed that going to arts events makes for a richer and more meaningful life

Arts are not optional extras. They make life worth living.

Person with disability

[I want to see] accessibility to all events, knowledge of disability issues by event organisers, staff and other participants.

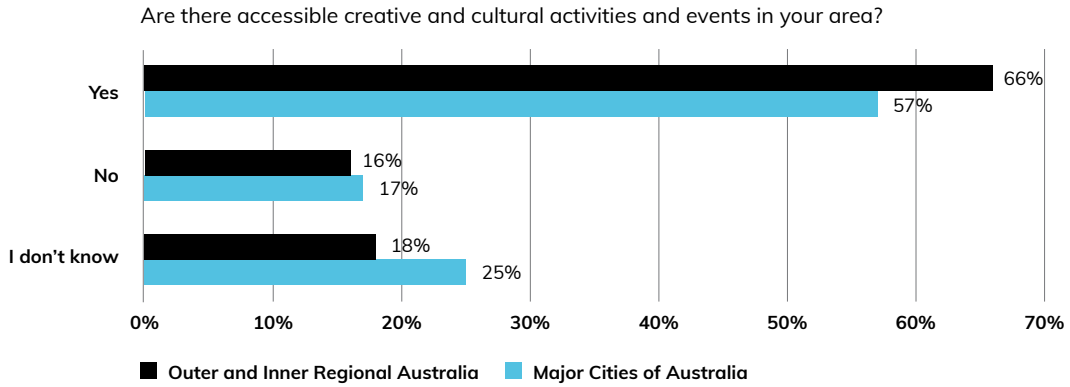
Person with disability

We believe that art is for everyone... We are committed to actively working to remove barriers to access for our audiences... We support self-determination, supporting audiences with disability and access requirements to direct their own experiences; and creating an environment in which employees and applicants are comfortable self-identifying, including when a disability may be non-apparent.

Organisation

Figure 8

Accessible activities in your area – people with disability survey – all survey respondents[3]



My family and friends love to go to the movies. So do I. But I cannot go with them because they like to see new popular movies, and I can only watch foreign films as they have subtitles. So they go and watch the movies and talk about them and I am left out. Then a few months later I watch it by myself on DVD. I want to talk about it with them but they have moved on or forgotten.

Person with disability

My local art gallery does not have a ramp to enter and internally there are stairs. They have a portable ramp to gain entry and act like it's a real imposition to have to 'drag out the ramp'... I'd like my community to have a clue about accessibility and not act like I'm demanding attention or being selfish if I ask if their venue is accessible.

Person with disability

It's about taking the art to the people instead of asking people to come to the city to see the art.

Person with disability

The Companion Card is not widely used locally in my town. It's not well known among local businesses or accepted so locals with disability are hit for double costs for carers.

Person with disability

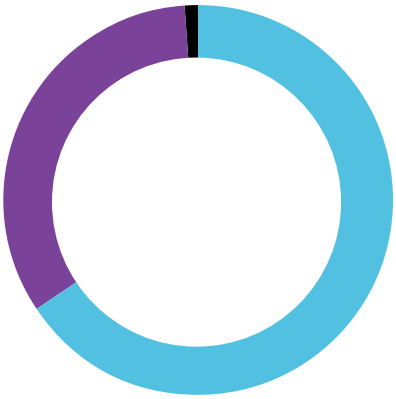
3 Remote and very remote respondents are not shown as the response numbers to this question were low.

Figure 9
Accessible facilities – organisations survey – all survey respondents

Are your facilities accessible to people with disability?

- **Sometimes (10%)**
- **Often (31%)**
- **Always (45%)**
- **No response (13%)**

Figure 10
Accessible cultural spaces – carers survey – all respondents



Are cultural spaces and venues accessible to the person you are caring for?

- **Yes (65%)**
- **No (33%)**
- **No response (1%)**

71%

of carers said that they had supported a person with disability to attend the arts as an audience member

While good progress has been made in the upgrading of venues to ensure audience access, there remain significant problems with access to workshop/rehearsal and performance spaces for artists.

Organisation

Staff asked my sister questions about me instead of asking me. I've just stopped going out as the stress is too much.

Person with disability

Advertising to people with disabilities and carers could be better targeted through accessing directly by mail or email to us. Often searching for services is the hardest barrier to jump.

Carer

Figure 11

Accessible events and activities – people with disability survey – all survey respondents

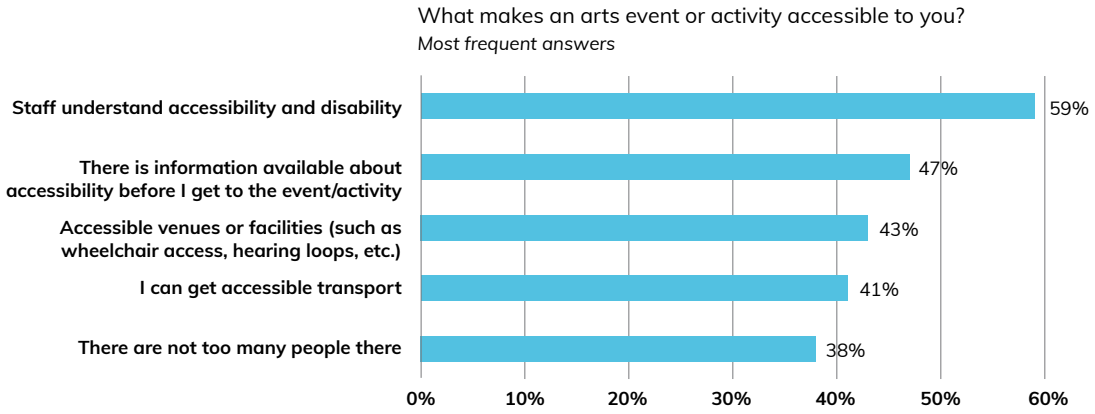
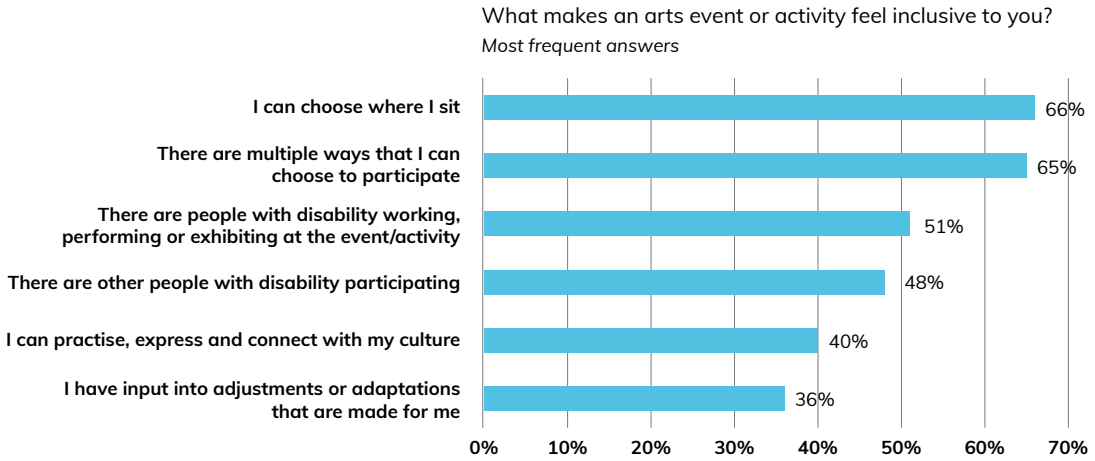


Figure 12

Inclusive events and activities – people with disability survey – all survey respondents



There seems to be a lot of places opening up recently to meet the needs of autistic children and their parents. This is in the form of Quiet rooms, Sensory Friendly film screenings, theatre etc. However these are obviously set up for children and not for independent adults.

Person with disability

Accessible art galleries are good. I like big galleries and lots of space.

Person with disability

I would like to book accessible seating and seating for accompanying family and friends online. I work and cannot make private calls to book accessible seating, particularly when the contact centre is poorly staffed and open for limited times.

Carer

People with disability still face significant barriers to participation in arts and cultural activities, basic physical access is still a barrier in some venues and online ticketing and seat allocation often discriminate.

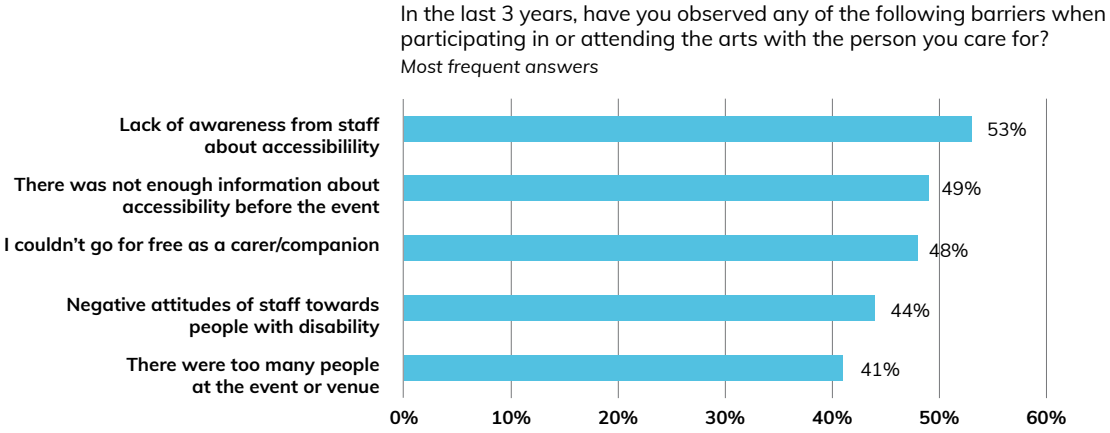
Person with disability

My son loves music and dance and has some vision issues apart from his use of a wheelchair. Often he is segregated, only 'allowed' one friend or companion to sit with even if additional paying friends want to sit with him. He is often shunted to the back, the side or behind the pillar with no access to better seats regardless of ability to pay.

Carer

Figure 13

Barriers to participation and attendance – carers survey – all survey respondents



46%

of organisations include accessibility costs in their budget when planning art making activities

There are still so many people that aren't aware of the need to be inclusive to people with disabilities. Many people I know have never met someone with a disability, but that is because many communities, business and events are not accessible enough for people [with disability] to be present.

Carer

We take into account people's needs and making sure they are met. We say YES and figure out solutions.

Organisation

Access costs money, but it also encourages a wider audience.

Person with disability

Our projects which have focused on people of all abilities have included accessibility measures... as essential parts of program costs.

Organisation

I have a Companion Card which I find incredibly useful for visiting venues that accept it. It is probably my best support in terms of being able to access galleries, cinemas, museums and other places. The companion card allows my companion in for free.

Person with disability

We have an option for artists to indicate any access needs and we liaise with venues in addressing these. People with disabilities are encouraged to participate in the festival as patrons and artists and we promote inclusion through providing support resources, industry contacts. We employ people with disabilities and have designated accessible volunteer roles.

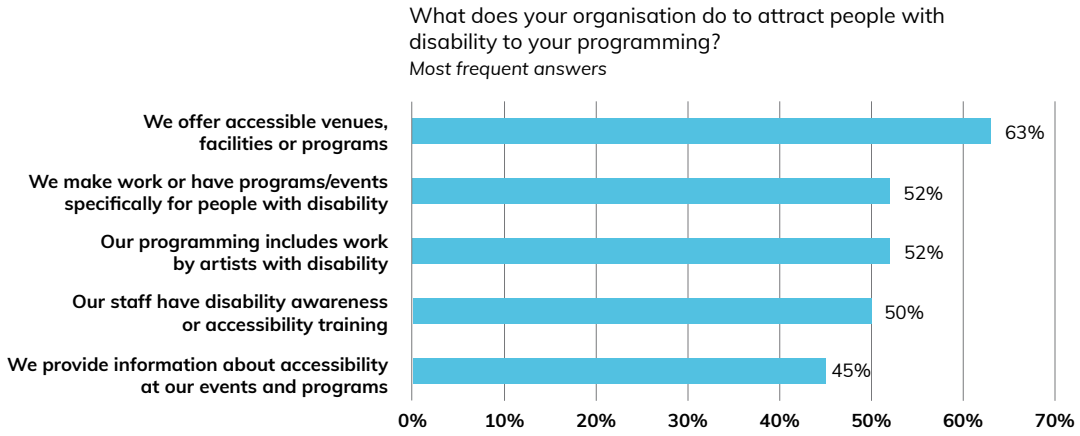
Organisation

I used to listen to podcasts, but now I struggle to understand them. It bugs me that it isn't standard practice to provide a transcript for Deaf and Deafblind people, it's not really any different to captioning videos, the technology is there, why doesn't the world use it?

Person with disability

Figure 14

Accessible programming – organisations survey – arts organisations



First I need to know about the event. The problem is I don't routinely read programmes because usually there is no information about access. So I routinely ignore all festivals and events. However, occasionally a friend tells me about something that is presented in sign language or has interpreters, and then I will go along and enjoy it. If all programmes always had access information, then I would probably start looking at them.

Person with disability

Web accessibility is an ongoing process, and we're very committed to making our site usable by as wide a range of people as possible.

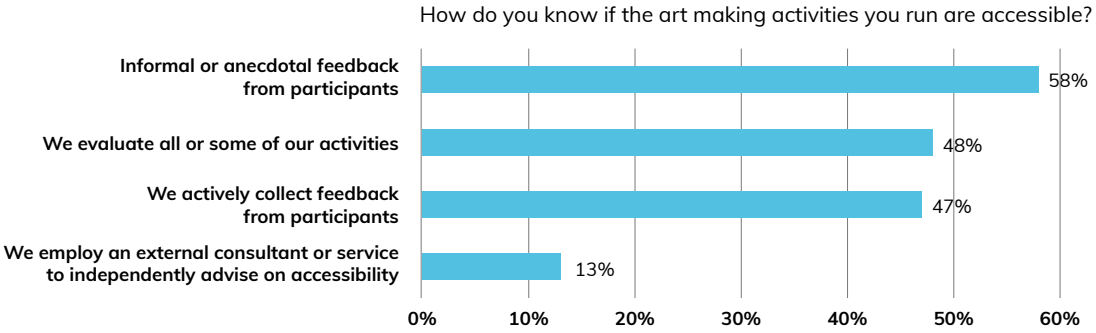
Organisation

We actively build a safe, friendly environment so people who may feel intimidated or unwelcome at other groups (our local arts scene is very cliquey) feel welcome and accepted here.

Organisation

Figure 15

Evaluating accessibility – organisations survey – all survey respondents



What do you want to see in the future?

I would like to see more seating available in areas such as art galleries (often as someone with chronic pain I find it difficult when venues only provide bench seating which doesn't support my back).

Person with disability

Greater accessibility in venues, staff attitudes, education programmes for the community to better understand accessibility.

Person with disability

More opportunities for people with disabilities to have input into government programs and local events. Inputs in multiple formats – surveys like this one, submissions, community consultation events (i.e. in person), etc.

Person with disability

Disability awareness training for staff would be most supportive as this creates understanding of different needs.

Carer

I'd love for LOTS more in-person activities to include livestreams… For ideal live-streaming assign a person at the event to relay/speak questions [that] Facebook livestream-watchers type back into the event.

Person with disability

The same way of booking seats as abled bodied consumers. Being able to book tickets at the same time with family/friends. Being able to sit with family or friends.

Carer

More broadly, we want to see inclusive arts become more accepted… every arts activity can be made accessible and suitable for everyone.

Organisation

We will establish an inclusion advisory group that will meet at least twice a year to give feedback on our annual program and our major production.

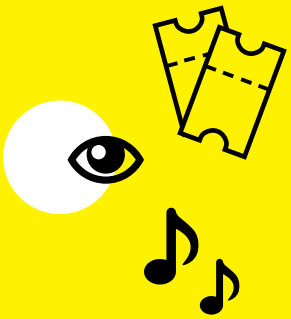
Organisation

6. There needs to be a broader understanding of what is possible when it comes to the National Disability Insurance Scheme (NDIS) and the arts

One third of people with disability said that they currently are, or are likely to be, an NDIS participant by 1 July 2019. Of those, a small number of respondents indicated they are currently using their NDIS plan to support their attendance at, or participation in, an arts activity.

In the survey, 79% of organisations indicated that their business hadn't changed due to the introduction of the NDIS. When asked what their business needed to take full advantage of the NDIS, the overwhelming majority responded that they didn't know yet.

What did you tell us?



I will be using my support worker and friends to go to jam nights.

Person with disability

Funding for someone to help carry my music gear has been provided in my NDIS plan so hopefully that won't be an issue from now on.

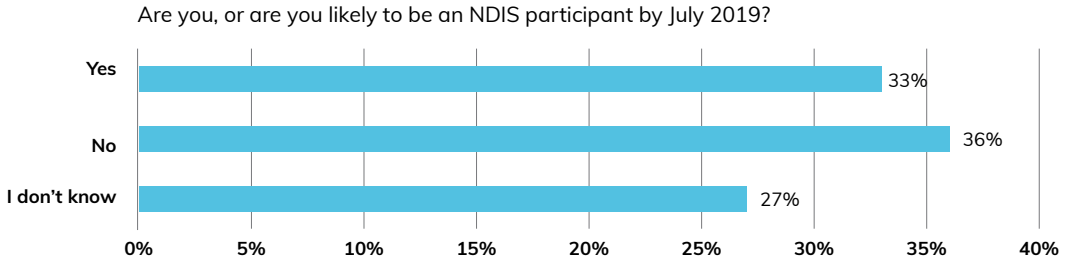
Person with disability

NDIS, since it was rolled out, now provides me with some funding that I could use to book interpreters for events and pay for course content to be transcribed. This has been amazing and life-changing for me. However, my current plan gives enough funding for one booking (max 2 hours) per week. I have to choose between using this for a medical appointment, a social event, a cultural event, a fitness or creative class, or access to something I want to learn online.

Person with disability

Figure 16

NDIS participation – people with disability survey – all survey respondents



NDIS needs to recognise that mentoring could lead to developing a career as an artist. The attitude of planners is significant in permitting this support.

Person with disability

Some people have been excluded from their communities for such a long time that it can be difficult for them to define their goals and dreams when developing their NDIS plans. The remedy is to assist such people to discover what is possible, including which opportunities exist in their communities. If someone was aware that there was an accessible and inclusive theatre company nearby, for example, then perhaps that would spike their interest and they might set a goal to become involved.

Organisation

Choice and control means being able to engage in mainstream opportunities whilst still maintaining our cultural identity.

Organisation

[We'd like to see] the Arts Sector working with the National Disability Insurance Agency to increase understanding within NDIS.

Organisation

The industry can provide the expertise to assist people in 'Finding and Keeping a Job' by offering one on one skills development such as mentoring, coaching, learning, building skills and knowledge, making new connections, and fostering new networks for NDIS participants.

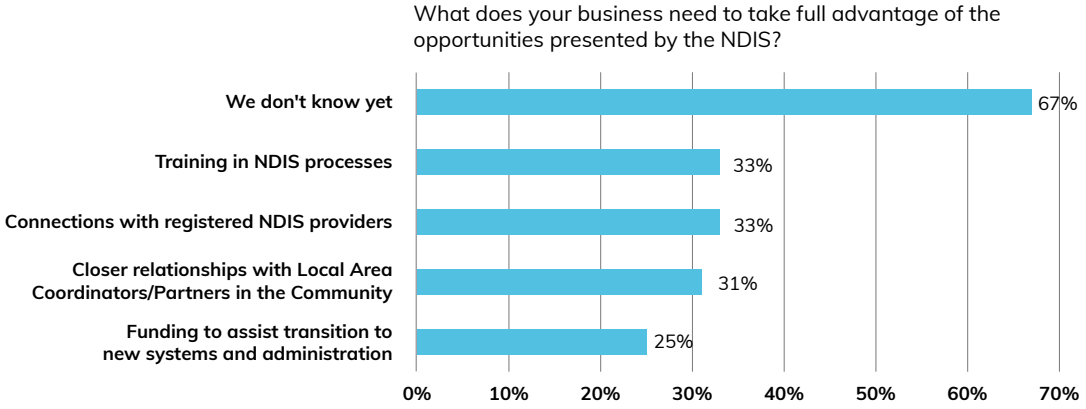
Organisation

There is a real lack of NDIS approved and funded arts-related programs, including digital art and animation, especially for kids and young people with autism.

Carer

Figure 17

NDIS opportunities – organisations survey – arts organisations



A major factor in the problematic implementation of the NDIS is the unevenly developed access to mainstream services such as education, health, transport and justice. Like the NDIS, the National Arts and Disability Strategy is not responsible for these other systems... however, without appropriate regard for the inter-connectedness of these systems, arts engagement for people with disability, their families and carers will continue to be ad hoc and subject to lotteries of personal circumstance.

Organisation

I want to see a continued focus on NDIS flexibility around the arts... Opportunities for groups and freelancers to get together to think collaboratively about the new models of delivery and funding is needed.

Carer

Next Steps

During the consultation, you told us that the consultation period was too short and that you would like an opportunity to comment on a draft of the renewed Strategy.

You also told us that you wanted the National Arts and Disability Strategy and the National Disability Strategy to be more closely aligned. This would be especially helpful for those people and organisations engaging with both the arts and social services portfolios.

Meeting of Cultural Ministers (MCM) had originally committed to considering a renewed Strategy in 2019. Following you feedback, we will now include a second round of consultation. The new timeline is:

- MCM will consider this draft at their meeting in the second half of 2019.
- Following MCM's consideration, we will release the draft Strategy for public consultation. The consultation period will run for at least 15 weeks.
- The final renewed National Arts and Disability Strategy will be considered by Ministers in 2020 and then publically released.

The National Disability Strategy ends in December 2020 and a new one is currently being developed. Releasing a renewed National Arts and Disability Strategy in 2020 will mean there is greater alignment between the two strategies.

For more information on the National Arts and Disability Strategy and the work undertaken to date, please go to www.arts.gov.au/mcm

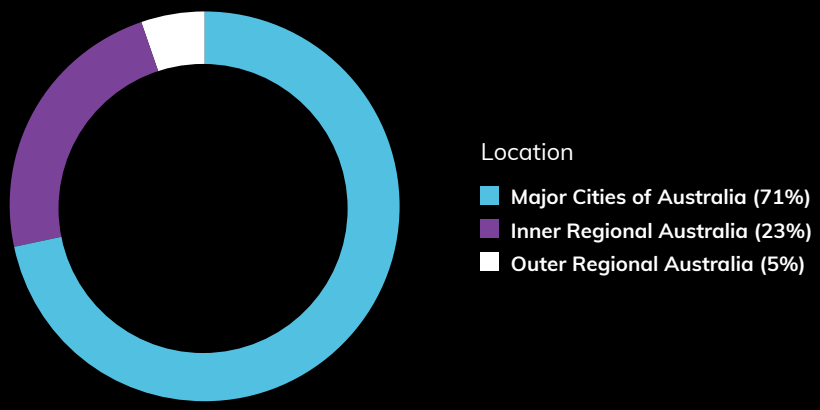
When the next phase of the consultation opens, we'll let you know on www.arts.gov.au/mcm. If you have questions about the consultation or this report, you can email us at arts.disability@arts.gov.au

Who participated in the consultation?

Answered an online survey	Made a phone or written submission	Came to a face-to-face meeting
180 people with disabilty	**19** people with and without disabilty	**301** people
77 organisations	**24** organisations	
75 carers		

People with disability

Figure 18
Location of survey respondents – people with disability survey – all survey respondents[4]



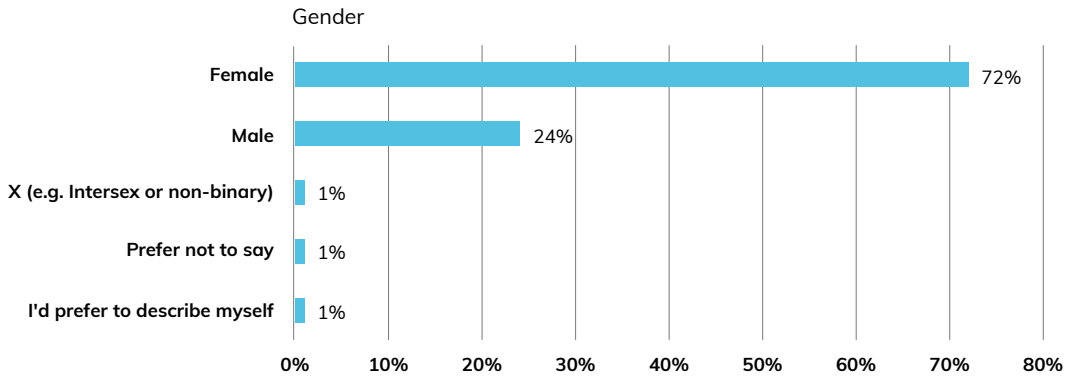
I would like to attend more events – any arts events. I live rurally so there is very limited access in local terms.

Person with disability

4 Remote and very remote respondents are not shown as the response numbers were low.

Figure 19

Gender of survey respondents – people with disability survey – all survey respondents



4%

of survey respondents identified as Aboriginal

13%

of survey respondents identified as culturally and linguistically diverse

When the worker/manager/staff member does not understand or is challenged by a person with a disability/Deaf person, and for me Neuro-diverse and Transgender... the damage it does is extraordinary and undermines what we as artists and professionals can achieve.

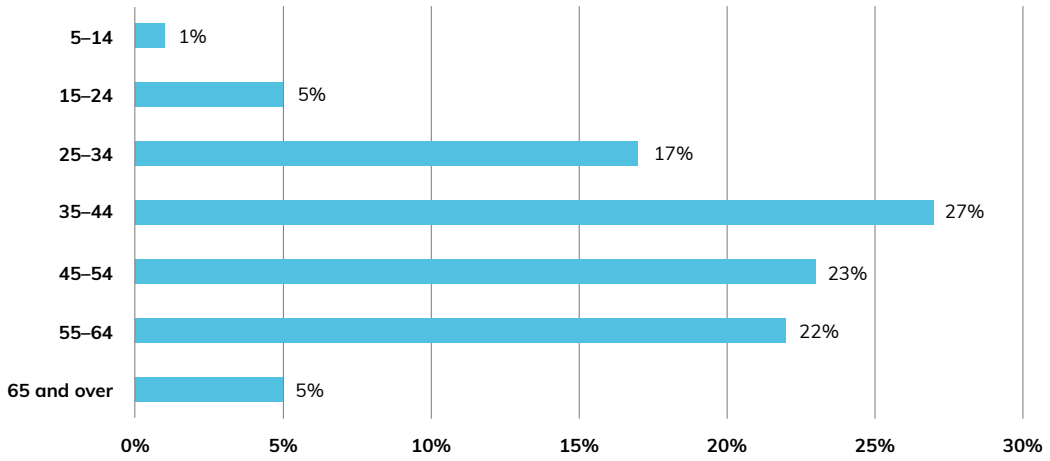
Person with disability

I want to demonstrate in the public sphere that people with disability and women with disability can work within the arts. I'm doing it because I can, and I want to contribute to my community.

Person with disability

Figure 20

Age of survey respondents – people with disability survey – all survey respondents



Older age is a barrier to getting mentors or support to further develop my professional engagement. Age is discriminated against in the arts and especially mental illness.

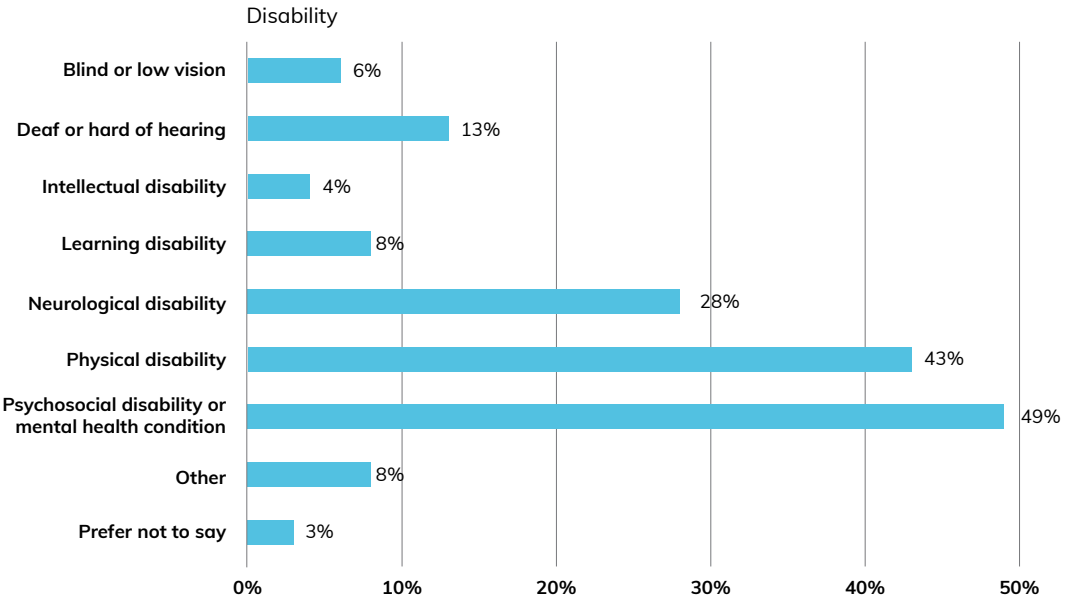
Person with disability

[I want to see] support for studio access, ongoing studio access that is adapted to enable/support a stable practice. More paid residencies for development and making work. Ensuring access is not limited by age or gender as well as by disabilities. Recognition and support for overlooked and invisible disabilities.

Person with disability

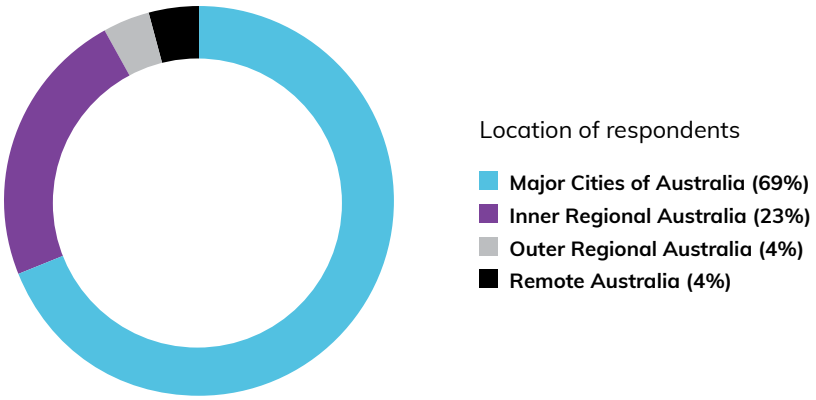
Figure 21

Disability types of survey respondents – people with disability survey – all survey respondents



Carers

Figure 22
Location of respondents – carers survey – all survey respondents



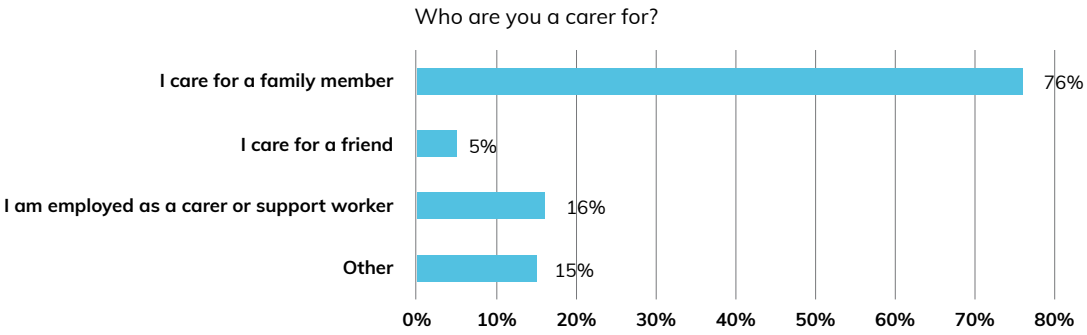
You can count on one hand the number of accessible places in my region.

Carer

The arts are a wonderful learning and social opportunity for children with autism. My own express themselves through drawing, dancing, and singing and derive great satisfaction from reading, however their ASD does provide barriers to participation.

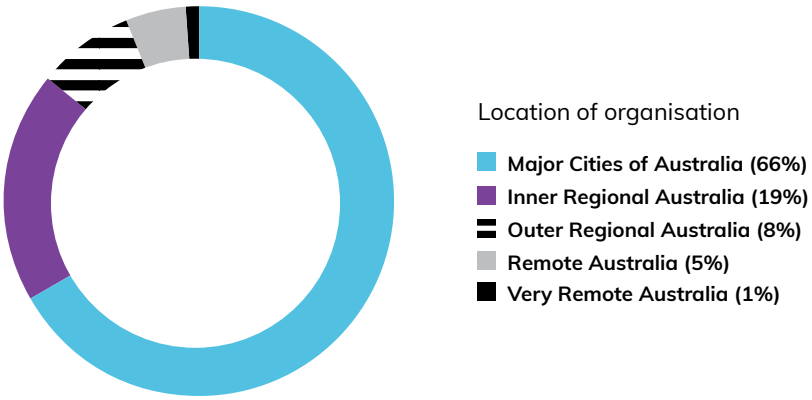
Carer

Figure 23
Care role of respondents – carers survey – all survey respondents



Organisations

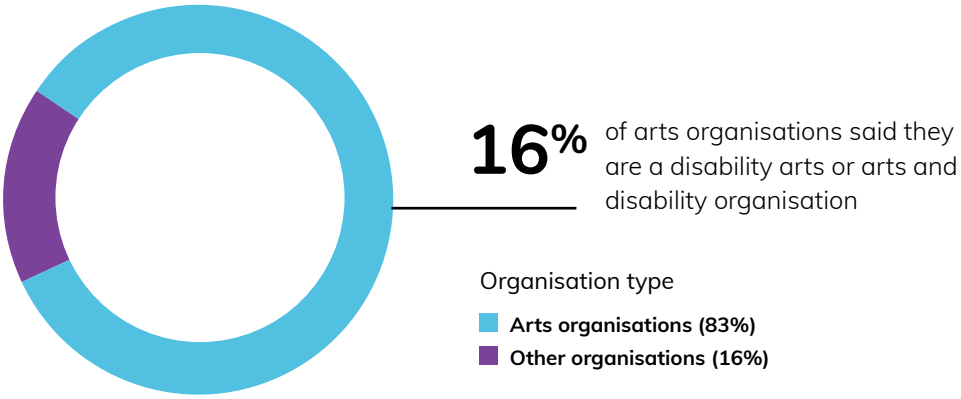
Figure 24
Location of organisations – organisations survey – all survey respondents



Tjanpi brings women together in community and on country for fibre arts practice. We have a diverse artist base, and it is an elderly cohort. Fibre art is often seen as 'nana work'. Supporting people with disability and older people to participate can be challenging in our environment... For example, the vehicles that we need to use to get people around on rough terrain, are not accessible.

Tjanpi Weavers submission[5]

Figure 25
Type of organisation – organisations survey – all survey respondents[6]



5 The quotes from organisations in this section are drawn from publically available submissions. You can read all public submissions on the Department of Communications and the Arts website.

6 Arts organisations with a disability focus might call themselves either a 'disability arts' organisation or an 'arts and disability' organisation. Usually, disability arts organisations create art that is informed by or about the experience of disability. Arts and disability organisations might make art like this, they might make art that is not about disability, or they might be support and service organisations for artists with disability.

The South Australian Film Commission is committed to creating the conditions for success of Deaf and disabled people. We do this by encouraging, supporting and providing access required by individual Deaf and disabled practitioners in order to reflect the full diversity of Australia today.

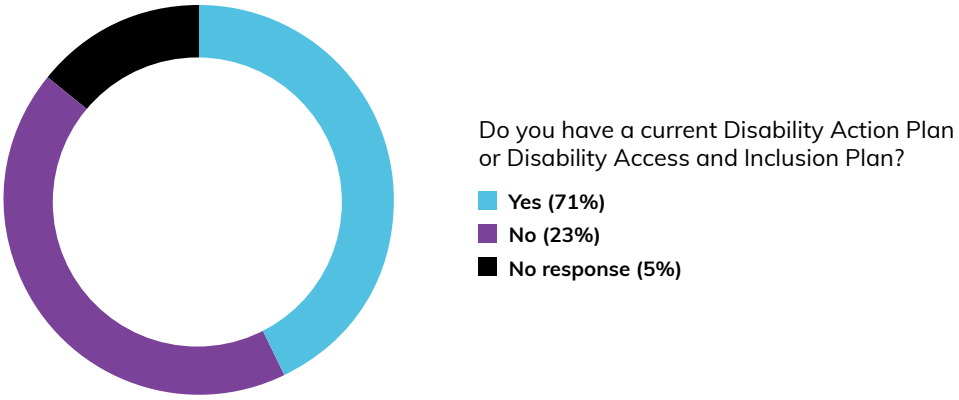
South Australian Film Commission submission

The process of game development, compared to some other forms of art, may be particularly adaptable and appealing to people with disability. The ability to tell stories and narratives in different ways through games create almost limitless potential for expressing creativity and sharing perspectives.

Interactive Games and Entertainment Association submission

Figure 26

Disability Action Plans – organisations survey – all survey respondents



As a small org it's taken a while to develop our business model; we now need to get the basics right regards accessibility at our event site, and on our website. We need to work with someone to develop a disability plan for our event; one that outlines some achievable short and long-term goals.

Organisation

Our accessibility vision is identified by the key steps and outcomes outlined in our Disability Action Plan and is measured by the successful implementation of each action, key personnel involved and delivery timeline. The Plan is supported by the Board and Staff.

Organisation

Key results of the 2018 public consultation **National Arts and Disability Strategy**

arts.gov.au/mcm