

D'Art 10

## Arts and Disability Policies<sup>\*</sup>

September 2004

*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*

Article 27.1, Universal Declaration of Human Rights

<http://www.unhchr.ch/udhr/lang/eng.htm>.

### Introduction

This report summarises the outcome of IFACCA's tenth D'Art question, which was sent by Francis Murphy, Artform Development Officer, Disability, Healthcare and Voluntary Arts, of the Arts Council of Northern Ireland. Mr Murphy asked:

#### Question

The Arts Council of Northern Ireland has been active in relation to arts and disability issues, supporting arts and disability organisations and encouraging arts organisations to develop appropriate and inclusive programmes. Through its arts lottery funding it supports the development of arts centres which have a high level of access. It would therefore be of great interest to the Council to hear of and learn from others about policy or intervention in this area.

An arts and disability policy might take many forms. For example, it might set objectives and strategies for arts funding programs, or for other types of arts programs that target people with disabilities. Or it might be an externally focussed policy or a set of guidelines that provides information and/or standards to arts organisations on how to improve access for people with disabilities. Whatever form a policy takes, the common element will be the desire to support involvement in artistic creativity and expression by people with disabilities.

The Arts Council of Northern Ireland, in partnership with the Arts Council of Ireland, funds an all Ireland, Arts & Disability Awards Ireland programme. The awards are organised by the Arts & Disability Forum (an arts and disability umbrella organisation in Northern Ireland) and are designed to stimulate and support work by creative disabled people.

Do you have an arts and disability policy? If you do perhaps you can help by providing:

- copies of, or references to, the policy; and/or
- contact details for anyone who would be willing to assist or liaise with the Arts Council of Northern Ireland.

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<sup>\*</sup> Research report produced by the International Federation of Arts Councils and Culture Agencies (IFACCA) [www.ifacca.org](http://www.ifacca.org). D'Art aims to consolidate and add value to the expertise of the world's arts councils and cultural agencies. For detailed information visit [http://www.ifacca.org/ifacca2/en/organisation/page08\\_AskIFACCA.asp](http://www.ifacca.org/ifacca2/en/organisation/page08_AskIFACCA.asp).

The D'Art query was sent out on International Day of Disabled Persons ([www.un.org/depts/dhl/dispersons](http://www.un.org/depts/dhl/dispersons)) and a month before the European year of people with disabilities began ([www.eypd2003.org](http://www.eypd2003.org)).

There were 11 responses to this request (respondents are listed in Appendix 1). The IFACCA secretariat has collated responses, undertaken its own searching and obtained additional comments from arts and disability specialists to produce this report. The secretariat is particularly grateful for comments from Alan Shain, of Smashing Stereotypes Productions.<sup>1</sup>

The report looks at definitions, concepts and terminology surrounding disability, and disability in the arts. It explores the types of policies and programs adopted by arts funding agencies to promote access to the arts for people with disabilities and to encourage involvement in the arts by people with disabilities. Examples of initiatives are provided, with weblinks wherever possible. The research uncovered a wealth of resources. To aid navigation, the report provides a list of online resources sorted by country (appendix 3).

The aims of this report are to provide a quick introduction to the major issues, using examples from the resources consulted, and to provide links and references for more detailed follow-up. The report should be of interest to anyone looking to develop arts and disability initiatives, or review existing policies and programs. As always, we welcome additional materials or comments, especially from developing countries and in languages other than English. You may even consider making a direct comment to the online forum for this topic at the IFACCA website.

## **Background**

This section looks at some background issues, such as definitions and models of disability, and the context within which disability policies and programs operate.

### **What is disability?**

Walsh and London (1995; 8) point out that 'to examine seriously the issues of access to the arts and barriers to such access, and to take effective action, it is necessary to have clear agreement on what is meant by such terms as "disability", "disabled", "impairment" and "handicap". This is not an issue of "political correctness" but of accuracy. The way the words are used is basic to understanding the perspective of the people concerned and has significant bearing on questions about barriers to access.'

This section explores definitions found in a number of English-language resources. Social Development Canada (2003) presents a detailed analysis of disability models and definitions in French as well as in English (Développement Social Canada, 2003, fournit une analyse détaillée de modèles de l'invalidité et définitions en français aussi bien qu'en anglais).

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<sup>1</sup> Alan Shain is a storyteller, stand-up comic and theatre artist who is based in Canada and has gained international acclaim. He uses humour to smash misperceptions about disabled people. For more information please see his website at [www.alanshain.com](http://www.alanshain.com).

There are a variety of ways of approaching the definition of ‘disability’. The bulk of arts policy resources refer to two main ‘models’ for understanding disability, the ‘medical’ and the ‘social’ model:

#### The Medical Model

This is ‘the traditional perception [that] sees disability as a ‘condition’ to be ‘cured’. Disability is perceived to be a personal calamity, resulting in a pitying, charity-based response... The onus for minimising the consequences is on the individual with a disability, with the ultimate aim of ‘overcoming’ disability and becoming ‘normal’. (Walsh and London, 1995; 8).

#### The Social Model

By contrast, the social model of disability holds that it is society which disables people with impairments by the way in which it is organised and by the conventions and priorities it displays. For example, many buildings are inaccessible to people with impaired mobility, but this results from specific conventions and traditions in building design and is not a consequence of mobility impairment per se. The social model emphasises that barriers to the full participation of people with disabilities are located in the way society is organised, and it challenges society to address and dismantle these barriers.

Most people with disabilities understand disability through the social model and this is the approach taken by most disability groups throughout Ireland. In their programmes to improve access to the arts and to artistic expression for disabled people, both Arts Councils are subscribing clearly to the social model. Some people with disabilities, particularly older people and some with recently acquired impairments, may identify more closely with the medical model, and the Arts Councils intend for all people with disabilities, regardless of perspective, to find their own place in the arts.

(Arts Council of Ireland and Arts Council of Northern Ireland, 1999; 6)<sup>1</sup>

Arts Council Northern Ireland (2003a; 9) refers to an additional model, the ‘affirmation’ model:

#### The Affirmation Model

Some disabled people believe that the Social Model of Disability, while identifying how society excludes disabled people, does not allow for positive social identity and life experience. Instead they have put forward a model, the Affirmation Model, which is a non-tragic view of disability and impairment.

It has its roots in the Disability Arts Movement and Disability Culture and could be represented by the title of Johnny Crescendo’s song ‘Proud, Angry and Strong’.

The Affirmation Model is borne of disabled people’s experiences as valid individuals, as determining their own lifestyles, culture and identity.

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<sup>1</sup> Hereafter referred to as ACI&ACNI (1999).

John Swain and Sally French, writing about the Affirmation Model in *Disability and Society*, Volume 15, Number 4, 2000, pages 569-582, explain:

‘Embracing an affirmative model, disabled individuals assert a positive identity, not only in being disabled, but also being impaired. In affirming a positive identity of being impaired, disabled people are actively repudiating the dominant value of normality. The changes for individuals are not just a transforming of consciousness as to the meaning of ‘disability’, but an assertion of the value and validity of life as a person with an impairment’.

The ‘social model’ appears to be the most common definition used by arts support agencies. An example is the definition adopted by the Arts Council of Wales:

Disability is the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to physical and social barriers.  
Arts Council of Wales (2003; 14)

The crucial aspect of definitions such as this is that it is the social context that is a disabling factor; not a physical, mental or emotional impairment as in the medical model. Some resources consulted make this important distinction explicit:

*Impairment* is a functional limitation such as difficulty in walking or seeing;  
*Disability* is the resulting loss of opportunity to participate on equal terms with people who do not have impairments due to physical and attitudinal barriers in the community.  
(ACI&ACNI, 1999; 6)

In Australia, the Disability Discrimination Act (1992) extends the definition by covering people for a disability that they have now, that they had in the past, that they may have in the future, or that they are believed to have. According to *Accessible Arts* (2002; 1), ‘[t]his definition of disability recognises that disability may be hidden or temporary and that attitudes towards disability may be a cause of discrimination’.<sup>1</sup>

### **Examples of ‘disabling’ barriers**

Under the popular social model, people are disabled *not* by their impairment, but by the barriers that society imposes. Some examples of general barriers - ie. barriers not specific to the arts – adapted from Arts Council Wales (2003; 14) are:

Physical barriers:

- No designated parking for people with disabilities
- Venues with limited or no wheelchair access, including access for: building entrances and exits, seating, bathrooms, stages and backstage areas.
- Lack of sign language interpreters at performances and talks
- Lack of audio facilities for people with visual impairments
- No large print or audio-taped copies of publicity and display materials

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<sup>1</sup> An extensive resource on the Australian Act can be found at the disability rights pages of the Australian Human Rights and Equal Opportunity Commission’s website [http://www.hreoc.gov.au/disability\\_rights/faq/f.a.q.html](http://www.hreoc.gov.au/disability_rights/faq/f.a.q.html).

Economic barriers:

- Disabled person also has to purchase ticket for Personal Assistant, thus doubling cost of attending event
- Lack of affordable, accessible training in the arts at professional levels prevents disabled person from developing their career

Attitudinal barriers:

- Low expectations of disabled people – assuming that a disabled person could never become an actor because the profession is ‘too demanding’
- Mis-representation and stereotyping of disabled people in the arts (eg. as villains, or objects of pity or humour) limits the range of roles into which disabled actors are cast.
- Prejudice – for example, not employing an actor with a visible impairment because of an assumption that he/she might frighten children.

The World Health Organization (WHO) has formalised such barriers into an *International Classification of Functioning, Disability and Health (ICF)*. In November 2001 the ICF was accepted by 191 countries as the international standard to describe and measure health and disability. It takes into account various aspects of disability, including social, environmental and medical, and provides a mechanism to document the impact of the social and physical environment on a person’s functioning. The classification and related resources can be found at <http://www3.who.int/icf/icftemplate.cfm>.

### **Appropriate terminology**

A number of resources provide guidance on using terminology that is not offensive or laden with negative connotations. In the English language, a number of terms that were common in the past have become outmoded. For example, ‘people with special needs’ is no longer in general use, as ‘disabled people are generally in agreement that their needs are unmet rather than ‘special’. The word ‘special’ has connotations which can make people feel patronised.’ (Arts Council of Wales, 2001; 5)

For reasons such as this, many arts and disability resources provide examples of ‘appropriate’ or ‘acceptable’ terms to use when talking and writing about disability.<sup>1</sup> As Arts Council Wales (2001; 5) notes:

‘Terminology relating to disabled people has undergone many changes, but it must be remembered that it is only very recently that disabled people themselves have been foremost in debate. There has been a good deal of discarding of unacceptable terms of late, but this does not mean that every week there will be a new term to learn. While it is necessary to accept the responsibility of remaining in touch with current use of terms, it is not for non-disabled people to state a particular preference; the lead must be taken by organisations of disabled people.’

It should be noted that preferences for terminology will vary between and even within countries. For example, in Australia the term ‘people with disabilities’ is generally preferred to ‘disabled people’, though both views exist. In Canada and the USA, the

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<sup>1</sup> A detailed discussion for both the English and French languages can be found in Social Development Canada (2002). Une discussion détaillée pour les deux langues anglaises et françaises peut être trouvée dans Développement Social Canada (2002).

term ‘people with disabilities’ is preferred over ‘disabled people’, as it places the person first, and the disability second.<sup>1</sup>

### What is ‘disability arts’?

Once disability has been defined, a number of resources elaborate on the meaning of the term ‘disability arts’. Disability arts on line (<http://www.disabilityarts.com/features/whatisdisarts.html>), for example, defines disability arts as ‘art made by disabled people [that] reflects the experience of disability. In disability arts we [ie people with disabilities] are in charge, we tell our own stories, we present our own perceptions of disability and the issues around it.’

Some resources distinguish between ‘arts and disability’ and ‘disability arts’: the first is used to represent a broad range of arts practices, while the second is used to represent arts practices *by* disabled people *about* disability. As ACI&ACNI (1999; 8) summarises:

#### **Arts and Disability**

Arts and disability is an overview phrase which includes a broad range of arts practice, embracing artwork by people with disabilities and activities involving disabled people as artists, participants and audience members. The approach aims to involve all sections of the community on an equal basis, making no differentiation between disabled and non-disabled participants.

When used to describe projects intended as collaborations, the term arts and disability implies the involvement of disabled people at all stages, from planning to showcasing. Where people with disabilities are confined to the margins of a project, or are involved only on the terms of non-disabled people, projects cannot be endorsed within arts and disability practice.

#### **Disability Arts**

Disability arts is a specific arts practice which involves artists with disabilities creating work which expresses their identity as disabled people. The work of disability arts practitioners contributes to the expression of a disability culture and forms an integral part of disability politics. It is informed by disabled people’s experiences, values and beliefs as disabled people and by a sense of identity as members of a distinct group with a unique culture. Disability arts is concerned with participation, rather than audience or access issues.

ACI&ACNI (1999; 8)

The culture that is ‘disability arts’ is expressed through unique art forms based on the unique movements, sounds, thoughts and perspectives of disabled people that cannot be replicated by the non-disabled. Examples of networks of disability arts organisations are the National Disability Arts Forum, UK ([www.ndaf.org](http://www.ndaf.org)), and the International Guild of Disabled Artists and Performers ([www.igodap.org](http://www.igodap.org)).

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<sup>1</sup> We are grateful to Alan Shain for this point.

## Arts agency disability policies and programs

A number of arts support agencies around the world have policies and programs that have been designed specifically with disability in mind.

### Why have disability policies and programs?

Materials consulted for this D'Art suggested a variety of reasons why arts support agencies might develop disability policies and/or programs.

*1. Equity and access.* People with disabilities, by definition, experience barriers to arts participation. Equality of arts opportunity is a philosophy common to most arts agencies, and agencies often have specific organisational objectives to promote access to the arts for all. As Brugg Bawden (2002; 8) points out, improving access for disabled people is about both increasing the availability of art *and* removing barriers to participation.

*2. Targetting arts benefits to people with disabilities.* Involvement in art and artistic processes are thought to have impacts that are beneficial to people with disabilities. See, for example, the 'social impacts' literature, much of which is about targeting arts benefits to specific groups such as those who are 'socially excluded' (Reeves, 2002; Jermyn, 2001), and the physical and psychological therapeutic benefits from involvement in artistic activity that have been documented in 'arts therapies' research for a variety of disabilities (Madden and Bloom, 2004). Many arts and disability policies and programs are aimed at capturing these types of benefit.<sup>1</sup>

*3. Improving service and strengthening other policies and programs.* Some arts agencies view disability as 'whole of agency' issue. As Australia Council (2000) notes: 'The most common question we receive is if the Council provides a separate disability program. We do not because we believe all Council programs should be made as accessible as possible. It is also important that arts and disability practice be placed and be seen to be part of a mainstream arts practice.' This echoes the philosophy that providing people with disabilities the same opportunities as others is to 'everybody's advantage' (for example, see Disability in the Arts Disadvantage in the Arts Australia (DADAA) and Australia Council, 1998; 2).

That said, disability arts may also play a key role in specific arts agency policies and programs, such as arts in health, cultural diversity, social inclusion/exclusion, and audience development initiatives. Examples can be found in the next section of this report.

*4. Meeting external requirements and taking advantage of external initiatives.* Arts agencies may be bound by legislative requirements, such as statutory obligations, or may develop policies and programs to link with wider disability programs and initiatives. Examples are:

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<sup>1</sup> It may be that different 'models' of disability are used as the conceptual basis for different programs, eg.: a program aimed at therapeutic benefits may be derived from the medical model of disability; a program targeting social inclusion may be derived from the social model.

- **Disability legislation**  
A number of resources uncovered here describe and analyse disability legislation and its implications for arts support and for arts organisations generally: Walsh and London (1995), Arts Council England (2003b), Arts Council of Northern Ireland (2003a), National Endowment for the Arts and National Association of State Arts Agencies (1994).
- **Human rights**  
Article 27(1) of the Universal Declaration of Human Rights (UNHDR) states: 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits' (<http://www.un.org/Overview/rights.html>). The UN has elaborates on the UNHDR further in the 'resolution on Human rights of persons with disabilities'  
[http://www.unhchr.ch/Huridocda/Huridoca.nsf/\(Symbol\)/E.CN.4.RES.2000.51.En?Opendocument](http://www.unhchr.ch/Huridocda/Huridoca.nsf/(Symbol)/E.CN.4.RES.2000.51.En?Opendocument), which enshrines for people with disabilities the 'International Covenant on Economic, Social and Cultural Rights' ([http://www.unhchr.ch/html/menu3/b/a\\_cescr.htm](http://www.unhchr.ch/html/menu3/b/a_cescr.htm)).
- **Intergovernmental activities and programs**  
2003 was declared the European year of people with disabilities (<http://www.eypd2003.org/eypd/index.jsp>). A number of resources listed here are part of this initiative. See, for example, the description of Finnish programs in Koskinen (2003).

### **Aims of arts council disability policies and programs**

The arts and disability policies and programs surveyed for this report usually have at least one of two main goals:

- 1) To maximise access to the arts for people excluded or discriminated against because of a disability; and/or
- 2) To promote greater involvement in the arts by people with disabilities.

### **Examples of arts and disability policies and programs**

The survey of existing arts agency disability policies and programs suggest that there are at least five 'key elements' to an arts agencies need to consider in relation to their disability activities:

- General statements, strategies and policies
- Specialised programs and initiatives
- Strategic partnerships
- Leadership activities
  - Training
  - Research, analysis and reviews
  - Advocacy
  - Information provision and best practice guides
- Organisational disability policies

### **General statements, strategies and policies**

A number of agencies produce ‘disability’ plans and policies. These do a variety of things depending on the priorities identified. Common elements of a disability plan or policy are: a statement of commitment to disability arts; establishing definitions and frameworks (including statutory frameworks); establishing goals and objectives within this framework; and outlining policies and programs to achieve these objectives. Examples are: Arts Council of Wales (2003), Arts Council of Ireland (1998), Australia Council (2000), and DADAA (2003).

In many cases, disability objectives are included as part of an agency’s overall strategic objectives, as in Arts Council of Northern Ireland (2001; 16) and Ministry of Culture of the Czech Republic (see reproduction of Article 16 under Czech Republic resources, appendix 3).

### **Disability programs and initiatives**

The sources reviewed for this report reveal that there is an enormous variety of ways that arts agencies approach issues of disability and the arts. Examples of some approaches are:

- Special unit or division for disability arts. The National Endowment for the Arts (NEA) Office for AccessAbility, established in 1976 as the advocacy-technical assistance arm of the Arts Endowment for people with disabilities, older adults, veterans, and people living in institutions. The Office works in a myriad of ways to assist the Arts Endowment and its grantees in making arts programs more available to underserved segments of the USA’s citizenry <http://www.arts.endow.gov/resources/Accessibility/Brochure.html>. The NEA also has regional and state accessibility coordinators (<http://www.nea.gov/resources/Accessibility/504.html>).
- Dedicated funding streams. The Namibian Ministry of Basic Education, Sports and Culture Directorate of Arts has a special programme called "Arts Development for Differently Abled People", (see description under Namibia in appendix 3)
- Awards. The Arts Council of Northern Ireland and the Arts Council of Ireland offer Arts and Disability Awards to creative artists with disabilities. The awards are organised by the Arts and Disability Forum (<http://www.adf.ie>) and are designed to assist and develop the creative potential of people with disabilities in all art forms, stimulating quality arts activities and helping to overcome barriers to accessing the arts.
- Audience development. As an ‘essential audience’, Arts Council England’s New Audiences Programme has supported projects that promote change within arts organisations and tackle barriers that prevent disabled people from engaging with the arts. [http://www.newaudiences.org.uk/feature.php?essential\\_audiences\\_20030630\\_index](http://www.newaudiences.org.uk/feature.php?essential_audiences_20030630_index)

- Capital funding for the improvement of accessibility in arts buildings. Arts Council of Wales (2004).

### **Strategic partnerships**

The majority of agencies enter into strategic partnerships with key disability organisations. Examples are Creative New Zealand's partnership with Arts Access Aotearoa, Arts Council England's partnership with Disability Arts Online, and the Irish arts councils' partnership with the Arts and Disability Forum.

The National Endowment for the Arts AccessAbility Office provide a good range of examples of the types of partnerships that agencies may enter into:

- An education initiative with design organisations to promote 'Universal Design' in buildings and products etc.
- A national database on Arts Programs Involving Older Americans with Elders Share the Arts (ESTA) in Brooklyn, NY.
- Arts in healthcare with the Society for the Arts in Healthcare.
- Careers in the arts for people with disabilities, including an internship program, with various other government agencies and NGOs.

For more details on these see the AccessAbility Office website at <http://www.arts.endow.gov/resources/Accessibility/Brochure.html>.

### **Leadership activities**

Arts agencies undertake a variety of leadership activities. Examples are:

#### *Training*

Training for Disability Equality Trainers: An Arts Council of Northern Ireland and Arts Council of Ireland initiative, a part of which is the 'training for trainers' scheme designed to develop the skills of disability equality trainers. (described at ACNI Arts&Disability page: <http://www.artscouncil-ni.org/departs/strategy/artdis/artdis.htm>).

#### *Research, analysis and reviews*

As part of policy development, many arts agencies commission comprehensive research and reviews of issues of disability and the arts. In some countries these research projects represent the most sophisticated and extensive analysis available. Examples of arts agency-commissioned research are: Walsh and London (1995), Arts Council England (2003b), Arts Council of Ireland (1997), Drury and Morgan (1988), Arts Council of Northern Ireland (2003c), Smith, H., and Lorenz, K. (2003).

#### *Advocacy*

Many of the programs and initiatives listed here assist in advocating for people with disabilities. Some initiatives have advocacy as a primary objective. For example, the National Endowment for the Arts' initiative to educate designers, schools of design and others on Universal Design. Wreford (2003) explores a number of issues relating to disability advocacy within an arts policy setting.

#### *Ambassador programs*

The UK Northern Disability Arts Forum Action Disability Arts project placed four disabled arts ambassadors with four arts venues. The project aimed to address the inaccessibility of arts organisations across the UK's North East in terms of both

physical access and staff attitudes to disabled audiences. The advice and training the organisations received through the ambassadors led to many changes being made in the organisations to the benefit of disabled audiences (see <http://www.newaudiences.org.uk/resource.php?id=288>).

#### *Information provision and best practice guides*

The most common form of leadership activity is the production of best practice guides and other arts and disability information for the arts sector. A list of online materials uncovered via this D'Art is set out in appendix 2 under the following categories:

- General information resources
- Directories
- Good practice guides
- Training manuals
- Legislative compliance guides
- Marketing guides
- Touring guides
- General arts and disability websites and portals

#### **Organisational disability policies**

In order for arts agencies themselves to be 'disability aware', they often adopt disability policies and procedures in relation to equal employment, staff training, and access to the agency's offices and programs. A description of the policies and procedures adopted by the Arts Council of Wales is below.

##### 3. Staffing, Employment and Recruitment

3.1 ACW has a personnel committee which is responsible for monitoring and implementing policy in this area [ie disability]. The Committee reports directly to the Council. ACW has an equal opportunities recruitment and retention policy which is reviewed annually.

3.2 The Council's aim is to ensure that we provide equal treatment for current and future disabled staff and that they have the same access to opportunities as other staff. The Council will:

- Continue to review current recruitment, employment and training and development practices and policies to ensure they do not disadvantage disabled people
- Review and revise its recruitment policy with a view to devising positive action programmes that target disabled people.
- Monitor and address the access requirements of all staff within the Council.

Arts Council of Wales (2003; 9-10)

Agencies also adopt procedures that ensure equality of access to information on their activities and funding programs by making information available in easily readable formats (eg large print publications and web pages) and in audio format (eg, the Australia Council makes its 'Support for the Arts Handbook' available in audio format).

#### **Summary**

This report has outlined a number of issues of arts and disability and has provided a number of examples of the types of activities that arts support agencies undertake in relation to arts and disability.

The report highlights a great variety of ways that arts agencies approach the issue of disability and the arts, and a wealth of resources that are available online. The resources contained in this report should be of interest to anyone looking to develop arts and disability policies, or to review existing policies and programs. We welcome additional materials or comments. You can post comments directly to the online forum for this topic at the IFACCA website ([www.ifacca.org](http://www.ifacca.org)), or send us an email at [info@ifacca.org](mailto:info@ifacca.org).

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Développement Social Canada, 2002, *Le pouvoir des mots et des images*, SDC, [http://www.sdc.gc.ca/asp/passerelle.asp?hr=fr/pip/bcph/documents/pouvoirDesMots/00\\_tdm.shtml&hs=pyp](http://www.sdc.gc.ca/asp/passerelle.asp?hr=fr/pip/bcph/documents/pouvoirDesMots/00_tdm.shtml&hs=pyp).

Social Development Canada, 2003, *Defining Disability*, SDC, <http://www.sdc.gc.ca/asp/gateway.asp?hr=en/hip/odi/documents/Definitions/Definitions000.shtml&hs=pyp>.

Développement Social Canada, 2003, *Définir l'incapacité*, SDC, <http://www.sdc.gc.ca/asp/passerelle.asp?hr=fr/pip/bcph/documents/Definitions/Definitions000.shtml&hs=pyp>.

Walsh, D., and London, J., 1995, *Arts and Disability*, Australia Council, Sydney.

Wreford, G., 2003, Place of Disability in Arts, Health and Wellbeing, *Artwork*, issue 57(December); 26-30, <http://e-bility.com/articles/disabilityarts.shtml>

**Disclaimer:** This report has been prepared by the IFACCA secretariat. Errors, omissions and opinions are the secretariat's and cannot be attributed to the respondents listed in Appendix 1, nor to the Board or members of IFACCA.

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This report may be used freely with acknowledgement. Suggested reference: International Federation of Arts Councils and Culture Agencies, 2004, *Arts and Disability Policies*, Sydney, [http://www.ifacca.org/ifacca2/en/organisation/page09\\_BrowseDart.asp](http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp). IFACCA is interested in hearing from anyone who cites or uses this report.

# Appendix 1

## Respondents

Responses to this D'Art question were received from:

- Ann Bridgwood, Arts Council England
- Bram Buijze, Council for Culture, The Netherlands
- Penny Eames, Arts Access Aotearoa, New Zealand
- Kiersten Fishburn, Accessible Arts, Australia
- Retha Louise Hofmeyr, Ministry of Basic Education and Culture, Namibia
- Francis Murphy, Arts Council of Northern Ireland
- Nina Obuljen, Culturelink Network Institute for International Relations, Croatia
- Tim Roberts, Fuel4Arts, Australia
- Alan Shain, [Smashing Stereotypes Productions](#), Canada
- Mark Stapleton, Australia Council for the Arts
- Gareth Wreford, Arts Access Australia (DADAA National Network)

Thanks to everyone who contributed!

## Appendix 2

### Information guides and information resources

Arts agencies produce a wide variety of information resources on disability and the arts. A list of resources uncovered for this D'Art is set out below.

#### General information resources

##### **Accessing the Arts: Disability Awareness Information**

Accessible Arts, 2002, Australia

Includes: disability awareness information; marketing to the disability community checklist; print and publication guidelines; ticketing and seating checklist; exhibition design; disability media information; and access audit checklist.

<http://www.fuel4arts.com/files/attach/Disability%20Awareness%20PDF1.pdf>

##### **Arts Council Ireland and The Arts Council of Northern Ireland**

Arts and Disability Handbook, 1999,

[http://www.artscouncil.ie/library/download\\_pdf.asp?id=239](http://www.artscouncil.ie/library/download_pdf.asp?id=239)

#### Directories

##### **Disability information pack, Arts Council England, 2004**

This list contains details of arts organisations based or working in and around London whose remit is to create and increase access to the arts for disabled people, as arts practitioners, participants and audiences. It also includes details of arts organisations which do not have a specific disability remit, but undertake, or have undertaken, a significant amount of work to increase access to the arts for disabled people. Please note that this is not a comprehensive list and we would welcome suggestions for additional contacts.

[http://www.artscouncil.org.uk/information/information\\_detail.php?browse=recent&id=36](http://www.artscouncil.org.uk/information/information_detail.php?browse=recent&id=36)

##### **eQuality directory: resources for arts, disability and access**

Arts Council England, 2000

Details regional and national contacts, guidelines on producing accessible information, funding sources, employment information, books and publications.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=172](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=172)

##### **Arts and Disability, 1997, Arts Council England**

Compiled by the Arts Council's Library and Enquiry Service, this printed directory is intended to provide contact details of specialist organisations in disability arts.

(not available on line)

## Good practice guides and resources for arts organisations

### **Disability Fact Pack for arts and cultural organisations**

DADAA and the Australia Council, 1998

Outlines a variety of issues for arts organisations regarding people with disabilities, including access, attitude, employment and discrimination.

[http://www.ozco.gov.au/arts\\_resources/publications/disability\\_fact\\_pack\\_for\\_arts\\_and\\_cultural\\_organisations/](http://www.ozco.gov.au/arts_resources/publications/disability_fact_pack_for_arts_and_cultural_organisations/)

### **Disability access: a good practice guide for the arts**

Arts Council England, 2003

Comprehensive guide to increasing participation in the arts by disabled people as artists, audience members, participants and employees. Includes checklists and an action plan template.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=165](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=165)

### **Arts Capital Programme**

Arts Council England

A website to assist applicants wishing to apply to the Arts Capital Programme. It provides guidance on issues relating to physical access, training and the built environment. Resources include:

- Access Guidance Notes - To accompany the development guidance and to be used to develop action plans for access
- Access Checklists (Disability) - To be used by organisations to help them identify areas to be included in their action plans for access. To be read in conjunction with the Access Guidance Notes
- Access Action Plan example - A fully worked-up example for reference when completing your access action plan

[http://www.artscapital.org.uk/acplive/information\\_main\\_page.htm#documents\\_table](http://www.artscapital.org.uk/acplive/information_main_page.htm#documents_table)

### **Action for access: a practical resource for arts organisations**

Arts Council England, Anne Hornsby and Mind's Eye, 2004

Resource pack for arts organisations wishing to make their activities more accessible to disabled people.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?browse=title&id=412](http://www.artscouncil.org.uk/information/publication_detail.php?browse=title&id=412)

### **Handbook of good practice: employing disabled people**

Delin, A., 2000, Arts Council England

Based on the Arts Council Apprenticeship Scheme Programme, this handbook takes employers, advisors and employees through all aspects of good practice, recruitment and retention. Includes case studies and example documents.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=177](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=177)

### **Addressing disability in galleries in Scotland**

Engage Scotland and the Scottish Arts Council, 2003

The report makes a number of recommendations for arts organisations, including the Scottish Arts Council.

<http://www.scottisharts.org.uk/nonhtdocs/EngageDisabilityReport1103.pdf>

### **Disability Access Symbols**

National Endowment for the Arts and Graphic Artists Guild Foundation, USA  
A graphics package of 12 major access symbols, available online or on computer disk, designed to help organizations better advertise their accessible programs and facilities.  
<http://www.gag.org/resources/das.php>

### **Design for Accessibility: A Cultural Administrator's Handbook, USA**

Designed to help organizations not only comply with Section 504 and the Americans with Disabilities Act, but to assist in making access an integral part of planning, mission, programs, outreach, meetings, budget and staffing.  
<http://www.arts.endow.gov/resources/Accessibility/DesignAccessibility.html>

### **Arts Accessibility Checklist (USA)**

National Endowment for the Arts and National Assembly of State Arts Agencies  
Outlines major access accommodations to assist organizations in making their facilities and programs fully accessible.  
<http://www.dcarts.dc.gov/dcarts/cwp/view,a,3,q,528664.asp>

### **Moving Ahead: A Guide to Reaching Disabled People in the Arts**

Arts Council Wales, 2001  
(not available online)

### **Access for all toolkit for museums, libraries and archives**

Museums, Libraries, Archives (UK)  
This self-assessment tool is aligned with the principles in the Inspiring Learning for All learning and access framework. It builds on the social inclusion and cultural diversity toolkits developed for MLA in 2003, and the disability toolkit produced in 2002.  
[http://www.mla.gov.uk/action/learnacc/00access\\_04.asp](http://www.mla.gov.uk/action/learnacc/00access_04.asp)

### **Training manuals**

#### **Arts Council of Northern Ireland, 2003b, Towards Inclusion**

A training Manual designed to raise awareness of disability and its importance to the delivery of the arts.  
<http://www.artscouncil-ni.org/departs/all/report/wideaccess.pdf>

#### **Arts Accessibility training modules**

Accessible Arts, Australia, has developed a series of resources to accompany arts accessibility training modules it designed for a tertiary education institution. These are not available on line, but can be made available as read only documents upon request. Contact [kiersten@aarts.net.au](mailto:kiersten@aarts.net.au), or [info@aarts.net.au](mailto:info@aarts.net.au). Training modules include:

- Accessibility Awareness
- Marketing and communication strategies
- Principles of physical access
- Developing a disability action plan
- Performance arts
- Festivals, events and conferences
- Web design and technology
- Exhibition design

### Legislative compliance guides

#### **Disability Discrimination Act - Working towards 2004**

Arts Council England, 2003

Gives details of the main issues raised by the Disability Discrimination Act 1995, and outlines what organisations need to do before 1 October 2004 to comply with the act.

<http://www.artscouncil.org.uk/documents/information/270.doc>

### Marketing

#### **Access All Areas: guidelines for marketing the arts to people with disabilities,**

Australia Council 1999

[http://www.ozco.gov.au/arts\\_resources/publications/access\\_all\\_areas/](http://www.ozco.gov.au/arts_resources/publications/access_all_areas/)

### Touring

#### **Opening doors: action plan for disability arts touring**

Arts Council England, 2002

An action plan to strengthen the touring practices of, and circuits for, disability-related arts work. It also summarises the main findings of research carried out in 2000.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=198&page=2](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=198&page=2)

### Web access

Chisolm, W., and Vanderheiden, G., eds., 1999, Checklist of Checkpoints for Web Content Accessibility Guidelines, W3C, <http://www.w3.org/TR/WAI-WEBCONTENT/full-checklist.html>

Human Rights and Equal Opportunity Commission (Australia), 2002, *World Wide Web Access: Disability Discrimination Act Advisory Notes*, Version 3.2,

[http://www.hreoc.gov.au/disability\\_rights/standards/www\\_3/www\\_3.html](http://www.hreoc.gov.au/disability_rights/standards/www_3/www_3.html)

### General arts and disability websites and portals

The list below includes not only websites hosted or funded by national arts agencies, but also websites of disability networks themselves.

Arts Access Australia (formerly DADAA National Network)

[www.artsaccessaustralia.org](http://www.artsaccessaustralia.org)

Australia Council Disability and the Arts homepage

[http://www.ozco.gov.au/council\\_priorities/disability/](http://www.ozco.gov.au/council_priorities/disability/)

Canadian Abilities Foundation's 'Enablelink' arts pages

<http://www.enablelink.org/arts.html?showarts=2>

Fundação Nacional de Arte/Ministério da Cultural, Programa Arte Sem Barreiras/Funarte/Very Special Arts do Brasil:

Various Spanish-language resources, including publications and links

<http://www.funarte.gov.br/vsa/index.htm>

eQuality directory: resources for arts, disability and access

Arts Council England, 2000

Details regional and national contacts, guidelines on producing accessible information, funding sources, employment information, books and publications.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=172](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=172)

Disability arts online

On this website, now running independently with Arts Council England support, you can find information promoting some leading work in disability arts. This includes features reflecting on and celebrating how the artform has developed, news updates covering opportunities for training, funding and showing work, and listings of current events. The overview of disability policy and strategy in the UK highlights relevant Arts Council initiatives.

<http://www.disabilityarts.com/>

Arts Council Ireland and The Arts Council of Northern Ireland

Arts and Disability Handbook, 1999

[http://www.artscouncil.ie/library/download\\_pdf.asp?id=239](http://www.artscouncil.ie/library/download_pdf.asp?id=239)

Accessibility resources

Dedicated pages on the National Endowment for the Arts website that contain a wide range of links

<http://www.arts.endow.gov/resources/Accessibility/index.html>

National Arts and Disability Center

The National Arts and Disability Center (NADC) is the national information dissemination, technical assistance and referral center specializing in the field of arts and disability. The NADC is dedicated to promoting the full inclusion of children and adults with disabilities into the visual-, performing-, media, and literary-arts communities. Its resource directories, annotated bibliographies, related links and conferences serve to advance artists with disabilities and accessibility to the arts.

<http://nadc.ucla.edu/Default.htm>

VSA Arts

Creating a society where people with disabilities can learn through, participate in, and enjoy the arts. Site includes following resources:

- General Publications
- Publications for Educators and Parents
- Publications & Resources for Artists
- Resources on the Web
- Links to VSA sites around the world

<http://www.vsarts.org/>

### Disability World

Disability World is a new web-zine dedicated to advancing an exchange of information and research about the international independent living movement of people with disabilities. Contains some Spanish-language resources.

<http://www.disabilityworld.org/#arts>

## Appendix 3

### List of resources by country

#### Australia

Access All Areas: guidelines for marketing the arts to people with disabilities

Australia Council, 1999

[http://www.ozco.gov.au/arts\\_resources/publications/access\\_all\\_areas/](http://www.ozco.gov.au/arts_resources/publications/access_all_areas/)

Arts Access Australia (formerly DADAA National Network)

[www.artsaccessaustralia.org](http://www.artsaccessaustralia.org)

Arts and Disability Action Plan 2000-03

Australia Council, 2000

[http://www.ozco.gov.au/council\\_priorities/disability/arts\\_and\\_disability\\_action\\_plan\\_2000-03/](http://www.ozco.gov.au/council_priorities/disability/arts_and_disability_action_plan_2000-03/)

Australia Council Disability and the Arts homepage:

[http://www.ozco.gov.au/council\\_priorities/disability/](http://www.ozco.gov.au/council_priorities/disability/)

Disability Fact Pack for arts and cultural organisations, 1998

DADAA and the Australia Council, 1998

Outlines a variety of issues for arts organisations regarding people with disabilities, including access, attitude, employment and discrimination.

[http://www.ozco.gov.au/arts\\_resources/publications/disability\\_fact\\_pack\\_for\\_arts\\_and\\_cultural\\_organisations/](http://www.ozco.gov.au/arts_resources/publications/disability_fact_pack_for_arts_and_cultural_organisations/)

Accessing the Arts - Disability Awareness Information

Accessible Arts, 2002

Includes: disability awareness information; marketing to the disability community checklist; print and publication guidelines; ticketing and seating checklist; exhibition design; disability media information; and access audit checklist.

<http://www.fuel4arts.com/files/attach/Disability%20Awareness%20PDF1.pdf>

Arts and Disability

Walsh and London, 1995

A research report prepared for the Australia Council by Des Walsh and Juliet London that looks mainly at Australian issues, but includes a survey of international experience from the UK, Scotland, the European Community, the USA, New Zealand and Canada. Publisher: Australia Council, Sydney

ISBN: 0 642 23441 8

(Not available online)

#### Brazil

Fundação Nacional de Arte/Ministério da Cultural, Programa Arte Sem Barreiras/Funarte/Very Special Arts do Brasil:

Various Spanish-language resources, including publications and links

<http://www.funarte.gov.br/vsa/index.htm>

## Canada

Canadian Abilities Foundation's 'Enablelink' arts pages

<http://www.enablelink.org/arts.html?showarts=2>

Ryerson Institute for Disability Studies Research and Education

[www.ryerson.ca/ds](http://www.ryerson.ca/ds)

Society for disability arts and culture (s4dac)

[www.s4dac.org](http://www.s4dac.org)

(includes their publication 'Art Smarts: Inspiration and Ideas for Canadian Artists with Disabilities.')

## Czech Republic

From the Cultural Policy of the Czech Republic, Ministry of Culture:

<http://www.mkcr.cz/en/www/download.php?id=497>

Article 16 - To support the participation of disabled persons in cultural activities and services

Specifically:

Culture has undoubted importance in compensating for the mental and social difficulties from which citizens suffer because of illnesses and disabilities. In accordance with Article 34 of the Charter of Basic Rights and Freedoms, these citizens have to have the possibility of sharing in the cultural wealth, and possibly of taking a share in its creation. The Government of the Czech Republic has, among other provisions, passed a National Plan for the provision of equal opportunities for citizens with disabilities .

According to this plan, the Ministry of Culture will, within a special grant programme Support for the Cultural Activities of Disabled Citizens, give financial support to projects intended to:

- a) provide wheelchair access by means of technical equipment to cultural facilities not established by the Ministry of Culture;
- b) support cultural activities produced by disabled persons.

The Ministry will also carefully respect government resolutions linked to the National Plan. The objective is general accessibility to all cultural institutions so as not to exclude any visitors on grounds of disability.

The Ministry of Culture will evaluate the implementation of copyright law for the needs of the disabled especially in regard to the accessibility of cultural works to the disabled through audio and audio-visual recordings using modern technologies.

## England

Disability Discrimination Act - Working towards 2004

Arts Council England, 2003

Gives details of the main issues raised by the Disability Discrimination Act 1995, and outlines what organisations need to do before 1 October 2004 to comply with the act.

<http://www.artscouncil.org.uk/documents/information/270.doc>

### Celebrating disability arts

Arts Council England, 2003,

Looks at 30 years of pioneering work in the development of disability arts by companies and individuals it is part of the Arts Council's work linked to the European Year of People with Disabilities.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=365](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=365)

### Disability access: a good practice guide for the arts

Arts Council England, 2003

Comprehensive guide to increasing participation in the arts by disabled people as artists, audience members, participants and employees. Includes checklists and an action plan template.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=165](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=165)

### Arts Capital Programme

An Arts Council England website (to assist applicants wishing to apply to the Arts Capital Programme) that provides guidance on issues relating to physical access, training and the built environment. Resources include:

- Access Guidance Notes - To accompany the development guidance and to be used to develop action plans for access
- Access Checklists (Disability) - To be used by organisations to help them identify areas to be included in their action plans for access. To be read in conjunction with the Access Guidance Notes
- Access Action Plan example - A fully worked-up example for reference when completing your access action plan

[http://www.artscapital.org.uk/acplive/information\\_main\\_page.htm#documents\\_table](http://www.artscapital.org.uk/acplive/information_main_page.htm#documents_table)

### Handbook of good practice: employing disabled people

Delin, A., 2000, Arts Council England

Based on the Arts Council Apprenticeship Scheme Programme, this handbook takes employers, advisors and employees through all aspects of good practice, recruitment and retention. Includes case studies and example documents.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=177](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=177)

### Action for access: a practical resource for arts organisations

Arts Council England, Anne Hornsby and Mind's Eye, 2004

Resource pack for arts organisations wishing to make their activities more accessible to disabled people.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?browse=title&id=412](http://www.artscouncil.org.uk/information/publication_detail.php?browse=title&id=412)

### Opening doors: action plan for disability arts touring

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An action plan to strengthen the touring practices of, and circuits for, disability-related arts work. It also summarises the main findings of research carried out in 2000.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=198&page=2](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=198&page=2)

The New Audiences Programme  
Arts Council England

The program's website includes profiles of the disability arts projects funded through Gateway 2, and by the New Audiences Programme.

[http://www.newaudiences.org.uk/feature.php?essential\\_audiences\\_20030630\\_index](http://www.newaudiences.org.uk/feature.php?essential_audiences_20030630_index)

The arts and disabled people: a new audiences programme

Rose, J, 2001, Arts Council England

Outlines the approach to the programme and the action research projects, and looks at some of those projects in detail.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=221](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=221)

eQuality directory: resources for arts, disability and access

Arts Council England, 2000

Details regional and national contacts, guidelines on producing accessible information, funding sources, employment information, books and publications.

[http://www.artscouncil.org.uk/information/publication\\_detail.php?sid=4&id=172](http://www.artscouncil.org.uk/information/publication_detail.php?sid=4&id=172)

Disability information pack

Arts Council England, 2004

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[http://www.artscouncil.org.uk/information/information\\_detail.php?browse=recent&id=36](http://www.artscouncil.org.uk/information/information_detail.php?browse=recent&id=36)

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<http://www.disabilityarts.com/>

National Disability Arts Forum

<http://www.ndaf.org>

Artsline

<http://www.artslines.org.uk>

Disability for museums, libraries and archives

Museums, Libraries, Archives (MLA), UK

MLA's disability pages that provide a wide range of resources for museums, galleries, libraries and archives, including:

- Disability Portfolio (a collection of 12 guides on how best to meet the needs of disabled people as users and staff in museums, archives and libraries)
- Database of Disability Trainers, Auditors and Consultants
- MLA Disability Action Plan
- Access to MLAs for Disabled Users Self Assessment Toolkit 1

## Finland

Koskinen, T., 2003, 'On the Participation of Disabled People in the Arts World', ARSIS, 2003(1); 17,  
[http://edmund.taiteenkeskustoimikunta.fi/download/Arsis\\_verkko.pdf?lngDoc\\_id=835](http://edmund.taiteenkeskustoimikunta.fi/download/Arsis_verkko.pdf?lngDoc_id=835).

## Ireland and Northern Ireland

Arts Council of Ireland and The Arts Council of Northern Ireland  
Arts and Disability Handbook, 1999  
[http://www.artscouncil.ie/library/download\\_pdf.asp?id=239](http://www.artscouncil.ie/library/download_pdf.asp?id=239)

Disability & the Arts Council: A Discussion Document, 1998  
[http://www.artscouncil.ie/library/download\\_pdf.asp?id=227](http://www.artscouncil.ie/library/download_pdf.asp?id=227)

Arts, Disability and the Arts Council A Report to the Arts Council / An Chomhairle Ealaíon by the Working Group, 1997  
(not available online)

The Arts Council - Support for Arts and Disability, 1997  
(not available online)

Drury, M., and Morgan, B., 1988, To Enable, A Report on Access to the Arts in Ireland for People with Disabilities, Arts Council of Ireland  
[http://www.artscouncil.ie/library/download\\_pdf.asp?id=136](http://www.artscouncil.ie/library/download_pdf.asp?id=136)

Arts Council of Ireland and The Arts Council of Northern Ireland  
Arts and Disability Handbook, 1999  
[http://www.artscouncil.ie/library/download\\_pdf.asp?id=239](http://www.artscouncil.ie/library/download_pdf.asp?id=239)

Arts and Disability page at ACNI  
<http://www.artscouncil-ni.org/departs/strategy/artdis/artdis.htm>

Arts Council of Northern Ireland, 2001, *The Arts: inspiring the imagination, building the future*, 2001,  
<http://www.artscouncil-ni.org/departs/all/report/acni.strategy.pdf>

Arts Council of Northern Ireland, 2003a, Towards Inclusion - Arts & Disability Information Booklet  
<http://www.artscouncil-ni.org/departs/strategy/artdis/TowardsInclusion.pdf>

Arts Council of Northern Ireland, 2003b, Towards Inclusion  
Training Manual designed to raise awareness of disability and its importance to the  
delivery of the arts.

<http://www.artsCouncil-ni.org/departs/all/report/wideaccess.pdf>

Arts Council of Northern Ireland, 2003c, Equality Impact Assessment on Access to  
the Arts Fund

<http://www.artsCouncil-ni.org/departs/all/equality/access-equality.PDF>

June 2001 ACNI Equality Scheme

<http://www.artsCouncil-ni.org/departs/all/report/eqscheme.PDF>

Arts & Disability Forum

<http://www.adf.ie>

## Namibia

Information sent by Retha-Louise Hofmeyr, Arts Director, Namibian Ministry of  
Basic Education, Sports and Culture.

From the Namibian side the Directorate of Arts in the Ministry of Basic  
Education, Sport & Culture has seen to it that Arts & Disability appear in  
numerous of its clauses in its National Arts & Culture Policy. In the section  
"promoting Widespread Cultural and Artistic Expression" it states that  
"priority will be given to the disadvantaged, differently abled, and to  
marginalised Namibian artists without any formal arts training". In the section  
dealing with Cultural Institutions it is also listed as a priority area in terms  
of needs and access. This policy was accepted by Cabinet in January 2002.

Special programmes on Arts & Disability have been incorporated in the National  
Development Plan II (until 2006) and annual budgeting is done for this.

In 2000 the Directorate of Arts created a special programme called  
"Arts Development for Differently Abled People" (ADDAP), run by Mr Petrus  
Haakskeen, a prolific writer who is paralysed from the neck down. He was  
especially recruited for this purpose and is adamant to fight for recognition of  
disabled artists. ADDAP arranges arts workshops in all the regions in the course  
of the year (seven such meetings) bringing together artists with disabilities,  
and interacting with "special" schools. They have a central committee that plans  
an annual festival "Digaralema" with a national profile. This year it enjoyed  
excellent media coverage, highlighting the plight of disabled artists over a  
number of days. At this meeting ADDAP identifies targets and themes for the  
coming year.

## New Zealand

Arts Access Aotearoa Whakahauhou katoa o hanga Charitable Trust

<http://www.artsaccess.org.nz/>

## Scotland

Smith, H., and Lorenz, K., 2003, Addressing disability in galleries in Scotland  
The report makes a number of recommendations for arts organisations, including the Scottish Arts Council, to consider.

<http://www.scottisharts.org.uk/nonhtdocs/EngageDisabilityReport1103.pdf>

## South Africa

VSA arts International and its affiliates seek to provide all people with a disability the training, experience and learning inherent to all forms of performing and visual art.

<http://www.angelfire.com/ct/vsasouthafrica/index.html>.

## United States of America

National Endowment for the Arts Office for AccessAbility

The National Endowment for the Arts' Office for AccessAbility was established in 1976 as the advocacy-technical assistance arm of the Arts Endowment for people with disabilities, older adults, veterans, and people living in institutions. The Office works in a myriad of ways to assist the Arts Endowment and its grantees in making arts programs more available to underserved segments of our citizenry.

<http://www.arts.endow.gov/resources/Accessibility/Brochure.html>.

## Accessibility resources

Dedicated pages on the National Endowment for the Arts website that contain a wide range of links

<http://www.arts.endow.gov/resources/Accessibility/index.html>

## Disability Access Symbols

Developed with the Graphic Artists Guild Foundation, it is a graphics package of 12 major access symbols, available online or on computer disk, designed to help organizations better advertise their accessible programs and facilities.

<http://www.gag.org/resources/das.php>

## Design for Accessibility: A Cultural Administrator's Handbook

National Endowment for the Arts and National Association of State Arts Agencies (NEA&NASAA), 1994.

Designed to help organizations not only comply with Section 504 and the Americans with Disabilities Act, but to assist in making access an integral part of planning, mission, programs, outreach, meetings, budget and staffing.

<http://www.arts.endow.gov/resources/Accessibility/DesignAccessibility.html>

## Arts Accessibility Checklist (USA)

National Endowment for the Arts and National Assembly of State Arts Agencies  
Outlines major access accommodations to assist organizations in making their facilities and programs fully accessible.

<http://www.dcarts.dc.gov/dcarts/cwp/view,a,3,q,528664.asp>

## National Arts and Disability Center

The National Arts and Disability Center (NADC) is the national information dissemination, technical assistance and referral center specializing in the field of arts

and disability. The NADC is dedicated to promoting the full inclusion of children and adults with disabilities into the visual-, performing-, media, and literary-arts communities. Its resource directories, annotated bibliographies, related links and conferences serve to advance artists with disabilities and accessibility to the arts.

<http://nadc.ucla.edu/Default.htm>

#### VSA Arts

Creating a society where people with disabilities can learn through, participate in, and enjoy the arts. Site includes following resources:

- General Publications
- Publications for Educators and Parents
- Publications & Resources for Artists
- Resources on the Web

<http://www.vsarts.org/>

#### Wales

Draft Disability Strategy for the Arts in Wales - Consultation Document

Arts Council of Wales, 2003

[http://www.artswales.org/publications/Draft%20Disability%20Strategy%20for%20Arts%20in%20Wales\\_e\\_.pdf](http://www.artswales.org/publications/Draft%20Disability%20Strategy%20for%20Arts%20in%20Wales_e_.pdf)

Moving Ahead: A Guide to Reaching Disabled People in the Arts

Arts Council Wales, 2001

(not available online)

Arts Council of Wales, 2004, *Arts Council Supports Access for Disabled People*, press release 15 January 2004,

<http://www.artswales.org/pressoffice/newsdetail.asp?Newsid=124>.

#### International

##### Disability World

Disability World is a new web-zine dedicated to advancing an exchange of information and research about the international independent living movement of people with disabilities. Contains some Spanish-language resources.

<http://www.disabilityworld.org/#arts>

##### International Guild of Disabled Artists and Performers (IGODAP)

<http://www.igodap.org/>

##### Very Special Arts (VSA) worldwide

The VSA Arts site <http://www.vsarts.org/affiliates/#intl> contains details of the VSA international affiliates. Countries include:

Albania | Argentina | Austria | Australia | Bahamas | Belgium | Brazil | Canada-Ontario | Canada-Quebec | Chile | Colombia | Cyprus | Ecuador | Egypt | El Salvador | Estonia | Finland | France | Germany | Ghana | Greece | Guatemala | Honduras | Hong Kong | Iceland | India | Ireland | Israel | Italy | Jamaica | Japan | Jordan | Kuwait | Latvia | Lithuania | Malawi | Mali | Mexico | Netherlands | Nicaragua | Nigeria | Panama | Paraguay | Peru | Philippines | Poland | Portugal | Puerto Rico |

Russia | Saudi Arabia | Senegal | Singapore | South Africa | Spain | Sri Lanka | St.  
Lucia | Sweden | Taiwan, R.O.C. | Trinidad and Tobago | Turkey | United Arab  
Emirates | Uruguay