

Arts Tasmania's
Disability Action Plan Guide



INDEX

| | |
|---|----|
| ABOUT DISABILITY ACTION PLANS | 2 |
| STEPS TO DEVELOPING DISABILITY ACTION PLANS | 3 |
| <i>Understand the environment you operate in</i> | 3 |
| <i>Create a favourable climate for implementation</i> | 4 |
| <i>Undertake effective consultation</i> | 4 |
| <i>Develop effective evaluation, monitoring and review mechanisms</i> | 5 |
| <i>Structure and write your plan clearly and accessibly</i> | 5 |
| EXAMPLE OF AN ARTS ORGANISATION'S DISABILITY ACTION PLAN | 5 |
| <i>Disability action plan - XYZ Theatre, Anytown Tasmania</i> | 6 |
| APPENDIX | 13 |
| <i>Arts Access Australia's Access Fund</i> | 13 |
| <i>Arts and disability</i> | 13 |
| <i>Arts and health</i> | 13 |
| <i>Convention on the Rights of Persons with Disabilities</i> | 13 |
| <i>Deaf Arts and Culture</i> | 14 |
| <i>Disability Arts</i> | 14 |
| <i>Disability Discrimination Act 1992 (Cwlth)</i> | 14 |
| <i>Language and terminology</i> | 14 |
| <i>National Arts and Disability Strategy</i> | 15 |
| <i>National Disability Insurance Scheme</i> | 15 |
| <i>Some statistics</i> | 15 |
| <i>Tasmanian Government's Framework for Action 2013-17</i> | 16 |
| <i>The Anti-Discrimination Act 1998 (Tas)</i> | 16 |
| <i>The Australia Council for the Arts</i> | 17 |
| <i>Relevant laws and government policy</i> | 17 |
| <i>Universal access symbols</i> | 18 |

ABOUT DISABILITY ACTION PLANS

A Disability Action Plan (DAP) is a living document that monitors an organisation's progress towards access and inclusion of people with disability. A DAP is reviewed regularly alongside the business planning process and in partnership with the organisation's board.

According to the Australia Human Rights Commission, a DAP is a way for organisations to plan the elimination, as far as reasonably possible, of disability discrimination from the provision of goods, services and facilities.

Developing and implementing a DAP is **voluntary**. However, adopting a proactive approach by developing a DAP can help make an organisation or event as welcoming, inclusive and accessible as possible – which might bring new or expanded audiences and markets to the organisation. A DAP can also help ensure organisations comply with the Disability Discrimination Act.

The best DAPS are the ones that make sure every single team member is involved in identifying and removing access barriers. They cover all the different ways that people with disability could engage with an organisation: as audiences, staff members, volunteers, board directors, artists or participants. They include details on how each of those areas could be made more accessible, when it will happen, and who is responsible for getting it done.

For an organisation to benefit from the work involved in developing a DAP it should aim to eliminate discrimination in an active way, improve services to existing patrons/customers, enhance an organisations' image, reduce the likelihood of complaints being made, open up new markets and attract new patrons/customers, and allow for a planned and managed change in business or services.

STEPS TO DEVELOPING DISABILITY ACTION PLANS

The five steps to developing a DAP are:

1. Understand the environment you operate in
2. Create a favourable climate for implementation
3. Undertake effective consultation
4. Develop effective evaluation, monitoring and review mechanisms
5. Structure and write your plan clearly and accessibly.

1. Understand the environment you operate in

Think about the physical, social and political environments. What factors are affecting or could affect the internal and external environment of your organisation? For example, do you have a good reputation with your current patrons/customers? How could this reputation be increased?

What compliance does your organisation need to meet to be lawful and mitigate complaints?
What are the expectations of your funding bodies, and what external and political influences are they under?

2. Create a favourable climate for implementation

While it may seem premature to be looking at implementation before the DAP is even developed, implementation is more likely to be successful and achieve the desired outcomes if your organisation is prepared.

Ask yourselves why this plan is being developed and what is the motive? Are your board and senior management involved? Are your contracted artists involved? Do they understand why you think this is important?

- A first step in this process would be to develop an Access Policy to guide the organisation's commitment to the implementation of a DAP. This policy should affirm the rights of people with disability, outline the key legal and government policies relevant to your business, and be endorsed by your board and management.
- As a second step, survey your staff and board on their level of disability awareness. DAPs need to establish what training, information and resources are needed. Job descriptions and Director's Duties can then be edited to ensure that some actions from your DAP are implemented at every level of your organisation. A follow-up survey a year on from the establishment of a DAP can determine how effective you are in a DAP implementation.
- A third step could include assessing the accessibility of your communication channels. For example, do you utilise the Headings sections within 'Word' in all your documents? Are you in the practice of using Plain English in your communications? Who are the stakeholders you send most of your communications to? Does your website meet Web Accessibility 2.0 standards? If not, are there things you can do to effectively change your website's accessibility?

3. Undertake effective consultation

Consultation is crucial to the process of developing an effective DAP. Checklists and audit tools can identify service barriers, but they are not sufficient on their own. They need to be used in conjunction with consultation of your internal and external stakeholders.

Consultation with internal stakeholders can impart a sense of ownership of the DAP which will assist with implementation later on.

Consultation with external stakeholders can create a cooperative working relationship with your patron/customer base.

Consulting with people experiencing disability directly assists you in the identification of physical, informational, attitudinal, and communication barriers.

Consultation demonstrates that your organisation is genuinely committed to creating a barrier free service, and provides credibility to your DAP. The priorities you set in your DAP should be based on the information you receive from your consultation.

4. Develop effective evaluation, monitoring and review mechanisms

For your DAP to remain effective, you need to review and amend it regularly. There is a tendency to test whether or not tasks in a DAP have been done, rather than testing whether the task has eliminated identified barriers. This leads to focussing too much on measuring activities rather than results.

Monitoring, evaluation and review strategies need to be planned during the development of your DAP rather than as an afterthought.

First think about what **outcome** you are trying to achieve from a particular objective/goal.

Then consider **how** you will achieve your objective. What activity will best achieve this outcome?

Monitor the progress of this activity – has the activity been done?

Evaluate the activities effectiveness through the use of Key Performance Indicators (KPIs) which tell you what outcome you have achieved. KPIs need to be specific, measurable and relevant.

Finally, review your overall DAP to determine the success of the plan and revise, modify and develop the plan as necessary.

5. Structure and write your plan clearly and accessibly

Whilst your DAP is a living document to be referred to and used by your organisation, there will also be others who may wish to read it (such as funding bodies, and people with disability). Consequently it is important to ensure that your written plan is accessible.

An introductory section provides the context for your DAP. It should provide an overview of your organisation's overall vision and role, relevant legislative requirements, and your organisation's commitment to access and discrimination. The introductory section should also include the process you have undertaken in developing the DAP, identified barriers from your consultation, and how you plan to monitor and evaluate your progress. It should also indicate the timeframe of the DAP and when it will be reviewed.

Your DAP should be written in a format that is accessible. For example the DAP should be available in alternative formats such as large print, audio-description, or video with Auslan interpretation etc.

EXAMPLE OF AN ARTS ORGANISATION'S DISABILITY ACTION PLAN

The following is an example of a DAP using a fictional place - Anytown in Tasmania, and a fictional company - XYZ Theatre.

EXAMPLE

Disability action plan

XYZ Theatre, Anytown Tasmania

Introduction

Who we are and our purpose

Inspired people, new ideas, innovation, and exciting performance are the lifeblood of theatre practice in Anytown.

XYZ Theatre's purpose is to provide a supportive, professional and accessible theatre venue that fosters the development of practitioners, audiences and 'Timbuktu' performance work.

Our program

XYZ Theatre programs up to 40 performances a year including our 'Gutsy Season' performances, and several professional theatre workshops. Our 'Gutsy Season' invites young and emerging practitioners to submit expressions of interest to perform original, contemporary work that uses new technology and challenges current social and issues.

Our Commitment

Fundamental to XYZ Theatre is the maintenance of low ticket prices, venue accessibility, and friendly staff to ensure we remain a professional theatre that is open to all people - audiences and practitioners alike.

We aim to constantly improve our services for people with disability as participants and as audiences. XYZ Theatre has a Diversity Policy which provides a framework for the continuous development of our Disability Action Plan.

All our staff, volunteers and board directors undergo regular disability awareness training, and we are fully committed to the implementation of this Disability Action Plan. The performance indicators of this plan are reported to the board and the plan is reviewed every 12 months in conjunction with our Annual Business Plan.

The development of this plan

Anytown has a population of 214,705 of which 22% identify with disability. It is important that we include and welcome this 22% to see our performances and experience our services.

We are a small not-for-profit arts organisation that relies heavily on its staff, volunteers, philanthropy, and Government funding.

Consequently in the development of this plan we have investigated what we can do for little or no money, and what we can do to source money via philanthropy.

XYZ Theatre consulted with Vision Anytown, the Deaf Society of Anytown, and Anytown Disability Services in the development of this plan. This consultation has been undertaken over a 6 month period, with regular revision of the plan to be conducted every 12 months.

XYZ Theatre involved all staff, volunteers and board directors on the development of the performance indicators in this plan to ensure that we can effectively assess the progress of our accessibility over time.

Relevant legislation

The improvement of our accessibility is guided by three of the four goals of the National Arts and Disability Strategy 2009.

The Strategy's vision is for people with disability to participate fully in the arts and cultural life of Australia – and that the artistic aspirations and achievements of people with disability are a valued and visible part of Australian culture.

At 'XYZ Theatre' we are guided by the following focus areas of the Strategy:

- *Access and Participation* refers to barriers that prevent people with disability from accessing and participating in the arts both as audiences and as participants.
- *Arts and Cultural Practice* refers to barriers that prevent artists with disability from realising their artistic ambitions; and
- *Audience Development* refers to raising the profile of work created by artists with disability.

We also adhere to the requirements of Tasmania's Anti-Discrimination Act 1998, and are in a position to better report on our accessibility to our funding bodies, such as Arts Tasmania and the Australia Council for the Arts.

Objectives

The performance indicators outlined in this Disability Action Plan are reported to the board and the plan is reviewed every 12 months in conjunction with our annual Business Plan. The philosophy of this plan aligns directly to 'XYZ Theatre's vision and purpose.

OBJECTIVE 1: PROGRAM DELIVERY

- | | |
|-----------------|---|
| <i>Action 1</i> | Seek to appoint an appropriately skilled artist with disability to our 'Gutsy Season' assessment panel. |
| <i>Action 2</i> | Program work that is created or devised by artists with disability. |
| <i>Action 3</i> | Offer integrated workshops for artists with and without disability. |

OBJECTIVE 2: STAFF COMPETENCY AND EMPLOYMENT

- | | |
|-----------------|--|
| <i>Action 1</i> | Audit current staff and board for disability awareness, and prepare an on-line disability awareness tool for staff, board and contractors to complete. |
| <i>Action 2</i> | Refine 'XYZ Theatre's employment policy to ensure accessibility. |
| <i>Action 3</i> | Employ a person with disability to production manage the 'Gutsy Season'. |

OBJECTIVE 3: PHYSICAL ACCESS FOR AUDIENCES

- | | |
|-----------------|--|
| <i>Action 1</i> | Develop methodology for collating audience demographics to capture numbers of disabled patrons attending performances throughout the year. |
| <i>Action 2</i> | Build wheelchair ramp on front entrance. |
| <i>Action 3</i> | Investigate audio-description services and how frequently this service could be offered. |
| <i>Action 4</i> | Budget for at least one open captioned performance every 6 months. |
| <i>Action 5</i> | Install hearing loop. |
| <i>Action 6</i> | Develop inclusive audience satisfaction survey. |

OBJECTIVE I: PROGRAM DELIVERY

| <i>Action</i> | <i>How</i> | <i>Cost</i> | <i>Outcome</i> | <i>Key performance indicators</i> | <i>Timeframe</i> | <i>Overall responsibility</i> |
|---|--|-------------|--|--|--|-------------------------------|
| Seek to appoint an appropriately skilled artist with disability to our 'Gutsy Season' Assessment Panel. | Utilise existing networks from the consultation phase of this DAP to obtain expressions of interest to join our "Gutsy Season" panel. | nil | Ensure disability perspective considered at decision-making level | Artist with Disability appointed to panel. | May 20XX | General Manager |
| Program work that is created or devised by artists with disability. | Scan existing theatre networks and tertiary institutions for work generated by artists with disability and target expressions of interest accordingly. | nil | Raise the profile of artists with disability in the performing arts | Aim for at least one performance created or devised by artists with disability per year. | Ongoing | Artistic Director |
| Offer integrated theatre workshops for artists with and without disability. | Scan existing theatre networks and tertiary institutions for potential workshop participants and contract leading Integrated Theatre Ensemble Director, Mr Inclusion, to facilitate the first session. | \$4,000 | Develop the capacity of artists to work together in devised, integrated theatre practice | 16 artists per workshop (with at least 7 artists with disability). Evaluation prior and after workshop series to ascertain satisfaction and competency level. # of integrated works in following year. | July & Aug 20XX July & Aug 20XX Dec 20XX | Theatre Workshop Coordinator |

OBJECTIVE 2: STAFF COMPETENCY AND EMPLOYMENT

| <i>Action</i> | <i>How</i> | <i>Cost</i> | <i>Outcome</i> | <i>Key performance indicators</i> | <i>Timeframe</i> | <i>Overall responsibility</i> |
|--|--|--------------------|--|---|------------------|--|
| Audit current staff and board for disability awareness, and prepare an on-line disability awareness tool for staff, board and contractors to complete. | Utilise existing networks from the consultation phase of this DAP to develop a disability awareness survey. Invest to develop an on-line disability awareness workshop with test. | nil \$3,000 | Staff and board have improved disability awareness and apply this awareness. | All staff, contractors and board members complete the audit survey, and achieve at least a 70% rating of the on-line disability awareness workshop test. | Jan – Sep 20XX | General Manager |
| Refine 'XYZ Theatre's employment policy to ensure accessibility. | Utilise existing networks from the consultation phase of this DAP to develop an accessible employment policy. | nil | All aspects of the employment process are inclusive and accessible. | Accessibility requirements are catered for throughout all aspects of the employment process from the advertising phase, interview, correspondence, and induction. | Jan – March 20XX | General Manager and members of the Board |
| Employ a person with disability to production manage the 'Gutsy Season'. | Scan existing theatre networks, tertiary institutions, and existing networks from the consultation phase of this DAP for potential applicants with disability. | \$5,500 | Perspectives of a person with disability are considered in the workplace and these perspectives then filter to all artists XYZ Theatre engages with. | Person with disability and suitable skills employed. | Dec 20XX | General Manager |

OBJECTIVE 3: PHYSICAL ACCESS FOR AUDIENCES

| <i>Action</i> | <i>How</i> | <i>Cost</i> | <i>Outcome</i> | <i>Key performance indicators</i> | <i>Timeframe</i> | <i>Overall responsibility</i> |
|--|--|---|--|--|--------------------|--|
| Develop methodology for collating audience demographics to capture numbers of disabled patrons attending performances throughout the year. | Consult with existing disability networks and theatre networks to develop a tool for capturing audience demographic information. | nil | Better able to service patrons and increase our ability to target market our performances. | Methodology and tools created and utilised in our marketing campaigns. | March - April 20XX | General Manager and Front of House Manager |
| Install hearing loop. | Company identified. | \$8,000 1 st instalment; \$8,000 2 nd instalment | More patrons with hearing loss able to attend our theatre. | Hearing Loop installed. Methodology utilised to show # patrons using service. | Jan- May 20XX | General Manager |
| Build wheelchair ramp on front entrance. | ID company to build ramp, consult with existing disability networks during installation, and fundraise. | \$25,000 | More wheelchair users and parents with prams able to access our theatre. | Wheelchair ramp installed. Methodology utilised to show # patrons using service. | May - October 20XX | General Manager |
| Investigate audio-description services and how frequently this service could be offered. | Utilising existing disability networks identify available audio describers and cost. | Investigation nil cost; \$2,500 audio description per season | Ability to offer audio described performances for vision impaired and blind patrons. | Scope for available audio describers and fundraising required to offer this service completed. | Dec 20XX | Operations Manager |

OBJECTIVE 3: PHYSICAL ACCESS FOR AUDIENCES *continued*

| <i>Action</i> | <i>How</i> | <i>Cost</i> | <i>Outcome</i> | <i>Key performance indicators</i> | <i>Timeframe</i> | <i>Overall responsibility</i> |
|--|--|--|--|---|------------------|--|
| Budget for at least one open captioned performance every 6 months. | Captioning Services already contracted to deliver 1 performance per year – increase this to 2 performances per year. | \$1,150 per show + \$1,200 to caption; Thus \$4,700 per year for 2 shows | More patrons who are Deaf or hard of hearing access our theatre. | Methodology utilised to show how many patrons use the captioning service. | Ongoing | General Manager |
| Develop inclusive audience satisfaction survey. | Consult with existing disability networks and theatre networks to develop audience satisfaction survey. | nil | Better able to identify and service our patrons. | Audience Satisfaction Survey completed with at least a 70% satisfaction rating. | Dec 20XX | General Manager and Front of House Manager |

APPENDIX

Arts Access Australia's Access Fund

Arts Access Australia has a fund which offers small to medium arts and cultural organisations up to \$2,000 to contribute to improving access to their programs or services. Examples of what the funds can be used for are: audio descriptions and/or Auslan interpreted performances; engaging an access auditor to provide an assessment of an organisations' accessibility; developing a disability action plan; installing a ramp or lift; training staff or volunteers in disability access and awareness; providing written information in accessible formats; improving the accessibility of an organisation's website; and engaging a support worker to provide personal care support to an artist with disability that an organisation engages.

Arts Access Australia also has a suite of fact-sheets designed to help arts organisations to develop or update their DAP:

<http://www.artsaccessaustralia.org/resources/advice-sheets/468-planning-access-an-introduction>

Arts and disability

Not all artists with disability disclose their condition and make work that references their disability. They seek the removal of social and physical barriers to make their work through the arts and disability movement.

Arts and health

Arts and health refers to the practice of applying arts initiatives to health problems. Arts and health is about utilising the arts for health outcomes, versus 'arts and disability' being about the right to participate in and access the arts.

Convention on the Rights of Persons with Disabilities

The rights of people with disability are also protected in the United Nations Convention on the Rights of Persons with Disabilities. This Optional Protocol was adopted on 13 December 2006. The Convention is intended as a human rights instrument with an explicit, social development dimension. It adopts a broad categorisation of persons with disabilities and reaffirms that people with all types of disabilities must enjoy all human rights and fundamental freedoms.

Deaf Arts and Culture

In Australia, the Deaf Arts Network aims to increase the participation in and access to the arts for those who are Deaf or hard of hearing. When used as a label for the audiological condition, the word deaf is written with a lower case *d*. When used as a cultural label, the word *deaf* is often written with a capital *D*.

Members of the Deaf community tend to view deafness as a difference in human experience rather than a disability. Deaf culture describes the social beliefs, behaviours, art, literary traditions, history, and values of communities that are affected by deafness which use sign languages as the main means of communication. For example, just as a Japanese person speaks Japanese and is immersed in culture shaped by Japanese language, art, history, stories, tradition and community, a Deaf person who communicates through sign language has their culture is shaped by that language and its extended stories, traditions, history and community values. For many Deaf people in Australia, Auslan is their first language, and English is a second language.

Disability Arts

Disability-arts is a genre of work and an important movement in contemporary art history. It refers to and comments on the lived experience of disability.

Disability Discrimination Act 1992 (Cwlth)

Australia's Disability Discrimination Act (DDA) recognises that people with disability have the same fundamental rights as people without disability. Discrimination on the basis of disability is unlawful. The Act provides protection for everyone in Australia against discrimination based on disability. It is a means of ensuring that people with disability are treated as equally as those people without disability and includes the provision of goods and services, access to building and employment.

Language and terminology

The word 'disability' in its rights-base social Model context means that someone has been disabled by barriers or discrimination, not by their function limitations. The term comes from a position of putting the person first and is the one most commonly used in Australia. It is also similar to the term used in the UN Convention on the Rights of Persons with Disabilities.

It is recommended to use 'person with disability' to recognise that disability is one aspect of a person's life and does not determine who they are.

Other terms commonly used in Australia include: 'disabled people', 'people experiencing disability' and 'people living with disability'. All of these also use the words 'disabled' or 'disability' to refer to barriers instead of function limitations. It is not recommended to use the terms 'person with a disability' or 'person with disabilities', because these may imply a certain number of function limitations rather than focussing on barriers.

It is a personal choice whether or not to identify as a person with disability, and also to whom, when and how a person may choose to disclose this information. It is good to develop an organisational culture and environment where people with disability feel comfortable that they will not be treated less favourably if they choose to disclose this information.

National Arts and Disability Strategy

On 9 October 2009, the then Cultural Ministers Council released the National Arts and Disability Strategy. The Strategy aims to ensure that Australia meets its obligations under the United Nations Convention on the Rights of Persons with Disabilities, Article 30 – Participation in cultural life, recreation, leisure and sport, and sets out the Cultural Ministers' vision for supporting, encouraging and promoting access and participation in the arts by people with disability.

National Disability Insurance Scheme

The National Disability Insurance Scheme (NDIS) is an economic and social reform which was agreed to by all government jurisdictions in 2012. It is a new way of providing individualised support for people with permanent and significant function limitation, their families and carers. In its 2013 Budget, the Australian Government committed to full national rollout of the scheme by 1 July 2019.

From 1 July 2013, the NDIS began in Tasmania for young people aged 15-24. Roll out of the full scheme in NSW, Victoria, Queensland, South Australia, Tasmania, the ACT and the Northern Territory will commence progressively from July 2016.

The NDIS is a critical part of the National Disability Strategy which states that the community, government, and industry must work together to address the challenges faced by people with disability. The National Disability Insurance Agency (NDIA) provides information and referrals, support to access community services and activities, personal plans and supports to people with permanent and significant disability over a lifetime. The NDIA aims to build relationships with mainstream service providers and the local community to improve understanding of the ways they can help address barriers to access their services and build capacity so that people with disability can use them. There is significant potential for the NDIA to offer benefits for artists with disability to access arts services and activities.

Some statistics

According to the ABS 2009 Survey of Disability, Ageing and Carers, almost 1 in 5 Australians experience disability, that's around 4 million people, with over a million identifying with a profound or severe core activity limitation. Rates of profound or severe core activity limitation are highest in Tasmania. 54% of people with disability (aged 15-64) participate in the Australian labour force, compared to 83% of people without disability.

People living with disability tend to be restricted from participating in arts and cultural activity because of the environment and attitudes of the people among whom they live. It is estimated that only 7% of Tasmanians living with disability participate in the arts and attendance at arts events is generally lower than for the non-disabled.

The Australia Council for the Arts' Disability Action Plan 2014-18 specifies that nationally only 10% of practising professional artists identify with disability, and that approximately 60% of arts and cultural organisations report that they have interviewed and appointed a person with disability for a job. Less than 40% of cultural organisations have a Disability Action Plan (DAP) or Disability Access Inclusion Policy (DAIP).

Tasmanian Government's Framework for Action 2013-17

The Tasmanian Government's Disability Framework for Action 2013-17 is a whole of government approach to policy, planning, service delivery, and evaluation that seeks to remove barriers and enable people with disability to enjoy the same rights and opportunities as other Tasmanians.

The Disability Framework is structured to reflect six outcome areas of the National Disability Strategy:

- **Inclusive and accessible communities**
This area is where people with disability live in accessible and well-designed communities with opportunity for full inclusion in social, economic, recreational and cultural life;
- **Rights protection, justice and legislation**
Where people with disability have their rights promoted, upheld and protected;
- **Economic security**
This is where people with disability, their families and carers have economic security, enabling them to plan for the future and exercise choice and control over their lives;
- **Personal and community support**
This area is where people with disability, their families and carers have access to a range of supports to assist them to live independently and actively engage in their communities;
- **Learning and skills**
Where people with disability achieve their full potential through their participation in an inclusive higher education system that is responsive to their needs; and
- **Health and wellbeing**
This is where people with disability attain the highest possible health and wellbeing outcomes throughout their lives.

The Anti-Discrimination Act 1998 (Tas)

Tasmanian government departments and state authorities are subject to the Anti-Discrimination Act 1998, a Tasmanian Act which prohibits both direct and indirect discrimination against people with disability.

The Strategy's vision is for people with disability to participate fully in the arts and cultural life of Australia – and that the artistic aspirations and achievements of people with disability are a valued and visible part of Australian culture. The Strategy provides a framework within which jurisdictions can assess and improve existing activities, consider new opportunities, and identify new partnerships and initiatives. It also recognises the importance of building partnerships across government, the arts and cultural sector and business to increase opportunities for people with disability to participate in arts and cultural activities and enterprises.

The NADS identifies four key focus areas: Access and Participation; Arts and Cultural Practice; Audience Development; and Strategic Development.

- **Access and Participation**

This focus area refers to a number of goals that address the barriers preventing people with disability from accessing and participating in the arts both as audiences and as participants.

- **Arts and Cultural Practice**

This specifies goals that address the barriers preventing emerging and established artists with disability, and arts-workers with disability from realising their ambitions.

- **Audience Development**

This area refers to raising the profile of artists with disability—implementing strategies to develop and grow audiences for 'disability-arts' as a genre or work, and for art work created by artists with disability.

- **Strategic Development**

This is about the needs and aspirations of people with disability being addressed in arts and cultural policy and program development.

The Australia Council for the Arts

In late 2013, the Australia Council for the Arts launched its 2014-16 Disability Action Plan which coincides with organisational and program changes across the Council, thus providing an opportunity to embed the intent of the DAP into the organisation. The DAP will ensure that accessible application and acquittal processes are in place for all of the Australia Council programs.

<http://australiacouncil.gov.au/funding/arts-and-disability-funding>

Relevant laws and government policy

2014 is a significant time in government policy development to support people with disability, as the national rollout of the National Disability Insurance Scheme has recently commenced, and the National Arts and Disability Strategy have recently been reviewed.

Universal access symbols

These symbols are intended to help you advertise your access services for audiences, customers, and other targeted stakeholders.

(Produced by the Graphic Artists Guild Foundation, USA.)



Information Symbol

This may be used as signage to indicate the location of an information desk, reception, or box office.



Interpreted

This symbol indicates that Sign Language interpretation is provided. For example, performances can have an Interpreter on the side of the stage who uses Sign Language to communicate dialogue on stage to the Deaf.



Closed Captions

This indicates that captions, or subtitles, are provided for deaf or hard of hearing patrons. Open Captions refers to captions that are displayed publicly via a screen on stage.



Assistive Listening

These systems transmit sound via hearing aids or headsets. They include infrared, loop and FM systems.



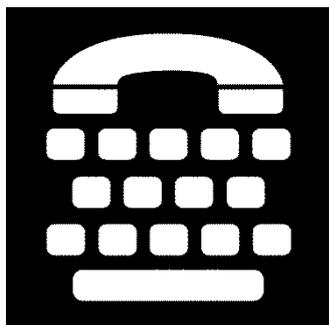
Audio Description

This is a service for blind or people with low vision that makes the performing and visual arts more accessible. A trained Audio Descriptor offers live commentary or narration via headphones consisting of a concise, objective description of the visual elements.



Accessible Print

This symbol is for 18 point or larger text. You could use the symbol of programs to indicate that print materials can be provided in large print. Sans Serif with good contrast is recommended.



Telephone Typewriter (TTY)

This is a telecommunications device for the Deaf. TTY indicates a telephone device used with the telephone for communication between the Deaf, hard of hearing, speech-impaired and/or hearing persons.



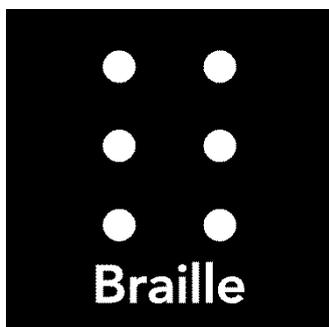
Wheelchair Accessible

This symbol should only be used to indicate access for individuals with limited mobility, including wheelchair users. It can be used to indicate an accessible entrance, bathroom or phone that is lowered for wheelchair users.



Cane Accessible

This symbol may be used to indicate access for people who are blind or have low vision including a guided tour or tactile tour or museum exhibition that may be touched.



Braille Accessible

This symbol indicates that printed matter is available in Braille, including exhibition labelling, publications and signage.



Tasmanian
Government

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