



Arts and Disability (2012 - 2016)

Arts Council Policy and Strategy

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1. Language, distinctiveness and key values underpinning the Arts Council's approach to Arts and Disability

A note on language

The language used in public policy documents is often experienced by many, not only in the Arts and Disability sector, to be difficult and exclusionary. Certain terms can be understood differently by different readers. For this reason, it is important to define clearly the Arts Council's understanding of certain terms used throughout this document.

Arts and Disability: 'This is an umbrella term for the connection between the arts and people with disabilities. 'Arts and Disability' embraces a wide range of contexts such as disability arts, Deaf arts, disability-led practice, collaborative practice, artists with disabilities, audiences with disabilities, arts workers with disabilities, access services and advocacy [...]. Consequently the term 'arts and disability sector' covers how people with disabilities participate in the arts as well as the ways in which the mainstream arts sector gives consideration to how people with disabilities engage with their programmes or services'.¹ The term Arts and Disability is inclusive of all artforms, and all genres within any artform².

People with disabilities: 'Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which, in interaction with various barriers, may hinder their full and effective participation in society on an equal basis with others'.³ Many disabilities, such as dyslexia, are hidden or not obvious.

In 'Arts and Disability (2012 – 2016)' the Arts Council uses a number of terms in line with the definitions offered in 'Becoming a National Resource – ADI's Policy and Strategic Direction 2011 – 2016'. These include: Disability arts; Deaf arts; Disability-led; and Artists with disabilities. The definitions of these terms can be found in Appendix 3 alongside a small number of additional terms, used in a specific way by the Arts Council.

¹ The definition is taken from 'Thinking about arts and disability', Arts & Disability Ireland (2012)

² The Arts Act 2003 defines the arts as 'any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for those purposes.'

³ The definition is taken from the UN Convention on the Rights of Persons with Disability
<http://www.un.org/disabilities/convention/conventionfull.shtml>

The relationship between Arts and Disability and other areas of practice

While the Arts Council approach to Arts and Disability is holistic and includes a broad range of stakeholders and perspectives (see definition on p.3), it draws clear distinctions between Arts and Disability and other practices. The following distinctions are offered in the knowledge that understandings about practice constantly shift and evolve in the arts sector and that the Arts Council's current understandings are not definitive. It also acknowledges the scarcity of material available describing the points at which different practices diverge and those where points of intersection could be usefully explored.

In making distinctions between different practices, the Arts Council focuses on the nature of the practice itself and avoids making assumptions based on the people who are involved. For example, while the involvement of people with disabilities may be one essential feature of Arts and Disability, it does not define or determine the practice. People with disabilities may choose to engage in any number of different arts practices at different times and in different contexts. They may choose to locate themselves within the practice of Arts and Disability at one time, in Arts and Health or Arts and Older People at another, or they may choose to locate themselves in an arts practice that contains no reference to any area of Arts Participation⁴.

The lingering legacy of the medical model continues to have a negative impact in terms of equality of opportunity for people with disabilities. It also makes it more difficult to explore the points of connection between some practices that may be of interest to artists and participants. For example, there is a tradition of artists with disabilities engaging with the politics of the medical model and exploring the nature of their experiences with the medical profession as part of their Arts and Disability practice. In the future, this could provide an interesting interface with the work of artists working in Arts and Health, who choose to explore their personal experience of illness and their location in health settings.

Arts and Health – As articulated in the Arts Council's Arts and Health policy⁵, Arts and Health includes both artistic and health aims, whereas health aims are not a feature of Arts and Disability.

Other related areas of Arts Participation practice – There are interesting potential synergies between the areas of Arts and Disability and other practices, particularly Cultural Diversity and Arts and Older People, where equality of opportunity is an issue for both artists and audiences. However, there is very little research or dialogue between these areas at present.

Art Therapies – There is a clear distinction between Arts and Disability practice, which is focused exclusively on the engagement of people with disabilities as artists, audiences and participants in the arts, and art therapies, which aim for clinical outcomes.

⁴ In the Arts Council, the area of Arts Participation currently covers practices in the areas of Arts and Disability, Arts and Health, Cultural Diversity, Arts and Older People, and Arts and Communities (of interest and of place)

⁵ http://www.artscouncil.ie/Publications/Arts_and_health_policy_2010_2014.pdf

Key Values underpinning the Arts Council's approach to Arts and Disability

Equality

The Arts Council supports Article 30 of the UN Convention on the Right of Persons with Disabilities⁶ and is committed to principles of access and equality across all nine grounds in Irish Equality Legislation⁷. It is committed to ensuring that people with disabilities can engage fully in the artistic and cultural life of Ireland at all levels i.e. as practitioners, participants, employees, audiences, advisors, and board members. Alongside the rights of artists with disabilities to have full access to the range of artist supports it offers, and of audiences to access the work that it funds, the Arts Council recognises the mutual benefits that equality brings to the artistic and cultural life of the country, which is diminished by exclusion.

The Social Model of Disability

The Arts Council supports the social model of disability⁸ across all artforms. It recognises its role in ensuring that access needs are considered from the earliest planning stages across all areas of its work to ensure that it does not create or further perpetuate barriers to participation.

Complexity and diversity of people and practices

The Arts Council understands the Arts and Disability sector to be complex in its make-up and constantly evolving. Alongside artists, participants and audiences of all ages with physical, sensory, intellectual and mental health impairments, it includes a wide range of people working professionally and voluntarily in the arts and disability sectors. The Arts Council is committed to a process of ongoing dialogue and engagement with this diverse sector, and the provision of support for an evolving range of artistically ambitious practices.

An holistic approach

The Arts Council is committed to an holistic approach towards Arts and Disability, combining: mainstreaming of access and participation for artists and audiences; provision of strategic targeted supports; and a process of capacity building within the Arts Council itself as a public agency and across the arts sector.

Inclusion

The Arts Council's approach to Arts and Disability is part of its commitment to the wider social inclusion agenda. It recognises the discrete nature of Arts and Disability but given the sector's

⁶ <http://www.un.org/disabilities/convention/conventionfull.shtml>

⁷ 'The Employment Equality Act, 1998 and the Equal Status Act, 2000 outlaw discrimination in employment, vocational training, advertising, collective agreements, the provision of goods and services and other opportunities to which the public generally have access on nine distinct grounds. These are: gender; civil status; family status; age; disability; race; sexual orientation; religious belief; and membership of the Traveller Community. Discrimination is described in the Act as the treatment of a person in a less favourable way than another person is, has been or would be treated on any of the above grounds.' Equality Authority website, July 2012.

⁸ The social model of disability understands that it is society that 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 rather than being an inevitable consequence of mobility impairment.

diverse make up, it also recognises the positive possibilities inherent in exploring points of crossover between agendas and practices.

2. Background and context

An Overview of Arts and Disability in the Arts Council

Background

In February 2012, the Arts Council agreed to review and formalise its policy and strategy in the area of disability to reflect developments in provision and practice and to take account of the requirements of developments in disability and equality legislation. *Arts and Disability (2012 – 2016)* addresses the Arts Council's approach to access and participation, reflecting and refining current provision and practice in the light of consultation with a wide range of individuals, groups and organisations with an interest in this area⁹.

Historical context

The Arts Council has been active in addressing Arts and Disability over a period of at least 25 years. It has conducted research¹⁰, produced resources¹¹ and developed a number of discussion documents and initiatives designed to improve access and participation both internally and among the wider arts sector. However, the Arts Council recognises that policy has not always been effective in translating successful interventions into mainstreamed systems for supporting artists and audiences with disabilities. The Arts Council's most recent policy development in the area of Arts and Disability dates back to 2005 when a short paper was drawn up outlining the strengths and challenges facing the Arts Council and the sector. In the subsequent Arts Council strategy *Partnership for the Arts (2006 – 2010)*, it was envisaged that the recruitment of an Arts and Disability Adviser would enable the Arts Council to progress this agenda strategically and effectively. However, following an unsuccessful procurement process at the end of 2007, the Arts Council decided to adopt a different approach. It identified Arts and Disability Ireland (ADI) as a strategic partner that might develop into an effective resource organisation at national level and that might in time support the Arts Council in aspects of its thinking and practice. Since then, the Arts Council has worked closely with ADI and other organisations in the sector, making progress in the areas of provision and practice, and testing ways to integrate the access agenda internally and externally, in line with its commitment to public access, participation and engagement in the arts as set out in its Strategic Overview *Developing the Arts in Ireland (2011 – 2013)*.

Legislative context

In terms of legislation, the development of a new Arts and Disability policy will assist the Arts Council to keep pace with the major changes that have taken place in disability policy in Ireland in the last few years. These began with the publication of the Report of the Commission on the Status of People with Disabilities, entitled *A Strategy for Equality (1996)*, which was followed,

⁹ The names of those who participated in meetings and/ or submitted comments or suggestions can be found in Appendices 1 and 2

¹⁰ *To Enable – A Report on Access to the Arts in Ireland for People with Disabilities* (1988)

¹¹ *The Arts and Disability Handbook* (1999) now available as an on-line resource www.artsanddisability.ie

most significantly by the *Equality Act (2004)*¹² and the *Disability Act (2005)*. These pieces of legislation further clarified the rights of people with disabilities with regard to the provision of goods and services across all sectors including the arts. The obligations pertaining to public bodies are outlined in the *Statutory Code of Practice on Accessibility of Public Services and Information Provided by Public Bodies (2006)* and the implementation of this code of practice is monitored by the National Disability Authority (NDA).

Ongoing Arts and Disability provision and support

The Arts Council currently provides direct and indirect financial support to the Arts and Disability sector through:

- a suite of grants and awards, offered across all artform and arts practice teams with additional support, over and above the advertised funding limit, for costs specifically related to the making of work by artists with disabilities
- targeted bursaries for artists with disabilities through the Arts and Disability Awards Scheme (managed by Arts and Disability Forum with support from the Arts Council of Northern Ireland (ACNI), and financial support for collaborative initiatives in disability contexts through the Artist in the Community Scheme (managed by Create)
- grants and other supports to venues, festivals, production companies and local authority arts offices, many of which are working to improve access through programming Arts and Disability work and engaging people with disabilities as participants and audiences.

In addition to its ongoing funding programmes, the Arts Council has been working on a number of strategies¹³, which have been central to its work in developing and supporting the Arts and Disability sector in Ireland over the last five years. These include: support for Arts & Disability Ireland to further develop its role as a national resource organisation and the continued roll out and development of the Arts and Disability Networking model (ADN) at local level. A process has been initiated, which aims to mainstream the provision of assisted performances and accessible events for audiences with disabilities as an integral part of Arts Council awards and schemes, using the *Touring and Dissemination Scheme* as a pilot.

Internal access

Over the years and in recognition of its legal and ethical responsibilities, the Arts Council has taken a number of steps to make its own offices, systems and services as accessible as possible for people with disabilities. An access audit is currently underway to identify and address remaining shortcomings relating to: physical access; systems, services and communications; and attitudes.

The purpose and scope of the new policy and strategy

Arts and Disability (2012 – 2016) has been developed as a means of describing the Arts Council's approach to all areas of Arts and Disability, internally and externally, and identifying a concrete programme of work against which its performance can be measured. While recognising the importance of addressing gaps in its own provision, it also aims to demonstrate leadership to the broader arts sector in this regard.

¹² *The Equality Act (2004)* amended the *Employment Equality Act (1998)* and the *Equal Status Act (2000)*

¹³ Information on these three strategies can be found in Appendix 4

3. Needs Analysis

Needs identified by the Arts and Disability sector

The consultation process

The Arts Council has been engaged in a process of ongoing consultation and communication with key partners in the Arts and Disability sector over the last five years, exploring ways to improve supports for artists and audiences with disabilities and strategies for building capacity in the broader arts sector. As a key part of the development of a new policy and strategy, the Arts Council organised two days of policy-related discussion in June 2012 with an invited group of stakeholders including artists, activists, and individuals working in arts organisations, local authority arts offices and venues¹⁴. The diverse profile of the group reflected the complex nature of the sector, and brought a valuable range of perspectives to bear on the ways in which art is made, presented, and supported across different contexts and artforms. The group was invited to review the Arts Council's current thinking and provision in the area of Arts and Disability, and identify the key strengths, gaps and opportunities that it would like the Arts Council to consider. Following these meetings, a discussion paper was drawn up and disseminated on August 1st, 2012. Responses and submissions were collated and considered by Council in the development of this policy and strategy¹⁵.

The make-up of the Arts and Disability sector is diverse, a factor reflected in the broad range of needs identified, some of which go beyond the remit of the Arts Council. Those consulted highlighted the need for artists, arts organisations and venues to take a more pro-active role in promoting access and participation for artists and audiences, as well as the responsibilities of local authorities and other bodies in both the arts and disability sectors.

a. Improved supports for artists with disabilities

Information and assistance in respect of funding: There is a need for a central information point at national level for artists with disabilities with easily understood information on funding opportunities and assistance with application processes. Some form of assistance is also required at regional level, similar to the Deis Adviser system in Traditional Arts.

Improved direct provision for professional development: There is a need for the Arts Council to ensure that all of its supports for professional development are inclusive of artists with disabilities (including emerging artists), and that sufficient resources are available to meet disability-specific costs. Funding criteria relating to artists with disabilities working in integrated contexts needs to ensure equality of opportunity in the making, presentation and ownership of work. Supports relating to artists with disabilities working in the context of the disability services need to ensure they can achieve autonomy. There is a need to revise the Arts and

¹⁴ See Appendix 1

¹⁵ See Appendix 2

Disability Awards, which are jointly funded with the Arts Council of Northern Ireland, and to provide greater clarity wherever there are differences in language, priorities and/ or practices between the two Arts Councils.

Peer support and networking: There is a need for increased opportunities for peer mentoring at local level, particularly where those opportunities are linked to an arts organisation/ venue. Artists, whether working on their own or in ensembles or companies, need support to connect with other artists (both with and without disabilities) and to link more effectively with arts organisations, venues and audiences at local, national and international level. They also need support to improve the documentation and presentation of their work to both arts organisations and disability services/ representative organisations in order to raise the profile of their work and benefit from opportunities to present work, undertake residencies, lead collaborative projects, and/ or offer training.

b. Improved supports for audiences with disabilities

Leadership in creating attitudinal change among arts organisations: There is a need for the Arts Council to show leadership in promoting improvements in access across all arts organisations, most particularly venues, festivals, ensembles, companies and local authority arts offices. It needs to encourage the organisations it supports, financially or otherwise, to recognise the inherent value and democratic imperative of engaging more proactively with audiences with disabilities, and to develop disability policies, action plans and budget lines related to: access (broadly defined); assisted performances; programming; disability equality training (DET); marketing; audience development etc.

Building audience-related expertise and resources: There is a need for arts organisations to work together to share information and resources and improve access for audiences with disabilities at local and regional level. Incentives¹⁶ are required to assist them to:

- increase the number and range of assisted events offered across artforms
- improve the quality of the information about different forms of access available
- foster a more inclusive approach to marketing
- develop better contacts with disability-specific organisations
- explore possibilities for pre-show audience development events and resources
- encourage more diverse programming including work that is relevant to disability-specific audiences
- explore synergies between existing programmes targeting older audiences and the access agenda.

c. Improved supports for participants with disabilities in collaborative arts programmes

Clear funding criteria emphasising artistic ambition and empowerment: There is a need for the Arts Council to ensure that it provides clear criteria for collaborative initiatives involving

¹⁶There were differences of opinion relating to the Arts Council's role i.e. whether it lay in incentivising inclusive approaches or in strictly monitoring and enforcing them

artists working with non-professional groups of people with disabilities. Those considering the development of such projects need encouragement to consider and prioritise:

- the empowerment of the group and their involvement in the planning
- the artistic ambition behind the proposal
- the employment of professional artists with disabilities skilled in collaborative practice
- the establishment of links between the participants and local arts organisations.

d. A more inclusive infrastructure

A whole organisation approach towards disability: There is a need for the Arts Council to ensure that all members and staff engage in Disability Equality Training (DET) and participate in access auditing and policy development. Such an approach would enhance organisational capacity to address access issues in all areas of its work from the earliest planning stages. There is a need to show leadership in this regard to the broader arts sector, encouraging a similar approach among client organisations and demonstrating the wide range of practical measures through which access can be improved, including those that are easily delivered and light on resources.

Assistance for the development of practical resources and strategic initiatives: While arts organisations have a responsibility to be more proactive in working inclusively and ambitiously with artists and audiences with disabilities, and in providing opportunities in HR and governance, they need support from the Arts Council in this regard. There is a need for information, guidelines and mechanisms to assist organisations to consult with artists and audience with disabilities at local level¹⁷ and to share information and resources with each other. Opportunities to engage in DET should be made more widely available and supports developed to enable arts organisations to see examples of high quality Arts and Disability work. Individuals and organisations in both the arts and the disability sectors require more opportunities to participate in interagency partnership programmes such as Arts & Disability Networking (ADN)¹⁸ and would benefit from the dissemination of learning from the ADN initiative.

A more rigorous monitoring¹⁹ of access: There is a need for the Arts Council to monitor access across all aspects of its own work and to introduce clear requirements for arts organisations, particularly venues, to monitor and report on disability inclusion and to address any deficits discovered through this process.

Education and professional training for artists/ arts workers with disabilities: There is a need for the Arts Council to acknowledge the disadvantages experienced by people with disabilities at 2nd and 3rd level and to advocate with education providers, especially those in third level institutions, for better access to courses aimed at artists/ arts managers etc

¹⁷ Similar to the point made in relation to audiences, there were difference of opinion relating to the Arts Council's role and whether it lay primarily in incentivising, monitoring or enforcing inclusive approaches

¹⁸ A local capacity building model developed and delivered in partnership with Arts and Disability Ireland (ADI) and selected local authorities (Mayo, Galway City and County, and Cork City to date). See Appendix 4.

¹⁹ Some consultees favoured incentivised approaches while others advocated the use of equality legislation and the introduction of a direct link between targets and funding; a third group fell somewhere between the two positions.

4. A five year strategy

The Arts Council has developed a five year strategy, which includes a series of actions and commitments in three areas:

- structures and operations
- resources and supports
- strategic alliances

The strategy is structured in such a way as to enable the Arts Council to work on a number of different levels simultaneously - building its own capacity while helping to assist and inform the wider arts sector.

i. Arts Council structures and operations

In 2012, the Arts Council commissioned an access audit and established an internal cross-departmental working group to draw up and oversee the implementation of an access action plan (2013 – 2016). Included in a broad range of actions designed to improve access, the plan will include measures to address issues raised by the sector in the drawing up of this policy.

2012 – 2014

The Corporate Services Department will oversee the planning and delivery of:

- Disability Equality Training (DET) for Arts Council members, staff, advisers and relevant service providers, and measures to ensure up-skilling as required

The Finance Department will oversee the planning and delivery of:

- An ongoing review of accessibility across all funding programmes ensuring that an above-the-line budget is established to meet disability specific needs as advertised across all awards

The Arts Participation team will:

- conduct a review of the processes and impacts of targeted awards managed by external organisations (Arts and Disability Awards and the Artist in the Community Scheme) with reference to the new policy and strategy, and identify ways to further develop the schemes accordingly

2012 – 2016

The Corporate Services Department will oversee the planning and delivery of:

- the introduction of plain English and the provision of key documents in this and other accessible formats
- ongoing accessibility testing of on-line communications and services
- the revision and implementation of recruitment and selection policies and procedures in line with legislation and best practice to facilitate the gradual diversification of staff members, advisers and assessment panels

The Strategic Development Department in association with the Arts Participation team will oversee the planning and delivery of:

- strategic mechanisms for gathering information about participation and funding in the Arts and Disability sector, as a means of identifying specific access barriers and developing strategies to address them

ii. Resources and supports

The Arts Council will continue to support artists, audiences and participants with disabilities over the next five years through its suite of grants and awards. In addition, it will provide resources and supports for the following developmental initiatives to build capacity internally and in the sector.

2012 - 2014

As part of the Arts Council's prioritisation of *Education, Public Access and Engagement*, both the Strategic Development and Arts Departments will continue to work with existing partners in the Arts and Disability Networking (ADN) initiative, further developing the model with a view to rolling it out at national level from 2014. Initially, the work will focus on Mayo, Galway and Cork and will:

- promote collaborative approaches to commissioning and touring artistically ambitious Arts and Disability work, and disseminate the learning
- pilot additional supportive measures for artists with disabilities e.g. peer mentoring; documentation of work; networking at local, national and international level
- explore possibilities for providing clearly defined forms of assistance at regional level to artists with disabilities engaged in funding application processes
- develop models of engagement between venues and festivals and audiences with disabilities, and share the learning with the wider sector
- inform the Arts Council in transitioning the Arts and Disability Networking model into an annual or biennial award, available to local authorities around the country.

As part of the Arts Council's support for audiences with disabilities ring-fenced financial support will be made to:

- support the provision of assisted performances as an integral part of the Touring and Dissemination Scheme following the completion of a pilot programme early in 2013

In order to assist the development of shared understandings across a range of practices and contexts, the Arts Participation team will:

- work with a range of organisations and individual practitioners from Arts and Disability and other Arts Participation sectors, to support further exploration of the distinctive nature of Arts and Disability practices and potential synergies with other areas of Arts Participation, most notably: Arts and Health; Arts and Older People and Cultural Diversity
- expand its current discussions with the HSE to include considerations of Arts and Disability practices within the disability services.

2012 – 2016

The Arts Council will assist the further development and delivery of services to the Arts and Disability sector at a national level through support for a national resource organisation, currently Arts & Disability Ireland (ADI). Alongside current services, it will focus on:

- information and advice on funding opportunities
- clearly defined forms of assistance for artists with disabilities engaging in application processes
- opportunities for focused networking for artists with disabilities
- increased and enhanced DET opportunities for arts organisations and individual practitioners

The Strategic Development and Artform Departments will:

- initiate a programme of mainstreaming provision for assisted performances/ accessible exhibitions and events across other awards and schemes
- incorporate the provision of access into all aspects of the Arts Audiences programme
- advocate for the Department of Arts, Heritage and the Gaeltacht (DAHG) to establish a fund for small capital works for arts organisations and venues, which would include funding for the provision of updated assisted technology alongside improved physical access to buildings

iii. Strategic alliances

2012 – 2016

Over the next five years, the Arts Council will initiate and further develop a number of strategic alliances, which will include opportunities for information sharing, collaboration and, in a small number of cases, Arts Council led partnerships.

All artform and arts practice teams will share the Arts and Disability policy and strategy with client organisations and others in the arts and cultural sector at local, regional and national level, including the Council for National Cultural Institutions, in order to:

- explore ways in which the new Arts Council policy and strategy can assist in raising the profile of Arts and Disability practice and practitioners
- inform and improve access to the arts and culture in Ireland

The Arts Participation team will work closely with ADI in order to:

- bring disability representative organisations and disability services around the table to share information and explore how arts advocates could assist in building linkages between venues and festivals and audiences with disabilities at a local or regional level

The Arts Participation, Venues and Festivals teams will participate in the development of a 'universal design for customer engagement in tourism services' initiated by the National Standards Authority of Ireland, the Equality Authority and the National Disability Authority in order to:

- enhance access to arts venues and festivals for local audiences through the development of an access standard, which could be marketed to tourists with disabilities and older tourists
- create linkages with these and other participating organisations with a view to increasing opportunities to share information and resources

The Strategic Development and Arts Departments will work together to develop linkages with international Arts and Disability organisations and practitioners in order to:

- enable individual practitioners and companies in Ireland to network with those working in other countries
- support arts programmers, particularly those in venues and festivals, to familiarise themselves with international examples of high quality Arts and Disability work

The Arts Participation team will make contact with Arts and Disability teams in other Arts Councils in order to:

- explore the potential to develop a peer network across some/all of these Arts Councils whereby research, information, resources, models of development, and ideas for international collaboration including the promotion of high quality Arts and Disability work can be shared

Appendix 1

Consultation Group²⁰

Amanda Elena Conrad	Artist
Andrew Pike	Artist
Anne McCarthy	Mayo County Council
Cathy Henderson	Artist
Cathy O'Kennedy	Fluxusdance
Chris Ledger	Arts and Disability Forum (ADF)
Claude Madec	Brothers of Charity Services, Galway
Damien O'Connor	Mayo County Council
Dawn Malloy	Croí Glan
Donal Toolan	Artist/ Activist
Eimear O'Herlihy	Everyman Palace Theatre
Hugh O'Donnell	Artist
Johanne Mullan	IMMA
Jon Reynolds	Brothers of Charity Services, Galway
Kath Gorman	Cork Midsummer Festival
Liz Burns	Fire Station Artists' Studios
Maeve Dineen	Cork City Council
Mary Nugent	Croí Glan
Niamh Ní Chonchubhair	Axis Arts Centre
Pádraig Naughton	Arts & Disability Ireland (ADI)
Paul Bokslag	KCAT
Rosaleen McDonagh	Artist/ Activist
Sinéad Redmond	Wexford County Council
Tara Brandel	Croí Glan
Úna Carmody	Arts Audiences
Maureen Gilbert	Facilitator

²⁰ A number of Arts Council staff also attended the consultation days – Orla Moloney (Head of Arts Participation), Monica Corcoran (Head of Local Arts), Sheila Gorman (Officer: Arts Participation), Jennifer Lawless (Assistant: Arts Participation). In addition, Arts Council staff members from across the organisation attended facilitated workshops and contributed to the emerging policy and strategy.

Appendix 2

Written submissions/ comments

Andrew Pike	Artist
Ann Leahy	Age and Opportunity
Brendan Barrington	The Dublin Review
Paul Bokslag	KCAT
Cathy Henderson	Artist
Clodagh Kenny	Fire Station Artists' Studios
Jake Snyder	Dalkey Archive Press
Joe Murphy	St. John's Theatre
Liz Burns	Fire Station Artists' Studios
Mary Curran	The WhistleBlast Quartet
Mary Grehan	Arts Director
Maureen Gilbert	Disability and Equality Consultant
Pádraig Naughton	Arts & Disability Ireland (ADI)
Peter Kearns	Disability Arts/Equality Consultant
Tony Fegan	Tallaght Community Arts
Úna Carmody	Arts Audiences

Appendix 3

More notes on language

The following five definitions come from the Arts and Disability Ireland document ['Becoming a National Resource – ADI's Policy and Strategic Direction 2011 – 2016'](#)

Arts and disability: This is an umbrella term which embraces a wide range of contexts such as disability arts, Deaf arts, disability-led practice, collaborative practice, artists with disabilities, audiences with disabilities, arts workers with disabilities, access services and advocacy. Consequently the term 'arts and disability sector' covers how people with disabilities participate in the arts as well as the ways in which the mainstream arts sector gives consideration to how people with disabilities engage with their programmes or services.

Disability arts: This is the personal or collective creative response of people with disabilities to the experience of disability.

Deaf arts: This term refers to the creative expression of Deaf culture²¹ through sign language. This artform is currently under-developed in Ireland as, unlike in Great Britain, Northern Ireland and elsewhere, Irish legislation does not currently recognise sign language users as a separate linguistic grouping. Consequently, deafness is widely understood to be a disability/impairment.

Disability-led: This term refers to the situation in which people with disabilities take leadership roles in all aspects of their arts practice and management, including governance, management, producing, directing, choreographing, conducting, designing and performing.

Artists with disabilities: Emerging and professional artists who have impairments are 'artists with disabilities', whether or not they choose to address the issue of disability in their work (see 'disability arts' above). Many artists who have impairments deliberately decide not to mention their disability or make it part of the marketing of their work. Some believe that knowledge of their disability will influence the interpretation of their work, leading to condescension, and possibly even exclusion from, or discrimination against, their participation in mainstream arts.

Other terms used by the Arts Council in a very specific way in this document include:

Artistic Quality – The Arts Council references five criteria identified by Francois Matarasso in a document entitled 'Weighing Poetry'. These include: technique; originality; ambition; connection; and magic. However, Matarasso also points out the inescapability of judgement in this area.

Capacity building: the development of knowledge, skills and attitudes pertinent to a local arts infrastructure in order for it to be fully accessible and locally relevant.

²¹ Deaf Culture: Deaf people use the term Culture to denote their way of life and experience which stems from Sign Language. See Deaf Arts Training Resource Pack, Artgenies, 2005.

Integrated arts/integrated arts practice: work made and presented or performed by skilled artists with disabilities alongside skilled non-disabled artists, on an equal and professional/ semi-professional basis. Some artists with disabilities dislike the term 'integrated' and prefer terms such as 'inclusive' or 'peer to peer'. This is due to perceived connotations of the need for adaptation on the part of the artists with disabilities. However, the term is widely used at present.

Collaborative arts/collaborative arts practice: where a skilled artist (who may or may not have a disability) collaborates with non-professional participants for a period of time for the purpose of producing a particular piece of work. The level and quality of collaboration can vary enormously from one such work to the next. In the area of Arts Participation, the Arts Council supports work with high levels of collaboration across the planning, making and presentation stages.

Appendix 4

Arts Council strategies to develop and support the Arts and Disability sector

1. *Support for Arts and Disability Ireland (ADI) to develop as a national resource organization*

In the last three years, the Arts Council has assisted ADI to conduct a strategic review, develop a five year policy and strategy, and implement a number of changes in its organisational structure, location, and programme of work in order to maximise its support for the arts and disability sector. Subsequently, ADI has: relocated to a fully accessible space in the Sean O'Casey centre in EastWall; revamped its website; and developed a number of networking, showcasing, and mentoring programmes alongside the roll out of audio-description and captioning with companies, venues and festivals. In October 2011, it launched its policy document *On becoming a national resource – 2011 - 2016*.

2. *The roll out of Arts and Disability Networking (ADN) at local level*

ADN is a partnership model, which brings the Arts Council, ADI and selected local authorities together to develop Arts and Disability capacity at local level. Following the completion of a pilot in Mayo in 2010, ADN was successfully rolled out in Galway and is currently underway in Cork City. To date, it has resulted in improved access in local venues and a higher level of ambition in relation to Arts and Disability programming and audience development. The model is built on four key pillars but has flexibility to incorporate local resources and priorities in each area. The model incorporates:

- The delivery of Disability Equality Training (DET) to venues, arts organisations and individual artists in the selected city/county
- The provision of support to venues in developing access audits and to the wider sector in extending the scope of Arts and Disability practices in the city/county
- The presentation of high quality, professional, contemporary Arts and Disability work in local venues
- The generation and dissemination of resources relating to good practice e.g. the publication of 'A Shift in Perspective', which offers practical advice for the development and promotion of accessible exhibitions and performances

3. *Mainstreaming access as an integral part of Arts Council provision*

As a means of furthering the Arts Council's commitment to access, engagement and diversity of practice, it is working with ADI to pilot assisted performances for audiences with disabilities as an integral part of the *Touring and Dissemination Scheme* in 2012. The Abbey and Corn Exchange have agreed to participate in this pilot, which will also involve a number of venues around the country in the marketing, preparation and delivery of assisted performances. The audience development aspect of the pilot is supported by Arts Audiences and the learning from the pilot will inform the Arts Council in mainstreaming access as part of its funding mechanisms.