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The Secretariat,
Cultural Ministers Council
Arts Division
Department of the Environment, Water, Heritage and the Arts
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Dear Secretariat Members

Thank you for the opportunity to submit comments to the National Arts and Disability Strategy.

Please find attached to this letter a copy of our submission to the National Arts and Disability Strategy - Discussion Paper.

Please note our name change from Physical Disability Council of Australia Ltd (PDCA) to Physical Disability Australia. This change has been implemented to reflect that we are a national disability peak organisation representing the interests and views of people with physical disabilities across Australia rather than focussing on the council itself as the previous name suggested.

Please contact the writer of this letter if you would like any further information on this matter.

Yours sincerely

Sue Egan
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Physical Disability Australia

Submission

to

National Arts and Disability Strategy

Discussion Paper

About Us:

Physical Disability Australia is a national disability peak organisation representing the interests and views of people with physical disability across Australia.

Physical Disability Australia is funded by the Australian Government through the Department of Families, Housing, Community Services and Indigenous Affairs.

People with physical disability in Australia:

According to the Australian Bureau of Statistics in 2003, One in five people in Australia (3,958,300 or 20%) had a reported disability in 2003. A further 4,149,000 (21%) had a long-term health condition that did not restrict their everyday activities. The remaining 11,703,800 (59%) had neither a disability nor a long term health condition.

Of those with a reported disability, 86% (3,387,900) were limited in the core activities of self care, mobility or communication, or restricted in schooling or employment. Most people with a disability (76%) were limited in one or more of these core activities.

The experience of people with physical disability:

Regardless of individual differences, it can be said with confidence that people with a physical disability, particularly those with significant mobility impairments.

1. experience discrimination within the community in some form;
2. have great difficulty gaining access to public and private buildings because of physical barriers such as steps, steepness of site and lack of parking;
3. face greater costs than other people because of their disability (such as equipment, modifications to vehicles, household appliances and housing, home maintenance, transport, personal, medical and health care costs and managing a household) which impacts substantially on their financial situation
4. generally cannot access public transport and are reliant on taxis, with varying levels of subsidy throughout Australia, or on private vehicles
5. face significant discrimination in finding/securing a job and obtaining promotional opportunities, despite the avenues for redress provided through disability discrimination legislation
6. have lower incomes than their equivalent age/educated peers due to greater difficulties in getting employment and in achieving equal promotion opportunities.
7. have fluctuating income if their impairment is associated with medical conditions leading to episodic periods of hospitalisation and/or absence from work. (Such people include some people with spinal cord injury, multiple sclerosis, muscular dystrophy).
8. Lack access to affordable, secure and appropriately designed housing, and is a critical issue for people with a physical disability. Lack of access to such housing has a major impact on our capacity to participate fully in the life of the community and to live as independently as possible within our own households.

Benefits of a national strategy

The Discussion document states that:

The National Arts and Disability Strategy is an opportunity for the Australian Government and state and territory governments to make a national commitment on arts and disability issues.

It will help bring together programs and initiatives across the arts, health, disability and community

services, ageing, education, employment, Indigenous affairs and infrastructure portfolios.

The strategy is also an opportunity to highlight best practice in the arts and disability field and to share stories of your experiences and what works well.

The strategy will be one of several cross-government activities designed to address social exclusion and remove barriers to full and active citizenship.

The strategy will work alongside other related initiatives. It will be designed to complement other national strategies that are being developed: the National Disability Strategy and the National Mental Health and Disability Employment Strategy. It will also link with the Commonwealth State/Territory Disability Agreement, and state/territory legislation, strategies or plans such as Victoria's Disability Act 2006, New South Wales' Disability Services Act 1993 and Western Australia's Disability Access and Inclusion Plan 2007–2011.

Physical Disability Australia would like to add; A National Arts and Disability Strategy will go some way toward identifying the barriers that currently exist and prevent all Australians from participating in society in all areas, including the Arts.

The Strategy in it's final form therefore, should have mechanisms that are inbuilt to monitor and report back on the framework developed from this strategy, and therefore be more accountable and transparent to the people the Strategy is designed to include.

Response to questions:

How can we best give people with a disability a voice in the development of arts policy and practices?

Physical Disability Australia believes it is important for people with a disability to be involved **in all areas** of arts policy development and its implementation.

We believe that invitations should be issued to practicing artists of all disciplines, who have a disability, to be involved in focus groups, committees or working groups to assist in facilitating the consultation process.

In addition, the following suggestions are also offered:

1. Organisations such as DADAA have lists of registered artists with a disability;
2. techniques such as placing advertisements with online community organisations who promote voluntary positions, such as www.ourcommunity.org.au and other similar organisations;
3. promoting expressions of interest, for participation/input, in national, local and community newspapers (or arts periodicals) would also be value in achieving the desired outcomes;
4. Local area coordinators in each State and Territory could also be invited to 'collect' input from people with a disability;
5. Not all people with disabilities are registered with disability services and therefore need to be sought out through National Peak organisations, local arts organisations and other self-help organisations;
6. Policy developers should be aware that the needs of people with sensory disabilities or those with psychological disabilities have specific needs and we therefore suggest that advice should be sought from experts in those areas, mainly those that experience these disabilities. Physical Disability Australia does not speak for those who do not have a physical disability.

Organisations and individuals to consult with and include in all undertakings:

1. Individuals with a disability;
2. State and Territory Departments responsible for Disability;
3. Departments of Culture and/or Arts in each State or Territory;
4. DADAA in each state and Territory;
5. Education and training organisations, including secondary, post secondary and Universities, through Disability Liaison Officers, groups such as Post Secondary Education Disability Network PSEDN,
6. Regional and rural Arts organisations in all States and Territories
7. Peak Disability organisations, which includes:
 - Physical Disability Australia
 - Deaf Australia
 - Women With Disabilities Australia
 - Deafness Forum
 - Blind Citizens Australia
 - Brain Injury Association
 - National Ethnic Disability Association
 - National Council on Intellectual Disability
 - National Association of people with HIV/Aids
8. Australian Federation of Disability Organisations (*of which all organisations above are members*)
9. National Disability Services (formerly ACROD)
10. Local Area Governments
11. Many other disability related organisations such as:
 - People With Disability Australia
 - People with Disability ACT
 - People with Disability WA
 - Tasmanians with Disabilities
 - MS Australia
 - Spinal Cord Injury Australia
 - Paraplegic and Quadriplegic Associations in various states and territories
 - Motor Neurone Disease Association
 - Cerebral Palsy Organisations
 - NICAN
 - and many more...

What are the most important areas for collaboration or partnerships in the area of arts and disability?

Physical Disability Australia believes that all areas of Arts should be a partnership/collaboration with people with disabilities and other stakeholders in the community.

We do not believe that there should be a separation of tasks where people with disability are not involved. All areas should include people with disability including:

- Management and running of Arts organisations
- Staff and volunteers
- Trainee and teaching staff or volunteers
- Assistants in training

- performers
- students
- Artists in general
- Committee members of each organisation
- Decision Makers

How do we better coordinate and link existing resources and programs, plans and strategies across all levels and areas of government?

1. Practicing visual artists regularly access grants directories and other information networks from either the Internet or from Newsletters and other printed media in order to access funding. This should apply to advertising resources available as well as programmes that are available. Make use of the various organisations mentioned in this document and ask that they advertise them through their own networks.
2. Encourage and facilitate national and regional grant directories and web networks, as well as established disability and support networks, necessary to enable information sharing across Australia.
3. Establish a National Arts and Disability Advisory group with representatives from key organisations (ensuring disability equity) in each state and territory, with one central body to oversee the programme.

The Advisory body would be supported by the governments in each state and territory as part of their commitment to ensuring the rights of people with disabilities under the Disability Discrimination Act (1992) and the national body would sit with the Department of Environment, Water, Heritage and the Arts under the Minister responsible for this portfolio.

What programs are there outside the arts portfolio at each level of government that might be of benefit to the development of disability arts?

There are many 'equity' arts programs that run at post secondary education level, prison rehabilitation arts programs (especially in WA) and organisations such as DADAA who run a calendar of events specifically for and by people with disability.

1. The New Zealand Access Arts Aotearoa in New Zealand states the following on their website <http://www.artsaccess.org.nz/index.php/about-us/> :

Arts Access Aotearoa Whakahauhau Katoa o Hanga was established in 1995 as a charitable trust. It aims to provide access to the arts for those who have been marginalised by the mainstream because of their circumstances. The Māori name translates as "encouraging all to create". As a national organisation, we work to increase artistic opportunities for our key stakeholders: people with intellectual and physical disabilities, youth, the elderly, mental health consumers, prisoners, disadvantaged migrants and refugees.

Their purpose is

To work with individuals and communities, promoting an inclusive approach to the arts and culture.

To support opportunities for marginalised people to participate in the arts for their overall health and wellbeing.

2. National Disability and Arts Center (US Spelling) <http://nadc.ucla.edu/about.cfm>

The mission of this organisation is to promote the full inclusion of audiences and artists, with disabilities, into all facets of the arts community.

Brief History

The organisation is a leading consultation body in the arts and disability community, and the only centre of its kind.

Recipients of our technical assistance include museums, performing arts organizations, art centres, film and television companies and unions, universities and colleges, national publications, disability specific groups, artists with disabilities, arts educators, students, arts administrators and government policy makers.

The is a program of the Tarjan Center at the University of California, Los Angeles - Semel Institute. Its programs are supported by federal, state and private grants and contracts.

Are there examples of arts-related projects/initiatives already being supported through these programs which may provide useful case studies or models?

Physical Disability Australia recommends to the Secretariat the following items (available from <http://www.ifacca.org/topic/arts-and-disability-policies/>) for consideration in this consultation:

1 D'Art Report: Arts and disability policies

D'Art Topics in Arts Policy no.10, September 2004

IFACCA and Arts Council of Northern Ireland

This report looks at definitions, concepts and the terminology surrounding 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.

The report aims to provide a quick introduction to the major issues in disability in the arts, 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.

2 Arts and disability action plan 2008-2010

Australia Council for the Arts, Australia, May 2008

An arts and disability action plan 2008-2010 to guide the Australia Council in its operations, programs and strategies in relation to access and equity for people with disabilities.

3 Convention on the Rights of Persons with Disabilities enters into force

United Nations, USA, April 2008

UN Secretary-General Ban Ki-moon has welcomed the entry into force of the first international treaty on the human rights of persons with disabilities, after the required twentieth country ratified the landmark convention on 3 April.

4 Disability Portfolio

Museums, Libraries and Archives Council, England, August 2007

Guides on how best to meet the needs of disabled people as users and staff in museums, archives and libraries.

- 5 **Beyond the Ramp: Accessibility as an organizational asset**
Association of Performing Arts Presenters, USA, August 2007
- 6 **Disability Equality Scheme**
Arts Council Wales, United Kingdom, April 2007
- 7 **Disability equality scheme**
Arts Council England, England, December 2006
Sets out ACE's approach to achieving disability equality within the arts council and within the arts and creative sectors that it funds and supports.
- 8 **Disability equality scheme**
Arts Council England, United Kingdom, July 2006
- 9 **The Mayor of London's Disability and Culture Research**
Mayor of London, United Kingdom, January 2006 - Accessing the Arts
- 10 **Accessible Arts Australia, Australia, September 2005**
'Accessing the Arts' is a collection of practical checklists and information sheets for arts and cultural organisations to assist in improving access and developing audiences.
- 11 **DADAA - Place of disability in arts, health and wellbeing**
DADAA, Australia, December 2003
- 12 **Towards Inclusion: Arts and Disability information booklet**
Arts Council of Northern Ireland, United Kingdom, August 2003
Library Services for Visually Impaired People: a Manual of Best Practice
Resource: The Council for Museums, Archives and Libraries, United Kingdom, July 2002

In addition, any DADAA project is worthwhile investigating as a case study or model as they have been in this industry for quite a long time and have built a reputation of ethics and best practice.

There are also many performance based models to study and DADAA are best placed to work with any Cultural Ministers Council to achieve best practice.

Which of these programs have the most potential and which ones should be prioritised for action?

Physical Disability Australia has not seen any national programme for artists with a disability which have artists with a disability at the decision making level. We would recommend therefore that any model developed must have people with disability at the forefront working in every aspect to provide such an organisation and programme the best possible input for successful outcomes. The programme itself must include all areas of the Arts including Dance, Music, Art, Crafts and others, and not just specialise in a few highly visible categories.

Key focus areas

Barriers to access and participation

In 2003, the Australian Bureau of Statistics Survey of Disability, Ageing and Carers identified that one in five people in Australia have some form of disability.

Physical Disability Australia believes that this figure from 2003 is now grossly outdated and in fact under reports the number of people with significant disabilities in Australia in 2008.

Demand has grown in the area of the arts and disability in recent years, but Australians with a

disability are still participating less in arts and cultural activities than the general population.

Physical Disability Australia agrees with the statement that “Physical barriers such as not being able to access or move through public spaces freely or independently are sometimes seen as the main barrier to participation.” In fact we would take this further and state on record that these actual barriers such as:

- Lack of access to premises
- Lack of public transport which is reliable, convenient (as in return trips), accessible and affordable.
- The extraordinary costs of taxis, even with a State or Territory Taxi subsidy
- The additional cost of having a disability (over and above the ordinary living costs)
- The cost of additional services and supports that need to be paid for
- The lack of support persons to provide additional help in recreational activities and Arts
- Many people with disability live alone and in isolation

These are just a few of the barriers faced every day by people with disability in our society.

Some of the barriers that may prevent access and participation in cultural activities include:

- financial barriers such as ticket costs;
- lack of captioning, hearing augmentation and Auslan interpretation at cultural events;
- lack of large print or Braille signs and labels;
- website and ticketing procedures that are not user-friendly;
- attitudes in the community, arts organisations, venues, presenters and ticketing agencies; and
- limited funding to support arts and cultural organisations to deliver outreach programs on-site in homes or through disability services facilities.

Physical Disability Australia, agrees that the issues outlined above are prohibiting to many people with disability and are just some of the every day issues and discrimination faced in everyday life.

Discussion points — barriers to access and participation

How can a National Arts and Disability Strategy help people with a disability to participate in arts and cultural activities (including people of all ages and in all locations)?

- Physical Disability Australia believes:
 - 1.** All publicly funded and attended venues must be accessible to the best possible Standard of Access.
 - 2.** Must be built in areas that have accessible public transport and facilities to enable equitable participation.
 - 3.** Participation in cultural activities is a basic human right and is often of great benefit to people who live under stressful and economic limitations and conditions.
 - 4.** Making active participation accessible to people with disabilities will create opportunities for people with disabilities who wish to become artists or artisans and will provide employment in non traditional roles.

We further believe that:

A National Arts and Disability Strategy should;

- Ensure that all publicly funded venues are appropriately accessible, and maintain a focus to

ensure that artworks and productions and programmes will be affordable and accessible to people with a broad range of disability.

- Have a grass roots approach and alter the structures of funding applications to ensure that artists take responsibility for accessibility and inclusion of all people. For example, generally current arts applications request that the artist identify a target group and consequently a box is 'ticked'. If the funding application also required a series of Key Performance Indicators that include access provisions and non discriminatory practices along with other required outcomes, including providing information on whether the venue will be accessible, whether the artwork will be accessible and how they will promote the event as an accessible event etc,
- Ensure that each Artist also has a responsibility to ensure that their work and the event and location is accessible to all citizens as part of their promotions.
- Inaccessible galleries, programmes, shows and events should be compelled to ensure access arrangements are in order which will increase their exhibition intake, as part of their contracts with the organisation showing or displaying their work.
- Better consideration should be given to regional and rural arts incentives and programmes for artists with a disability, who are often isolated by geographical distance and other barriers such as lack of access to public transport and distance.
- Promotion of innovative practices, such as new media and technologies which will enable artists with a disability to participate in areas which may otherwise be unavailable to them.
- Promote access to publicly funded performances and actively market them (provide information about) to people with a disability (accessible venue, audio loop, large print programmes etc).
- Fund disability in the arts groups and encourage new groups to begin by introducing start up funding for people with disabilities to create their own support networks and to empower each other.

How can we better understand what prevents people with a disability from engaging in the arts?

Ask them and those that work with people with disabilities first and foremost.

How do we change attitudes within the arts sector to people with a disability and their needs?

- Provide more Information to Artists, potential artists, people with disabilities and the general public in accessible formats.
- People working within the arts sector should be provided with awareness training that is specific to the industry and given the opportunity to speak and work with people with disabilities in a mentoring role, to share their artistic abilities and expertise.
- Mandatory reporting requirements for all arts and cultural organisations who receive public monies with a requirement to actively create and enforce a Disability Action Plan lodged with the Australian Human Rights Commission under the Disability Discrimination Act (1992).

Are the sources of information and ticketing systems currently available accessible to people with a disability and user-friendly?

- There are online ticketing systems but they are not available to all people with a disability.
- Not all websites are disability accessible
- Not all websites are user friendly
- Ticketing machines are not always user friendly

If not, are there practical or inexpensive ways to make them more accessible?

- An accessible state by state website which is a ticketing outlet for all cultural events within the State would enable people with disabilities to access them.
- More advertising of the facilities available to people with disabilities
- Better disability awareness training to all staff dealing with the public and behind the scenes
- In addition, it would be a valuable tool for people to ensure that the event that they were attending was accessible. This could be an incentive for events promoters to develop a new focus on access in order to achieve sales.

Barriers to arts practice

- Artists with a disability tend to face similar barriers whether they are professional arts practitioners or aspiring and emerging artists.
- People with a disability may be on low incomes and may also find it difficult to seek and gain employment. They have fewer professional development opportunities and more limited access to training, and can experience difficulties accessing information and opportunities for funding.
- Artists with a disability may find it hard to develop a professional body of work to put forward for assessment by arts funding agencies and organisations because their particular needs are not being supported.
- Research on arts employment participation rates for people with a disability is limited, but we know that the general labour force participation rate for people with a disability is lower than that of the general population.
- In 2003, the Australia Council surveyed the economic circumstances of practising professional Australian artists. The results suggested that about 10 per cent of Australian artists live with a disability.
- Many people with a disability who actively and independently engage in arts practice are not directly supported by the arts and disability sector.
- Artists with a disability in professional practice may need extra support, like extra funds for equipment, travel or support workers.
- There are a range of programs and initiatives across governments and portfolios to assist people with a disability in their arts practice, training and employment. A case has been made by the arts and disability sector for increased access to funding, training, professional development opportunities, mentoring and career pathways for both professionals with a disability and people in the community with a disability.

Discussion points—barriers to arts practice

How can we best support artists with a disability to increase their applications to, and competitiveness in, general arts funding programs?

Physical Disability Australia suggests the following:

- Supplementary funding on an ongoing basis which will enable artists with a disability to compete with their non-disabled peers. For example, artists may be discouraged from applying for funding that will enable them to exhibit work because of access or transport difficulties or costs. Supplementary funding would enable the artist to hire equipment (as many artists with a disability are on a very low income – Disability Support Pension), hire an assistant or source alternative forms of transport.
- 2. Regional and national disability organisations should have trained disabilities officers, or equivalent, who are able to support and encourage people with disabilities during the funding process.

How do we ensure the interests of artists with a disability are understood and represented in decision-making processes, especially in funding and grants decision making?

- Ask those who have a disability first and foremost. .
- Have people with disability involved in the process at every step.
- Engage people with a disability to be involved in, or to contribute to, discussion papers prior to the decision making process.
- Involve artists with a disability on disabilities boards.

How can we address the under-representation of people with a disability employed in the art, cultural and creative industries?

3. Actively engage people with disabilities through disability networks or advocacy organisations through their newsletters and networks and use the Internet more successfully. The Internet is fast becoming a medium that people with disabilities are moving toward as accessible communication devices.
4. Ensure that publicly funded culture and arts organisations have a requirement to address under-representation of people with disabilities through Human Resource and DDA practices.
5. Encourage people with a disability and especially artists with a disability to undergo training to provide valid and meaningful employment opportunities.

How do we ensure that professional development opportunities for artists with a disability are not limited because of their disability?

- See our previous responses above regarding Disability Discrimination Act responsibilities and Key Performance Criteria and policies.
- 6. Create opportunities for professional artists who are working in a mentoring or PD capacity for awareness raising and creative solutions to access barriers.

Is it important to address the professional development needs of artists with a disability separately from, or integrated with, other artists?

It is sad that this question is even asked in 2008!

People with disabilities are not a separate species to be set aside and dealt with differently from other citizens. People with disabilities are citizens too. We work, we vote, we study, we shop, we marry and have children and we pay taxes. We are creative and sensitive, we are artistic and clever and we live with our disabilities, but we are the same as all other people. Art is not exclusive of disability and should never be separate!

It should never be forgotten that many of the world's greatest Artists and Performers have had a disability and created wonderful expressive pieces of music, dance and art.

How can we best support access and other needs, such as content and presentation, for students of the arts who have a disability?

- Physical Disability Australia suggests that the Cultural Ministers Council and officers and offices, have some disability awareness training immediately.
- We also believe that the Cultural Ministers Council and officers contact the Australian Human Rights Commission regarding the legislation that has been in place since 1992 which protects and enshrines in Law, the rights of people with disability in Australia to be included in all areas of life, which includes the Arts and Culture in our society.
- Ensure the Australian Public Service employs people with disability in the Department of the Environment, Water, Heritage and the Arts to ensure inclusion starts at the coalface of Arts and Culture.
- Encourage schools and training organisations to include people with disability in all areas of training and creativity, rather than sending the students to the library (which in many cases is not accessible or have learning material in alternative formats) which is often the practice when teachers do not know what to do with a student with disability.
- Encourage students of the arts who do not have a disability - at national level and through training package providers to teach and include fellow students with a disability.
- The Certificate IV of training and assessment now has several units which include concepts and methodology of inclusion and universal design - specific units should be developed to encompass good practice in development of accessible arts and promoting access to arts premises.
- For students with a physical disability, it is important that support workers and assistants are funded adequately and are well grounded through training programs in what is required for the artist. This includes important concepts such as 'translation' concepts - an artist may not be able to use their hands and may require an assistant to reproduce a concept, and it is important that the assistant does not impose their own artistic interpretation on the piece.
- Ensure there is funding for equipment for students/artists with a disability is also vital.
- The requirements for accessible venues also applies to every other aspect of Art and Cultural activities.

Audience development

Data collection concerning audiences with a disability, and audiences for art produced by people with a disability, is limited and inconsistent.

We need to understand what prevents people with a disability from engaging with the arts, and how to build audiences for disability arts product as well as products for audiences with a disability.

One aim of the strategy will be to help presenting organisations and venues in understanding and meeting the needs of people with a disability as audience members. There are important opportunities for governments, the arts and disability sector and employment organisations to promote audience development.

Discussion points—audience development

How can we most effectively develop audiences of people with a disability for both mainstream arts and cultural experiences and for arts and cultural work produced by or for people with a disability?

- Support artists with a disability to create work for other people with a disability which is always centred around inclusion and social justice concepts.
- Promote national and state wide competitions for disability themed works.
- Sponsor those with a disability to attend classes, events, concerts, exhibitions and the like in an inclusive way.
- If you include people with disabilities who are not artists in community arts projects - you'll soon develop an audience if you engage enough people in a meaningful fashion.

Should programming be developed that specifically engages with and is relevant to people with a disability?

Absolutely! There is a requirement under the Disability Discrimination Act of 1992 to include all people with disability in all areas of society. The Arts are not exempt and should not be held up as something that is considered with a 'will we won't we attitude'.

How can we most effectively develop broader audiences for arts and cultural work produced by people with a disability?

- Art speaks for itself as does any craft or ability. Ensure that people with disability are adequately supported so that they can produce equal to if not better than those without a disability. The disability does not necessarily hinder the art. That is an assumption!
- Marketing will also help by profiling the artist, ensuring that people with a disability are well supported through professional development opportunities to enable their work to be of a high professional standard.
- Encourage competition, develop higher standards that all artists should aspire to.

How can we encourage companies, venues and festivals to include works created by artists with a disability in their programming?

- Ensure that full knowledge of the Disability Discrimination Act of 1992 is known by all. Include in all literature to companies, venues, and festivals the statements that people with disability have the right to be included in all areas of society and provision for people with disability is expected as part of a contract, in the same way as women and men, or aboriginal people, or people from different cultures are included.
- Ensure that companies, venues and festival organisers are asked if they will include work created by artists with a disability in their programming, and introduce supplementary funding.

Should the focus be on supporting arts organisations specifically formed by and for people with a disability or should this be a responsibility of all arts companies, venues and festivals?

Physical Disability Australia promotes the inclusion of people with disability in all areas of society. Not segregation which is costly, and unnecessary. However in some instances arts organisations run by and for people with disability can be more productive and inclusive in their practices.

Australia should be focused on promoting universal design and access for people with a

disability through specific organisations and ensure that all organisers have a responsibility to do the same.

How can advocacy in this area be improved?

By involving artists with a disability in all areas of policy and decision making processes.

Discussion points

How can we best maintain the momentum of a National Arts and Disability Strategy over time?

- Make Art and Culture important, and exciting. Make it worthwhile for all who participate, instead of a 'token' gesture to amuse people with disability and keep them occupied. Treat it as professionally as Artists without disability are treated.
- To be successful, a National Strategy must have benefits to all sectors in order for them to participate and enjoy.
- A National Arts and Disability Strategy would need to be reviewed regularly with a monitoring body to oversee performance, assess outcomes and implement strategies.

What is the most appropriate governance arrangement for monitoring and improving a National Arts and Disability Strategy into the future?

Physical Disability Australia believes that the framework for a National Arts and Disability Strategy should include an Advisory body, selected from the Arts and Disability community, with a majority of people with disability and other stakeholders on the committee under the auspice of the Minister responsible for the Department of Environment, Water, Heritage and the Arts.

The Strategy should include regular monitoring mechanisms and reporting to the Advisory body as well as a 5 year timeframe for a complete review which will embrace change and progress as well as furthering the work of that which works best.

Are there any other opportunities and/or areas for collaboration which you think should be included in the strategy?

Physical Disability Australia believes that there is always opportunity for collaboration and the proposed Strategy is no different.

We would encourage the collaboration of:

- Regional/local arts organisations
- Organisations mentioned elsewhere in this submission
- People with disabilities should always be involved and consulted at all stages
- Organisations that have successful programmes and artists with disabilities
- Other stakeholders such as funding organisations and celebrities
- Professional artists, with or without disability, who have something to offer.

Physical Disability Australia takes this opportunity to thank the Minister for the opportunity to read and contribute to this important consultation.

Sue Egan
Executive Officer
Physical Disability Australia
October 2008