TOWARDS AN ARTS AND DISABILITY STRATEGY FOR CAIRNS REGIONAL COUNCIL

PRELIMINARY REPORT

Amended August 16 2019
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1.0 EXECUTIVE SUMMARY

1.1 This Preliminary Report supersedes an original intention to have a rolling Discussion Paper model to inform the design of an Arts and Disability Strategy; providing a snapshot of progress to date with initial recommendations for the compilation of a Strategy to be completed in August 2019 with a view to adoption by Council in September.

1.2 The Context section provides overviews of the National Disability Insurance Scheme and its adoption in Queensland over the last 12 months, consultation for the new National Arts and Disability Strategy (to be adopted by the Federal Council of Ministers in 2020), and observations on the Social Model of Disability. Appendices provide further national context in terms of statistics and global benchmarking.

1.3 Cairns Regional Council (CRC) has a strong commitment to delivering an Arts and Disability Strategy to complement its Strategy for Culture and the Arts 2022, matched by considerable goodwill from disability service providers and arts organisations.

1.4 With the advent of the National Arts and Disability Strategy in 2020, adoption of the Strategy can place Cairns Regional Council at the forefront of national thinking.

1.5 Consultation with 49 individuals and organisations confirmed key issues to address as part of the process, notably: the intersection of NDIS funding with arts activity; financial sustainability of access initiatives; available space and its shared use; communication from Council to partners, and improved networking; specific issues regarding First Nations, and the need for Disability Awareness Training and ‘soft’ infrastructure.

1.6 Opportunities to explore include; building and expanding resources to strengthen capability and capacity; taking a strategic approach to Audience Development; strengthening and broadening partnerships across the sector.

1.7 Issues and opportunities for the Strategy to become a change-making vehicle for the arts in Cairns can also be addressed and reinforced through increased engagement with the Education and Health sectors in the region.

1.8 Critical pathways for Strategy development identified in the Conclusion include: the balance between aspiration and resources; framing the Strategy within CRC Key Priorities; the vital importance of integrated practice wherever possible; clear guidelines on soft infrastructure and building planning; incorporating and embedding networks such as the Community of Funded Services (COFS) in future planning, and the creation of a marketing plan.


2.0 BACKGROUND

Until this year, strategies for meaningful inclusion, engagement and participation in the arts and cultural experiences for people with disability had, to date, been a low priority in Council’s arts and creative programming. Consultation with disability service providers and the education sector in the development of Council’s new Strategy for Culture and the Arts 2022 underscored the need to address this.

Council’s Strategy for Culture and the Arts 2022 Priority Area 1: 1.2.1 therefore identified the following:

**Strategy:** Provide equitable, accessible and affordable infrastructure, resources and cultural experiences.

**Action:** Consult and collaborate with the disability sector to develop an Arts and Disability Strategy to guide the implementation of programs, projects, resources and opportunities arising from this strategy.

To develop this initiative, Council, in partnership with Arts Queensland, engaged Queensland’s premier arts and disability advocate and service provider, Access Arts. The project methodology is process-driven and has included opportunities for active engagement and participatory activities throughout the consultative phase.

*CRC Project Brief*

The first phase of the project was delivered by Angela Witcher who travelled to Cairns in May and undertook a variety of consultative meetings. Work was then taken forward by Nigel Lavender (Director of Momentum Arts and Access Arts Management Committee member) in June 2019, including face to face meetings in Cairns on June 17, 20, 21, and July 25 and 26.

The original Brief was altered during June by agreement between CRC and Access Arts.
3.0 NATIONAL DISABILITY INSURANCE SCHEME


The introduction of the National Disability Insurance Scheme (NDIS) has precipitated the greatest change in government funding for people with disability in Australia’s history. The scheme was rolled out across the whole of Queensland last financial year with completion on 30 June 2019, a massive undertaking for the sector.

3.1 HOW DOES THE NDIS WORK?

Put simply, funds that had subsidised services offered by organisations working with people with disability were withdrawn from each Australian State and Territory. Instead these funds are now managed by Australian Government Department of Social Services for delivery to people with disability through the newly created National Disability Insurance Agency (NDIA). As a national scheme, this was to bring equity across Australia allowing Australians experiencing disability to move freely across State boundaries without variation to their NDIS package.

An NDIS package is to provide what is ‘reasonable’ and ‘necessary’ for people with disability to live an ‘ordinary life’ and further their ‘social’ and ‘economic’ potential.

A person with disability will attend a Plan Meeting and tell their Planner their needs which will fall within three categories:

- core needs comprising daily living and social and community participation,
- capital needs; and
- their needs in order to build their capacity.

The Planner will assess the person’s needs and create a Plan for them taking account of what is ‘reasonable’ and ‘necessary’. The costing according to the rigorous NDIS Price Guide is then set aside for that person by the NDIA, the person then draws down on the allocation in their package as they use the facilities set out in their Plan.

People with disability have the choice of their Plan being managed by the NDIA, or managed by a Plan Manager, or Self-Managed (or a mix of these): the latter two options give people with disability greater flexibility around how they can use the funds in their Plan package.

Implementation of the NDIS has changed the ecology of the sector. Organisations working with people with disability are no longer providers of service supported by a steady income stream from government but are market driven, as their customers – people with disability– choose which service they would like to use and which organisation they would like to deliver this service to them. People with disability now have the power to choose what they want in their life – it’s their life, their choice.
3.2 HOW DOES THE NDIS RELATE TO ARTS AND CULTURAL ACTIVITY?

How does this relate to people with disability being able to experience, enjoy and excel in arts and cultural activity?

People whose Plan is managed by the NDIA are only allowed to get their services from a Registered NDIS Provider which would usually be organisations working in the disability sector like ARC Disability Services Inc. ARC offers arts programs as part of its services.

People who use a Plan Manager or Self-Manage their Plan can use their NDIS package at the organisation of their choice. This means if they want to use their Plan allocation to take part in a workshop program run by mainstream arts organisations that are not NDIS Registered Providers, such as JUTE Theatre or Tanks for example, they could do this providing they had the allocation under the correct category in their Plan.

If we now return to what the NDIS package is for, which is to provide what is ‘reasonable’ and ‘necessary’ for people with disability to live an ‘ordinary life’ and further their ‘social’ and ‘economic’ potential, how does this relate to the arts?

The important skill is to translate the outcome of the arts activity into the language of the NDIS. For example, at Access Arts:

- An agoraphobic man feared to leave his home – except to attend an Access Arts weekly workshop because he so wanted to develop his arts practice. This gave him capacity building skills as he developed confidence and social skills and helped him in his battle to overcome his agoraphobia.
- Monitoring a dance project they set up in Townsville, Access Arts tracked significant improvement in muscle strength and balance as the young participants were motivated to learn dance steps, there was also significant improvement in cognitive ability in autistic youngsters – all of which built their capacity towards independent living and ability to lead ‘an ordinary life’.
- Access Arts brokered the ability for their artists and craftspeople to exhibit their wares at a Christmas Market. Participants learnt simple marketing skills as they saw which lines sold indicating market demand, talking to customers to close sales developing their social skills, they receipted sales as they sold artworks encouraging their three ‘R’ skills – so building their capacity towards economic independence. Similarly, the Artel artists exhibiting at the exhibition Reasonable and Necessary recently touring in Cairns have in the past sold their artworks.
- Two Access Arts artists were invited to exhibit in Japan last year, another artist has been selected to exhibit at this year’s prestigious Mercedes-Benz Fashion Festival Brisbane – just two examples that demonstrate for Planners the career pathways the arts offer.
3.3 CULTURAL CHANGE

This brave new world brings immense cultural change. The newly-formed NDIA is still evolving the NDIS framework and its application to participants. Planners – who are all wholly new to this role – are learning to understand how the arts can deliver the outputs required by the NDIA. Organisations delivering services to people with disability are testing whether they can even survive under the NDIS.

Most of all, people with disability are discovering that the previously subsidised rate for their services never covered the full cost of these services, but the shortfall was funded through government support. Further, that they now need boldly to ask at their Plan meeting for a sufficient allocation to cover the actual needs they require. Moreover, they are learning how to explain their needs to the Planners in NDIS terms. Given this, then, they can enjoy the flexibility of their right to exercise choice and control and experience greater opportunities in their lives.

Cultural change will not happen overnight but, over time, can make a significant difference to the important contribution people with disability have to make to the arts and cultural landscape of our nation.

4.0 NATIONAL ARTS AND DISABILITY STRATEGY (NADS)


4.1 RECOGNITION AT ALL LEVELS OF GOVERNMENT

There is increasing recognition at all levels of government of the important roles people with disability play in the arts and cultural sectors.

While CRC is developing its Arts and Disability Strategy, Queensland Government is developing its 10-year Roadmap for the Arts, Cultural and Creative Sector, due to be published this financial year, within which people with disability will be an important component.

The NADS Discussion Paper, published in September 2018, is an initiative of the Meeting of Cultural Ministers (comprising Federal and State Cultural Ministers), and is designed to underpin a rolling process of consultation leading to a finalised National Arts and Disability Strategy, to be released in 2020, replacing the previous Strategy agreed in 2009.

4.2 THE NADS DISCUSSION PAPER

The Paper takes a person-centred approach to look at how people with disability engage with the arts. This approach also recognises that these activities occur within a wider creative and cultural ecology made up of organisations and platforms that operate to support and facilitate arts practice and expression, and bring these to wider audiences. People with disability:
**Practise** — creative careers is about creative and cultural professionals with disability. It explores the evidence about Australian creative and cultural professionals with disability, the barriers they face in their careers, and the pathways to creative and cultural careers.

**Express** — creative participation is about creative participation by people with disability for recreation, wellbeing or socialising. It discusses creative participation as a human right, and the benefits that flow from this participation, including wellbeing and social inclusion, with a case study about positive outcomes for Aboriginal and Torres Strait Islander people.

**Connect** — audiences is about people with disability as audience members and consumers of cultural products. This can include reading novels, watching a film, listening to music or going to see a play, for example. It looks at the high rates of attendance at cultural events by people with disability and considers the barriers to accessing cultural experiences.


### 4.3 NADS CONSULTATION AND RESULTS


**KEY RESULTS OF THE 2018 PUBLIC CONSULTATION**


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

2. Artists and arts workers with disability contribute to Australia’s cultural life, but there are barriers to arts employment.
3. Artists and arts workers with disability have leadership experience and aspirations, but don’t always have the opportunity to lead.

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

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

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

**MAJOR FINDINGS:**

- 88% of people with disability agreed that going to arts events helps to build professional networks
- The most frequently reported career barriers for artists and arts workers with disability were negative attitudes and a lack of understanding from employers
- 88% of people with disability agreed that attending arts events increases their sense of wellbeing and happiness
- 43% of organisations said they had applied for government funding to create artwork or arts events with artists with disability

**PRACTISE – CREATIVE CAREERS**

- 9% of the 569,400 people in creative and cultural occupations have disability (ABS 2015).
- Aboriginal and Torres Strait Islander people with disability economically participate in the arts at the same rate as Aboriginal and Torres Strait Islander people without disability (ABS 2014-15).
- Negative attitudes and low expectations about people with disability as artists are barriers to professional practice.
- Practicing professional artists with disability earn 42% less than the $18,800 average earned by those without disability.

**EXPRESS – CREATIVE PARTICIPATION**

- 61% of Australians with disability creatively participate in the arts, compared with 41% of Australians without disability, and 71% of people with disability agree that “the arts allow me to connect with others” (Australia Council National Arts Participation Survey 2017).
- 24% of people with disability have done volunteer or unpaid work for the arts, compared with 14% of Australians without disability.
CONNECT – AUDIENCES

- Attendance at arts events by Australians with disability is growing, rising from 58% in 2009 to 73% in 2016 (Australia Council National Arts Participation Survey).
- There are ongoing barriers to connecting with the arts as an audience member, including cost, physical access to venues and transport, and access.

4.4 PUBLIC FEEDBACK AND OUTCOMES

- The Consultation period was too short and the sector would like an opportunity to comment on a draft of the renewed Strategy.
- National Arts and Disability Strategy and the National Disability Strategy 2010-2020 need to be more closely aligned. This would be especially helpful for those people and organisations engaging with both the arts and social services portfolios. With the current National Disability Strategy due to end in 2020, there is potential for the review of both new Strategies to align.
- The most recent indications at the time of writing (August) are that the NADS is likely to be delayed in order to be aligned with the National Disability Strategy.

4.5 RELEVANCE TO CAIRNS

- It is likely the next round of national consultation will now take place after completion of the Cairns Regional Council Arts and Disability Strategy.
- Messaging to the Cairns community is that Council is getting “ahead of the game”.
- The new Arts and Disability Strategy for Cairns will run to 2022, at which point there will be an opportunity to reflect any new initiatives announced by the NADS in 2020.
5.0 OBJECTIVES, RATIONALE, DEFINITIONS AND FRAMEWORK

5.1 OUTCOMES

The anticipated outcomes as defined by the CRC Project Brief are to:

- deliver a strong evidence-based foundation and baseline data that will guide future investment in programs and resources. *NB This is an ongoing process with a full public survey rolling out in August;*

- address an identified need and current gap in the provision of Council's cultural services;

- deliver a focused report for the future development of a strategy for programming, audience development and pathways to further education and employment;

- consolidate and grow new partnerships that will shape and support informed decision making, and;

- provide a platform to empower people with disability to have a stronger voice in strategies to improve opportunities, engagement and participation in the arts and cultural development.

5.2 ENGAGEMENT

The approach to date has been to engage with Council officers, arts organisations and Disability Service Providers through a variety of workshops and meetings, either one to one, by telephone, or in small groups. The CRC workshop held on the 20th of June was attended by eleven officers.

Engagement has been open-ended and non-prescriptive, seeking to build trust, inviting positive solutions-focused contributions to Council’s plans, and acknowledging strengths and achievements.

The initial consultation list has been expanded to include some other parties and organisations with experience and interest. A priority has been to add First Nations voices to the mix.

49 individuals, officers and companies have been consulted to date with further interviews to be confirmed.
THE SOCIAL MODEL OF DISABILITY

Underpinning the process has been an adoption of the Social Model of Disability, aligning with the National Arts and Disability Strategy, which states that:

...disability results from the interaction between persons with impairments and attitudinal and environmental barriers that hinder their full and active participation in society on an equal basis with others.”


In simple terms, contrasting with the Medical Model of Disability based on a functional analysis of physical attributes, the Social Model of Disability adopts a ‘civil rights’ approach.

The paradigm is an important underlying concept which informs all levels of provision and policy. Importantly, physical access to buildings is only one aspect of how arts institutions need to provide equitable services and support wherever possible.

The Social Model has been critiqued and questioned. For example the eminent UK writer and academic Tom Shakespeare has commented:

There is no qualitative difference between disabled people and non-disabled people, because we are all impaired. Impairment is not the core component of disability (as the medical model might suggest), it is the inherent nature of humanity.

https://www.um.es/discatif/PROYECTO_DISCATIF/Textos_discapacidad/00_Shakespeare2.pdf

The relevance of the argument is manifest in the reaction of First Nations leaders consulted during this process, whose position is to state categorically that First Australian disabled people in the community are doubly disadvantaged, both physically or mentally, because of the challenges they experience in everyday life from being Indigenous.
### 6.0 CONSULTATION TO DATE

#### 6.1 CAIRNS REGIONAL COUNCIL

**CASE STUDY**  
**TANKS ART GALLERY** Visual Arts Programming Connections into Community

Chris Stannard (CRC Tanks Art Gallery Curator) runs the Annual Year 12 award which leads to a solo exhibition. Many young artists have gone on to work professionally. Now in the second year of working with ARC, last December there were two artists participating: Alex and Lynette who are both now much more confident both as artists and as people living independently. The program mixes art and therapy, maintaining health benefits and limiting social isolation.

Chris also managed the mentorship program leading towards the International Women's Day Exhibition, working in group situations. A young man with autism, Charlie Drew, won the Curator's award which is offered to all students, with or without disability.

- With all the programs, people are being enabled to achieve their aims and goals i.e. Alex is prolific however his work is not commercial. But it keeps him busy and is his way of expressing himself.

- Lynette works from memories of place using a specific medium, telling her story.

Cairns Arts Society has been supportive, making space available to link in with the ARC artists, with no perceived difference between disability/non-disability. A great example of genuine, not forced, integration.

**ISSUES TO CONSIDER**

- Barriers: patience, persistence, lack of regular attendance.

Can collaboration with ARC, Artists@Work and Cairns Arts Society be formalised while still being flexible? See [https://www.cairnsartsociety.com/artistsatwork.html](https://www.cairnsartsociety.com/artistsatwork.html)

Questions remain around funding/mentoring/integration into the broader arts community. Clearer pathways - what do the artists want?

Sustainability – demonstrable success/how do we document – ideally it needs a centralised documenting system and evaluation for future funding and programs.
CURRENT ASSETS

CRC’s current level of commitment to, and investment in, arts and culture is extremely high, with a strong capital investment in arts and cultural infrastructure and a vision to be recognised as the Arts and Cultural Capital of Northern Australia. The new city venues at CPAC and Munro Martin Parklands form a Cultural Precinct and have enlivened the western end of the CBD with exemplary visual arts and performing arts programming delivered by a highly skilled, professional and passionate team.

The CRC Strategy for Culture and the Arts 2022 identifies actions to increase disability sector engagement and participation. The Arts and Cultural Grants Coordinator is keen to facilitate more inclusive engagement in the cultural services grant program.

SERVICE GAPS TO ADDRESS:

- Staff Disability Awareness training to be reinstated through Safety Circle meetings
- Screen industry: access and engagement in programs such as the Understory Film Festival could be grown
- Movie Nights: subtitles are the only access add-on currently offered
- Signing for public events needs to be improved
- Disability arts collectives may not operate with a leader
- Internal SWOT analysis to include audience development, pathways to education and training etc

INCREASING SECTOR ENGAGEMENT:

- Provision and communication with the disability sector requires special focus
- More networking with disability groups is needed to raise awareness of opportunities
- Best practice examples need to be studied and referred to, such as the Access and Inclusion Strategy for Melbourne Fringe Festival, arts practice from other groups eg Crossroad Arts in Mackay, international models of provision (eg UK). Examples are in Appendix 2
- Other activities such as a potential City Open Day could all contribute to raising awareness and improving communication with and between sectors
- There is an imperative for Cultural Services to engage the disability sector with the general program, which will require grass roots engagement

KEY ASSETS MOVING FORWARD:

- Tropical Arts provides a unique and inclusive community theatre experience, occasionally offering chances for professional development for people with disability (eg actor Doug Robins)
- ARC is a non-arts organisation but continues to embrace and participate in arts and cultural programs – a core pillar organisation
- JUTE Theatre’s continuing engagement in the sector
- Development of collaboration between Artists at Work and Cairns Art Society
AREAS FOR IMPROVEMENT

Policy and strategy should cross every boundary within CRC - interdepartmental communication and knowledge-sharing is paramount, to be instigated and led by Marketing and Communications under leadership of the Mayor.

Grant Writing Assistance workshops could be useful, together with planned roll-out of more accessible application processes. Accessing grants is a challenging process for all, not just someone with disability, with an equally onerous acquittal process. Is the paperwork proportionate to the funding? Is there a quicker and easier process that still meets criteria?

The argument from the disability sector that there is a lack of appropriate space needs to be quantified with the ongoing audit of CRC spaces and other facilities to understand how they can be shared and what the needs will be, with strategies devised to make sharing spaces more effective and increase understanding, acknowledging diverse requirements of different users.

There could be potential to introduce or expand sub-headings in the Arts and Culture Map to widen awareness of accessible space.

GOAL SETTING – WHERE DOES CRC WANT TO BE BY 2022?

CRC Cultural Services staff agree there is an opportunity for Cairns, as the “Arts Capital of the North”, to be a leader in the field of arts and disability, providing inclusive participation across all cultural programming and building a reputation as a leader in inclusive practice. Such an aspiration entails provision for the region as a whole.

- Thought is needed on how to benchmark aspirations nationally after the advent of the National Arts and Disability Strategy.

- CRC’s Arts and Disability Strategy will be built on the key pillars of the CRC Cultural Strategy.

- Is there potential to create effective resources to deliver and facilitate the Strategy?
6.2 PERFORMING ARTS

CONTRIBUTORS:

Sheridan Lawton (Programs Manager ARC), Avril Duck and Velvet Eldred (Tropical Arts), Suellen Maunder (JUTE Theatre), Roz Pappalardo (Executive Producer CRC), Doug Robins (performer/director), Leigh Boswell (The Young Company).

Other performers and artists such as Rubina Kimiiia and Morganics are included in other sections below.

ARC https://www.arcinc.org.au/

ARC Disability Services Inc. is a community based organisation with a long history in Cairns and the Far North supporting children and adults who have disability to reach their individual goals with support from their families and support networks.

Through a range of long-established visual and performing arts programs, individuals have the chance to explore their creative side and express themselves. ARC “support your dreams and aspirations whilst enhancing your skills and bringing out your talents”, with a busy year-round program:

- 3 dance programs
- 2 drama programs
- 2 story writing programs
- 2 filmmaking programs
- scriptwriting classes
- photography classes

There are up to 125 participants involved. Classes take place either at the ARC base or external rented sites such as a Community Hall leased from Cairns Regional Council and a space in an inclusive visual art studio in Cairns city.

As well as Tropical Arts, ARC has partnered with CoCA (now Bulmba-ja) and Kick Arts (now NorthSite Contemporary Arts) with performance outcomes at the Cairns Festival, Children’s Festival etc.

ARC aims to enable performers/artists to take leadership of programs, MC events, and collaborate with other organisations. Doug Robins is about to direct a drama program. Other collaborations include The Young Company/JUTE, in partnership with Trinity School. Sheridan Lawton, General Manager of ARC programs, would like to see more involvement in programs like 'We All Dance', and Beginnings (Commonwealth Games) but ARC had to find money for people to participate/teach within those events.
There is no current funding for an Arts Facilitator so staff have coordinating roles. ARC has transitioned 350 people to NDIS plans and has experience of prioritising arts activity within NDIS.

Needs and Opportunities:

- ARC can manage with its current resources but is open to development, collaboration and inclusion in any building with better facilities
- Structured evaluation system for programs
- NDIS gives limited opportunities for participation and social connection; people could miss out if they have to prioritise support above arts activity
- Disability awareness training for non-disabled artists and arts organisations
- Artists in Residence programs/workshops, etc
- Long-term partnerships between arts organisations
- Increased touring opportunities for artists with disability (Eg Back To Back Theatre)
- Series of case studies e.g. Doug Robins, We All Dance, drumming program (tour)
- Program for backstage participants - tech/costumes/MCs etc
- Showcase opportunities - Undercover Artist Festival in Brisbane
- Make use of unusual spaces as the Anywhere Festival does - Amphitheatres, beaches, Munro Martin Parklands

TROPICAL ARTS http://tropicalarts.org/

“Tropical Arts is a not-for-profit community theatre company with collaborative theatre-making process at the centre of its mission, providing opportunities for anyone to participate in theatre-making be they a professional actor, experienced amateur, student, first timers to the stage, visual artists, musicians, or keen community members who want to assist in all production aspects.

“Tropical Arts provides a safe space for people to connect and create with a human-centred design approach. This passion is then shaped into the “Shakespeare at the Tanks” production, presented annually in October at the Tanks Arts Centre, Cairns. Since 2008 12 productions have been presented to over 10,000 people.”

Diversity is our aesthetic, while storytelling is the motivation. Valuing care of each member and placing social inclusion at the heart of all programs results in a sense of belonging and a willingness for anyone to participate at whatever their capacity.”

Tropical Arts productions are fully inclusive, involving diverse sectors of the community including people with disability, the Deaf community, older people.

ARC and Tropical Arts operate closely together in a two-way partnership. Doug Robins’ progression as an artist through support from both organisations exemplifies the shared aspiration to identify and support local talent.
Shakespeare is the chosen medium as it allows flexible reinterpretation and, as a starting point, each script is a challenge for everyone, levelling the playing field.

Needs and Opportunities:

- Evidence based research (JCU/CQU)
- More appropriate space for workshops and rehearsals. Ideally, at some point in the future a fully integrated accessible space servicing rehearsals, administration etc, housing Tropical Arts and ARC
- Funding and sustainability
- Providing professional development and mentorship to others
- Maximising on Council investment
- Investment in programs such as liaison with the Deaf community which is growing and becoming harder/more costly to integrate
- Recognition and promotion from Council with improved consultation
- More attendance/involvement from Council members/mayoral support at events
- Outcomes which draw attention to the sector, eg a Festival utilising local grassroot skills


“JUTE exists to tell Australian stories through theatre. We have recognised that now more than ever it is critical that theatre making is a craft that is nurtured and gifted to a new generation of audiences and artists. This gift of theatre has become ever more relevant in a world that is over stimulated with digital mediums, 24-hour news cycles and diminishing attention spans. If theatre can hold the gaze of youth through inspiring them with narrative, an act or gesture and a story truly lands for just one person, JUTE believes that a difference has been made.”

Artistic Director Suellen Maunder is keen on critical mass/capacity building for the arts in Cairns as a whole. She has fostered Doug Robins and sees his work as one of many unique stories of local artists.

Suellen is fully supportive of disabled artists, whom she believes have different experiences and stories to tell, making more interesting new work. JUTE is not a community theatre producer but works with developing artists. Suellen cites Back to Back Theatre as a great example of a company which has established career paths for artists.

Needs and Opportunities:

- Upskilling the sector is a priority. Suellen perceives a need for mentoring from experienced artists creating a program that can inspire and lead others
- CRC could foster development and collaboration
- Mentoring for artists like Doug Robins
- A Producer similar to the Backing Indigenous Arts appointment made by Arts Queensland to JUTE Theatre
DOUG ROBINS

Doug was present at the same meeting as Suellen. He reiterated that communications with artists in the sector need clarity and to respect a need for deep consultation with the disabled community.

**PERFORMING ARTS SECTOR KEY POINTS:**

- Performing arts sector fatigue is a real issue
- More coherent planning for sustainability
- Improved space provision
- Increased Disability Awareness Training
- Hard to create higher profile for this work
- Better communication and support from CRC, fostering development and collaboration
- Mentoring and professional development/support required

THE YOUNG COMPANY

“TYC was established in 2009 and has grown to become an award winning and nationally recognised professional youth theatre company that awakens children and young people’s imaginations; inspiring a culture of true creativity.

The Young Company vision is to provide a positive platform for creative curiosity so that innovative thought is nurtured in our forever changing world, with a mission to spark the imagination and fuel a sense of discovery in children and young people, through innovative theatre for, by and with children and young people as well as a creative programme of learning, in a welcoming and stimulating environment.”

TYC serves around 400 children aged 5-18. Although the entire program is promoted as open access to all, TYC has a high proportion of attendees (an estimated 20%) whom Leigh characterises as having some degree of ADHD or autism. To date TYC has not had any more formalised links with ARC or Tropical Arts. It was suggested that it might be interesting for TYC to link with Autism Queensland.

6.3 MUSEUMS AND GALLERIES

**CONTRIBUTORS:**

1st meeting (May 7) with Angela Witcher: Stephen Foster (CRC), Liz Buckley (CRC), Chris Stannard (CRC), Grace Lambeth (CRC), Suzanne Gibson (Cairns Museum), Emma Fowler-Thomason (Arts Qld), Marian Wolfs (Cairns Art Gallery), Peter Lenoy (Umi Arts)

2nd Meeting with Nigel Lavender: Dr Jo Wills, (Queensland Museum), Janet Parfenovics, Marian Wolfs (Cairns Art Gallery)
In response to enquiries, the Gallery worked with ARC on an art program that ran for 2.5 years aimed at people who felt too advanced for a class run at ARC, but were not able to participate in normal classes. Ultimately the Gallery could not sustain the program: support needs were high, administration was demanding, attendance was sporadic, and it was hard to access funding for an individual compared to a group.

The Gallery also ran a pilot program for children aged 6-12yrs with brain injuries to come with their siblings. These siblings are often ‘equal’ at home, but not outside, and the initiative was made by a group of parents who wanted all their children to have a group activity. The Gallery employed a disability facilitator and the parents provided support.

The Gallery is committed to access, and understands there are no similar services elsewhere, but at this point without philanthropic support or sponsorship has concluded such additional programs are not sustainable.

The Gallery’s experience also found the sector is hard to reach in terms of marketing and communications but would certainly be interested to take part in free Community Days. Other organisations in Cairns would also be sympathetic, eg the Aquarium.

CAIRNS MUSEUM https://www.cairnsmuseum.org.au/
The back-of-house/library has a range of activities, the Museum works a lot with people experiencing mental health issues and also long-term unemployed people. ARC brings people through the Museum on tours, but these could be more structured. Auslan tours would be very desirable.

QUEENSLAND MUSEUM
Dr Jo Wills is the only Queensland Museum staff member north of Townsville. When running workshops, she had felt unqualified to lead groups with dementia – more support was needed.

The most important need is for CRC to employ someone to lead cross-sector services.

<table>
<thead>
<tr>
<th>MUSEUMS AND GALLERIES KEY POINTS:</th>
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<tbody>
<tr>
<td>• There is significant goodwill at both the Gallery and Museum to enlarge or renew accessible activity</td>
</tr>
<tr>
<td>• Resources in funding and administration are finite and currently deemed insufficient to run regular programs</td>
</tr>
<tr>
<td>• Evaluation of the previous attendees may be useful in determining what might work better in the future</td>
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<tr>
<td>• Appropriate support is required to ensure success of workshop-type delivery</td>
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<tr>
<td>• Fundraising to support more activity could be an option to consider</td>
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<tr>
<td>• An all-of-city Open Day for Council-associated institutions could promote accessible services</td>
</tr>
<tr>
<td>• A city-wide database or email list for arts and disability activity could assist with improved communications</td>
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</table>
6.4 LIBRARY SERVICES

Interview with Marina Speziale (Coordinator Library Services CRC)

The new Cairns Libraries Strategic Plan 2019-23 provides a complementary framework to the Strategy for Culture and the Arts. Marina sees multiple opportunities to collaborate both within Council and with communities. There are 57,000 library users in the City and region.

A new marketing plan will advocate for libraries internally and externally. Most libraries have accessible space; Marina sees libraries as key community hubs and is positive about collaborative opportunities with Cultural Services. New initiatives for young children like First Five Forever and Messy Play could lend themselves to work with children with disability.

6.5 VISUAL ARTS

CONTRIBUTORS:
Ashleigh Campbell (KickArts), Pam Bigelow (IACA). Separate interview with Peter Lenoy (Umi Arts)

Neither KickArts or IACA is focused directly on people with disability

KICKARTS https://kickarts.org.au/ (now NorthSite Contemporary Arts)

“KickArts Contemporary Arts is a leading contemporary visual arts organisation in regional Queensland and one of the most innovative in the State. Based in Cairns, KickArts reach encompasses Tropical North Queensland, extending into the remote and regional communities of Cape York and the Torres Strait.”

KickArts has been in operation for 27 years and operates a shop, training programs, education, development etc with Indigenous focus, currently working with about 160 artists. There could be benefits in creating better integration with service providers through the NDIS. Once CoCA re-opens work with artists with disability could expand.


“VISION - Supporting culturally strong best practice Indigenous art enterprises

“MISSION - Effecting sustainable growth through advocacy and long-term quality support for the development, marketing and promotion of Indigenous cultures, artists and art centres in far north Queensland.”

Pam Bigelow commented that every IACA member arts centre had disabled artists, but IACA had no specific programs for people with disability. She believed the most important issues were carers support and making Cairns more welcoming for people with disability.
Umi Arts was established in 2005 and is the peak Aboriginal and Torres Strait Islander arts and cultural organisation for Far North Queensland. Its mission is to operate an Indigenous organisation that assists Aboriginal and Torres Strait Islander peoples to participate in the maintenance, preservation and protection of cultural identity.

Peter sits on the Queensland Government Far North Queensland Regional Disability Advisory Council (other members include Ian Chill and Anita Veivers, ARC). Umi Arts also runs activities for Mental Health Week and has worked with Endeavour and Life Without Barriers. Peter comments: “It is one thing to be inclusive and another about wanting to be included. I am hoping that more people will come through now that we have moved premises.”

Umi Arts Needs and Opportunities:
- Space, enablers and funding
- The new facility has much improved access and Umi Arts hosted an exhibition last month involving a disability group that came down from Kowanyama
- It helps to maintain links with the community, however the belief that the NDIS will solve everything is a misnomer as the budget for the arts is small in most people’s funding packages
- There should be greater dialogue with the NDIA office in Cairns
- Disability Action Week is an opportunity to bring organisations together in collaboration
- Umi Arts is limited by capacity, but can build on opportunities outside of that

6.6 EDUCATION

CONTRIBUTORS:
Majella Fallon (Smithfield State High School Head of Arts), Chris Simmons (Principal Cairns State Special School), Morganics (Hip Hop artist active in schools), Janet Younghusband, (REACH), Violet Stannard (freelance SM)

Five separate interviews with Nigel Lavender

MAJELLA FALLON Head of Arts at Smithfield

Integrated special needs department at the school with links to REACH, Endeavour and ARC. Experience of system as her son has a fused spine.

From a teaching perspective, music supports all Education Queensland priorities, and the ATAR academic pathway needs to be complemented with vocational activity. Schools are expected to make partnerships with community organisations, supporting and providing choice, integrating children with disability into all activity. Support for children with disability through the arts brings major lifestyle benefits.
CHRIS SIMMONS Principal Cairns State Special School

https://cairnsstatespecs.eq.edu.au/Pages/default.aspx

Cairns State Special School opened in Woree, Cairns, Far North Queensland in 2017, providing highly specialised and individualised programs for students from Prep to Year 12 with intellectual disability and/or multiple disabilities, from across the greater Cairns area.

With state of the art facilities, teaching spaces and outdoor recreation areas, CSSS supports the delivery of engaging and relevant learning experiences appropriate to the diverse needs of their students and fosters strong community partnerships.

The School opened with 70 students, building to 120 in the next development stage.

The diversity of young people with disability requires multi-level support – music of all kinds is an excellent means of support, and the contemporary hip hop program delivered by Morganics had been very successful with all children engaged. The school is well-equipped and new technology assists those with hearing impairment. CSSS emphasises visual support with assemblies/celebrations driven by visuals not text.

Music connects ideas to visuals in a multi-sensory environment, also tactile approach. Indigenous music-making is especially effective with a high level of response

Chris was very interested to learn about the upcoming relaxed performance of LASER BEAK MAN at CPAC, and would welcome more interaction with the community.

Importantly, CSSC has a newly-built fully-equipped 150 seat fully-accessible performance space – Chris is very open to ideas about expanding its use outside school hours.

A site visit by freelance Stage Manager Violet Stannard confirmed:

- Main Hall with stage suitable for both rehearsals and performance
- Undercover outside area with sinks etc could also be useful for visual artists
- Small Music Room
- Ample parking and simple access outside school hours

Chris will be supplying plans etc in the near future.

MORGANICS http://www.morganics.info/

Artist, highly experienced in using hip hop as a music tool working with young people with disability. Morgan is keen that CRC look beyond city boundaries for best practice examples, eg Crossroad Arts in Mackay (now led by Artistic Director Alison Richardson) and Dancenorth Townsville, (C.R.U.S.H. program).

In Cairns the Cypher project with the PCYC has been successful with disabled artists and content https://www.facebook.com/TheCypherFam/. There is some interesting work happening with integrating Auslan into rap workshops."

JANET YOUNGHUSBAND, REACH

“The REACH model of investment is the development of relationships between schools and the wider Arts community, including tertiary and training institutions, regional Arts organizations, industry professionals, Arts practitioners and community arts audiences. The
strategy aims to achieve this by improving communication, partnerships and opportunities for collaboration with local arts organizations and professionals, utilising Arts practitioners for Artist in Residence experiences, and increasing opportunities for celebrating and showcasing successful Arts outcomes of students and Young Creatives to a range of audiences.

The Regional Excellence in Arts and Culture Hubs (REACH) strategy aims to engage Indigenous and non-Indigenous students across the whole of the Far North Queensland region within the Arts (Dance, Drama, Music, Media and Visual Arts) to support the development of a creative generation. The focus of the strategy is to increase consistency, balance and excellence in Arts Education delivery to Indigenous students, non-Indigenous students, Young Creatives (16-26 years) and teachers including all phases of learning and urban, rural and remote contexts.”

The program is unique to Far North Queensland, however funding within Education Queensland is now heavily devolved to school Principals. REACH has no specific prioritisation for young people with disability, and regards all its work as open access. The Young Creatives program, part-funded by CRC, addresses needs for young people aged 16-26 years and provides supplementary support for young people who have left school.

Janet is supportive of the initiative and is circulating the public survey to all her teacher and school contacts.

<table>
<thead>
<tr>
<th>EDUCATION KEY POINTS:</th>
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<tbody>
<tr>
<td>• High level conversation is needed with Education Queensland as the Strategy is developed</td>
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<tr>
<td>• REACH will collaborate with sharing information across FNQ</td>
</tr>
<tr>
<td>• School/community partnerships are an opportunity</td>
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<tr>
<td>• Cairns State Special School is a focal point with which CRC could engage formally</td>
</tr>
<tr>
<td>• The State Special School performance space may be a useful community resource alleviating some of the issues around shared spaces for rehearsal</td>
</tr>
<tr>
<td>• Benchmarks beyond Cairns are important</td>
</tr>
<tr>
<td>• Available technology needs to be reviewed</td>
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</tbody>
</table>
6.7 HEALTH AND HOUSING

CONTRIBUTORS:
Donna Maree O’Connor (Access Community Housing)


Access Community Housing Company (ACHC) has a portfolio of almost 600 residences, at any time there are approximately 1250 people living in ACHC properties.

Events such as NAIDOC week, International Tenants’ Day and Homelessness Week are calendar events each year and in 2017 ACHC launched its Reconciliation Action Plan to respond to the significant proportion of its tenants who are First Nations peoples.

Donna Maree O’Connor has been CEO since 2014 after a long career in State and local government. Although ACHC is not an arts organisation many of its clients have an interest and the “Our Journeys” art exhibition at Tanks, the result of a project relating homelessness experiences. A previous project facilitated by an Indigenous artist had had an unlooked-for result with the act of painting uncovering serious client emotional issues – as a result current programs use an art therapist. This example highlights the need for careful preparation and planning in providing arts activities for people who may be vulnerable.

Donna Maree is keen to see participation in a Strategy broaden outside the sector to include politicians and business leaders. Wherever classes are held, transport to and from the venues remains a major issue.

KEY POINTS:
- Consider relationship between homelessness and disability, particularly amongst First Nations peoples
- Encourage participation in the Strategy from broader-based community
- Identify link to Cairns Base Hospital
- Identify link to Wuchopperen (at time of writing, interview scheduled 20.8.19)

6.8 FIRST NATIONS LEADERS AND ARTISTS

TRADITIONAL OWNERS / CUSTODIANS
Henrietta Marrie (Gimuy Walabarra Yidinji contact)
Jeanette Singleton (Yirrganydji contact)
David Hudson

ARTISTS
Rubina Kimiaa (Austranesia), Pauline Lampton (Miriki)
TRADITIONAL OWNERS

There was strong agreement between the Traditional Owners that First Nations people are doubly disadvantaged should they also be disabled.

Identity and ownership of Country are complex issues, which will be well-known to Council. In Cairns, confusion of culture (eg the strong presence of Torres Strait Islander culture in an Aboriginal region), and disputes over Native Title are live issues with strongly-held views.

Because Cairns is the regional centre, there is an inevitable cultural disconnection experienced by young women brought to Cairns to give birth. Similarly, there is an ongoing problem if disabled Indigenous people are not in a position to return to community and country, with multiple outcomes and possible homelessness. It was suggested this required a multi-agency approach.

There were differing views on the recent State Government decision to identify Brisbane as the location for the new Indigenous Cultural Hub.

For those interviewed, creation of an arts and disability strategy was subordinate to the issues documented above; the fundamental point was that inequality as an issue in itself underlines any effort to change or improve provision for people with disability.

More work is needed to understand a deeper response from people with disability who themselves are Indigenous.

ARTISTS


“Sounds of Austranesia was created to give a platform and voice to artists’ original music from these regions. This is in an effort to preserve languages and maintain the use of traditional instruments as well as tell stories through contemporary song.

“With the idea conceived in late 2012 by Polynesian music educator, songwriter/arranger, Rubina Kimiaa, and further developed and co-founded with Torres Strait multi-instrumentalist/engineer/producer, Will Kepa”

PAULINE LAMPTON – MIRIKI https://www.facebook.com/miriki.pa/

Miriki Performing Arts is a company of young Indigenous dancers based in Cairns. Aged between 11 and 25 years, the dancers learn alongside mentors who share their passion to express Indigenous heritage and history through their unique choreography and the presentation of their work.

Neither artist saw work with people with disability as fundamental to their work, but both gave examples of inviting participation and mentioned Beginnings (the Festival 2018 open air production) and its aim to include people with disability on stage.
FIRST NATIONS KEY POINTS:

- First Nations leaders see the status of their own people as a disabling factor
- As will be well-known to CRC, there are multiple local and regional issues around Native Title and cultural confusion which add complexity to engagement and provision
- Deeper consultation is needed with First Nations artists with disability
- Umi Arts could be an important bridging organisation in these contexts given its multi-level activity

6.9 DISABILITY SERVICE ORGANISATIONS

CONTRIBUTORS:

Kylie Harms, CPL - Choice Passion Life, Cairns; Anita Veivers, Sally Husek, Centacare; Emma Mauro, Centacare; Asher Meadows, Life Without Barriers; Kayla Miller and Kylie Luce, Cootharinga; Wayne Reynolds, Deaf Services Queensland; Tanya Kunzler, Autism Queensland; Leonie Shawcross, The Junction

KYLIE HARMs, CPL – CHOICE PASSION LIFE  [https://www.cpl.org.au](https://www.cpl.org.au)

CPL aims to work with people of all ages to grow beyond expectations, seize new opportunities and do amazing things with their lives. CPL is now the parent organisation of Access Arts and has an active Cairns office.

CPL works with both children and adults, and Kylie is keen to start a local branch of CPL’s Screech youth drama group, extending the service to adults, working towards building an arts program inclusive of all abilities, but needs an accessible space to make this happen.

The NDIS is seen as a big opportunity. Kylie was concerned as to whether Mental Health can be adequately covered within the new Strategy. She would agree that other disability providers would share an interest in supporting and advising on the Strategy.

ANITA VEIVERS, SALLY HUSEK, CENTACARE  [https://www.centacarefnq.org/home/](https://www.centacarefnq.org/home/)

Centacare is a Catholic organisation with a wide portfolio of interests across FNQ. CEO Anita Veivers is a senior figure in care services and former CEO of ARC.

Anita Veivers, Executive Director, is also Chair of the Far North Queensland Regional Disability Advisory Council. Anita sees the performing arts as being immensely important to those with intellectual disability. She sees opportunities for Council to open up its venues more easily, and for Service Providers to seek opportunities to coordinate events across organisational boundaries.
Sally Husek is a Community Development Worker, passionate about seeing social initiatives grow. She sees a real need for a cultural centre bringing people together through storytelling. Centacare has a close connection with Tropical Arts.

Emma Mauro is a Recovery Coach working in Mental Health. Emma has been running arts projects (drumming, writing, singing, art), but her funding is concluding at the end of June. Her most successful group has been the Mad Poets Society, with ten regular participants, offering sharings and occasional performances, but the program “does not fit” into the Centacare framework.

ASHER MEADOWS, LIFE WITHOUT BARRIERS (LWB)

Has primary role in housing Indigenous children removed from home, about 85 clients in Cairns, mostly classed as disabled. LWB has collaborated frequently with Umi Arts, notably for Big Talk One Fire and the Kowanyama Festival. Platinum Sponsor of Laura Festival. Has also participated in Strong Mob, a mental health initiative, and Expanding Circles. Asher is keen to continue arts interaction with LWB clients.

KAYLA MILLER, KYLIE LUCE, COOTHARINGA

Kylie Luce was full of ideas for increased arts activity to benefit clients. Taking an inclusive participatory approach was essential (eg be in a ballet, circus). Better media would raise profile – if news could cover items of interest to elders in the community why not people with disability?

Disability is frequently non-verbal – sensory experiences are very effective, praise for Centenary Lakes Playground – a better model than swings hidden by locked gates. Children on the spectrum need special all-weather facilities.

Tourism: Kylie was clear that Cairns had a great opportunity to take a national leadership role in providing accessible residential experiences for holidaymakers, building on other initiatives like accessible boats for hire, but improved consultation with the community was needed to avoid planning problems (example of wheelchair lift at Tobruk Pool not being easy to use).

Disability Service Providers are already well-networked and could be galvanised further to support arts development, especially if the process was guided by KPIs.

WAYNE REYNOLDS, DEAF SERVICES QUEENSLAND (DSQld)

Dearth of interpreters in regional areas is a major restriction, and most are tied up with NDIS work. About 160 members of DSQld in Cairns: for most English is a second language to AUSLAN. High cost of technology is a barrier.

Not a lot of arts activity except a deaf Indigenous youth dance group.

Our interview was conducted in Cairns using an interpreter based in Brisbane accessing the meeting on an iPad and its camera. She was absolutely excellent. Discussion turned to the difficulty of identifying sign interpreters for performances in Cairns – there should be no reason why this can’t be done on a screen in a theatre, with the interpreter in Brisbane; and the same for Christmas Carols, which was the only live event Wayne had seen with an interpreter.
TANYA KUNZLER, AUTISM QUEENSLAND

Some arts activity in place, but group work is mainly for under 5s, with older clients being served 1-1. Autistic children find large groups, noise and open spaces very difficult. Some group work to build social skills such as Lego and Movie Nights, with 5-6 attendees. Tanya would welcome new initiatives and was interested in the LASER BEAK MAN performance when apprised of the opportunity.

LEONIE SHAWCROSS, THE JUNCTION

Mental Health Clubhouse running 5 days a week with 260 members, 5 staff. Most popular creative activities music, both listening and playing, and creative writing. Building has been donated but only has one meeting space, suitable for 10 people.

**DISABILITY SERVICE PROVIDERS KEY POINTS:**

- Hunger for stable and continuing arts projects as evidenced by CPL, LWB, Cootharinga
- Perceived lack of appropriate space
- Clarity on the NDIS so that clients and providers can access support for arts activity
- Disability Service Providers are well-networked
- Small Deaf community very isolated; big social dividend in increasing
- Is there a possibility in the long run of a joint steering group of arts and disability providers?
- A long-term view opens up creative thinking around tourism and economic benefit
## 7.0 S.W.O.T. ANALYSIS

<table>
<thead>
<tr>
<th>STRNGTHS</th>
<th>WEAKNESSES</th>
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<tbody>
<tr>
<td>Drive from Council for positive change, acknowledging gaps and opportunities</td>
<td>Cynicism/distrust from sector</td>
</tr>
<tr>
<td>Council’s Vision to be recognised as the Arts and Cultural capital of Northern Australia</td>
<td>Standard and provision of CRC Staff Disability Awareness training has declined</td>
</tr>
<tr>
<td>Strong capital investment</td>
<td>Lack of appropriate space for shared workshops/rehearsals</td>
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<tr>
<td>Exemplary Visual Arts and Performing Arts programming</td>
<td>Low provision of accessible performances beyond wheelchair access</td>
</tr>
<tr>
<td>NDIS providing support</td>
<td>NDIS as barrier</td>
</tr>
<tr>
<td>Impact of National Arts and Disability Strategy</td>
<td>Difficult to bring sector and partners together</td>
</tr>
<tr>
<td>Huge range of interested groups and organisations. COFS group coordinating information</td>
<td>Disability awareness training for artists without disability and arts organisations</td>
</tr>
<tr>
<td>Existing providers: Tropical Arts and ARC</td>
<td>Lack of core funding for Tropical Arts, need for professional development</td>
</tr>
<tr>
<td>Hunger from service providers for stable and continuing arts projects as evinced by CPL</td>
<td>No single database of providers and consumers</td>
</tr>
<tr>
<td>Possibility of a joint steering group of arts and disability provider</td>
<td>Complexity of management</td>
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<tr>
<td>Companion Card Scheme</td>
<td>Need to understand what the function of each group is and requirements</td>
</tr>
<tr>
<td>Umi Arts could be an important bridging organisation, working with both disability service providers and First Nations groups</td>
<td>Many arts collectives do not have a leader, challenge of connecting with potential participants. User schedules not always firm</td>
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<td></td>
<td>Deeper consultation is needed with First Nations artists with disability</td>
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<tr>
<td>OPPORTUNITIES</td>
<td>THREATS</td>
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<td>------------------------------------------------------------------------------</td>
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<tr>
<td>Leadership across Council departments by Mayor, Marketing and Communications</td>
<td>Accessing grants is a challenging process for all, not just those with disability, and acquittal process is equally onerous - an important practical problem which requires urgent consideration</td>
</tr>
<tr>
<td>Make CRC procedures proportionate to user skills, knowledge and level of grant</td>
<td>Acceptable solution is not identified</td>
</tr>
<tr>
<td>Strategies to make sharing spaces more effective and increase understanding</td>
<td>Gallery staff do not see additional access to classes etc as a sustainable priority at the present time</td>
</tr>
<tr>
<td>Potential use of Cairns State Special School performance space by community</td>
<td>Challenge of bringing together diverse interest groups to identify common purpose</td>
</tr>
<tr>
<td>Gallery has experience and wants to increase access. Fundraising to support more activity at the Gallery could be an option to consider</td>
<td>Data protection precludes effective information sharing</td>
</tr>
<tr>
<td>More networking with the disability groups. CRC fostering development and collaboration</td>
<td>Will require program budget and fundraising</td>
</tr>
<tr>
<td>A city-wide database or email list for arts and disability activity could assist with improved communications</td>
<td>Admin overload</td>
</tr>
<tr>
<td>Investigate potential for festival with outcomes</td>
<td>Can match funding be identified?</td>
</tr>
<tr>
<td>A City-wide Open Day for Council-associated institutions could promote accessible services and underpin festival</td>
<td>Needs to be driven by non-Council individuals</td>
</tr>
<tr>
<td>Creation of a Producer role similar to the Backing Indigenous Arts appointment made by Arts Qld to JUTE Theatre</td>
<td>Needs to be driven by non-Council individuals</td>
</tr>
<tr>
<td>RADF partnership program with AQ</td>
<td>Needs to be driven by non-Council individuals</td>
</tr>
<tr>
<td>Evidence-based research</td>
<td>Research partner not yet identified</td>
</tr>
<tr>
<td>Mentorship/skills exchange</td>
<td>Research partner not yet identified</td>
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<tr>
<td>Purposeful evaluation</td>
<td>Research partner not yet identified</td>
</tr>
<tr>
<td>Broaden participation in a Strategy outside the sector to include politicians and business leaders.</td>
<td>Needs to be driven by non-Council individuals</td>
</tr>
<tr>
<td>Identify links to Queensland Health</td>
<td>Needs to be driven by non-Council individuals</td>
</tr>
</tbody>
</table>
8.0 NEXT STEPS AND STRATEGIC PLANNING PRIORITIES

- Public survey distributed early August
- Deepen dialogue with Community of Funded Services
- Consult with NDIA Cairns office
- Review benchmark arts and disability organisations in Queensland, Australia and internationally
- Research LGA practice nationally
- Make the case for simplified grant procedures
- Inspect performance space at Cairns State Special School and consider community use
- Engage with James Cook University re Strategy for Culture and The Arts 2018-22
- Establish revised NDIS pathways and publicise
- Consider guidelines for soft Disability Awareness Training and build planning for venues and Council staff
- Design timeline for Strategy development, deadline mid-August

9.0 CRITICAL PATHWAYS FOR STRATEGY DEVELOPMENT

- As plans and ideas develop for 2019-22, how will this process balance aspiration with resources?
- It is of vital importance to frame any new programs and development on the basis of integrated practice wherever possible
- How can CRC help leverage access through the NDIS?
- CRC needs clear guidelines on soft infrastructure and building planning
- COFS needs to be part of the process and embedded in future planning. CRC Access and Inclusion Officer Ian Chill can have an important role in brokering relationships internally and externally
- Marketing plan next steps
APPENDIX 1

NATIONAL, STATE AND CITY DISABILITY STATISTICS

PROFILE OF PEOPLE WITH DISABILITY IN AUSTRALIA

The disability prevalence rate in Australia has remained relatively stable over time, with 18.3% of people reporting disability in 2015, and 18.5% in 2012 and 2009, based on the criterion that a person has a disability if they report they have a limitation, restriction or impairment, which has lasted, or is likely to last, for at least six months and restricts everyday activities.

2015 Australian Bureau of Statistics (ABS) show that:

**In the overall population:**

- Almost one in five Australians reported living with disability (18.3% or 4.3 million people)
- The majority (78.5%) of people with disability reported a physical condition, such as back problems, as their main long-term health condition. The other 21.5% reported mental and behavioural disorders
- Only just over half of those with disability aged 15 to 64 years participated in the labour force (53.4%), which is considerably fewer than those without disability (83.2%)
- Rates of disability increase with age. 10% of people aged 5-14 had a disability, rising to 60% over 65, and 85% over 90
- 505,000 people aged between 45-54 years reported a disability – this age group has the greatest number of people with disability

**Indigenous disability:**

- Approximately 36% of Indigenous Australians had some form of disability
- About 6.4% of the Indigenous population had a severe or profound disability (approximately 18% of Indigenous people with disability)
- Indigenous Australians were twice as likely as non-Indigenous Australians to have severe or profound disability
- The most common disability type among Indigenous people with severe or profound disability were:
  - Physical disability (70% of those with severe or profound disability)
  - Sight, hearing or speech-related disabilities (53%)
  - Psychological disabilities (34.7%)
  - Intellectual disabilities (33.7%)
- The report also indicates that in 2012-13, the rate of severe or profound disability amongst Aboriginal and Torres Strait Islander people was:
▪ Highest amongst those in the older age groups reaching 14.4% in the 65 years and over age group

▪ Significantly higher in all age groups than for all Australians in all age groups except those aged under 15 years

**In Queensland:**

- 18.3% of the Queensland population or just less than 1 in every 5 Queenslanders have a disability
- An estimated 261,300 Queenslanders of all ages have a profound or severe disability. People with a profound or severe disability require assistance in everyday activities, including core activities such as self-care, mobility and communication
- Queenslanders with disability by age group:
  - 0 to 4 years—3.4%
  - 5 to 14 years—10.4%
  - 15 to 24 years—7.4%
  - 25 to 34 years—9.6%
  - 35 to 44 years—12.1%
  - 45 to 54 years—17.0%
  - 55 to 59 years—24.3%
  - 60 to 64 years—31.9%
  - 65 to 69 years—36.6%
  - 70 to 74 years—47.6%
  - 75 to 79 years—50.9%
  - 80 to 84 years—63.5%
  - 85 to 89 years—74.1%
  - 90 and over—85.8%
In Cairns, specifically:

Based on 2016 ABS statistics, Cairns Regional Council has estimated 6,940 people or 4.4% of the population reported needing help in their day-to-day lives due to a severe or profound disability.


If the national average of 18% of the population reporting a disability held true in Cairns, the estimate based on a total population of 157,000 would be in the order of 28,000 people. However, the estimated Aboriginal and Torres Strait Islander population of Cairns is 14,100, comprising 9% of the population, compared to the national estimate of 3.3%.


If 36% of the Cairns Indigenous population was classed as disabled, that would imply a total of around 31,000 disabled people for Cairns in total (20%).
APPENDIX 2

STATEWIDE, NATIONAL AND INTERNATIONAL BENCHMARKS

QUEENSLAND


Exemplary company with long track record. New Artistic Director Alison Richardson is currently strengthening grass roots but is interested in collaborating with projects in Cairns.


https://vimeo.com/321949859

World class contemporary dance company committed to equitable access and community projects. Second video link above features Chris Dyke, Dancenorth’s Disability Ambassador, http://restlessdance.org/people_cat/company/ who has worked with Cairns hip hop artist Morganics.


In 2013, Queensland Ballet (QB) launched a pilot program offering specialised dance classes to people with Parkinson’s Disease, based on the internationally recognised Dance for PD® program. QB partnered with the Queensland University of Technology – Creative Industries (Dance) and Health (Movement Neuroscience), and the University of Queensland – Health and Behavioural Sciences (Physiotherapy) faculties to conduct initial research into the effects of these dance classes. This was the first study of its kind in Australia, concluding the QB Dance for Parkinson’s pilot program classes affected people living with Parkinson’s in multiple ways including valuable physical, emotional, social, and cognitive benefits.

The pilot program and research outcomes continue to inform and support the continued delivery of the QB Dance for Parkinson’s classes, which are delivered weekly all year round.


Blue Roo Theatre Company creates contemporary performances led by the artistry, experiences and imaginations of an ensemble of artists with diverse ability and impairment.

Through unique artistic collaborations they redefine theatrical genres. The personal and private investment of the artists ensures that the work connects with everyone and poetically engages the public, social and political discussions.

https://www.indelabilityarts.com/

Indelability Arts seeks to provide opportunities for school leavers, training and professional artistic opportunities for artists with disability.

Courier Mail article on Access Arts Achievement Award-winner Alexander Procopis

https://youtu.be/pCRr5o7Fcdg 2016 – Choreographer Marc Brew masterclass for Access Arts


Recent music initiative through Wesley Mission Queensland using musician Annie Peterson

AUSTRALIA

Arts Access Australia, (AAA) https://artsaccessaustralia.org/about-us/ is the national peak body for arts and disability in Australia, working to increase national and international opportunities and access to the arts for people with disability as artists, arts-workers, participants and audiences.

Established in 1992, AAA is a disability-led company limited by guarantee. Members include state based arts and disability organisations, individual artists, arts-workers and arts leaders with disability; and others within the wider arts and cultural sector.

Vision: Full and equal opportunity for cultural participation and contribution by all Australians.

Mission: To advance equality for Australians with disability as artists, arts workers, participants and audiences, through information, resources, research and advocacy.

AAA adopts an inclusive approach and works across all disability types, all age groups, all art forms and across all states and territories of Australia.


Arts Access Victoria (AAV), Victoria’s equivalent of Access Arts, is the State’s leading arts and disability organisation, dedicated to an ambitious agenda of social and artistic transformation for people with disability, the communities in which they live and the arts sector in which they aspire to participate, without barriers. AAV delivers disability-led advocacy, community arts and cultural development programs, professional development programs for artists with disability, and best practice industry development initiatives that drive the engagement of organisations across the arts, disability and community sectors

https://www.aarts.net.au/ (NSW)

Accessible Arts, New South Wales equivalent of Access Arts

Accessible Arts aims to make art accessible to all, believing all artists, art workers and art lovers deserve every opportunity to experience arts how they so choose.
Accessible Arts has paved the way in establishing programs that enable people with disability to follow their passion and also enable organisations to ensure their venues are accessible for all to visit.

**Vision** - Excellence in arts and disability

**Purpose** - To enable artists, arts workers and audiences with disability to have full, inclusive access to the diverse arts sector.

Accessible Arts is the principal organiser of the biennial Arts Activated national conference - [https://home.artsactivated2019.com/](https://home.artsactivated2019.com/)

[https://access2arts.org.au/](https://access2arts.org.au/)

**Access2Art**, South Australia’s equivalent of Access Arts

Grounded in the Social Model of Disability, Access2Arts is an experienced disability-led provider which seeks to remove barriers to the arts and arts opportunities, expanding best practice in arts and disability.


**DADAA**, West Australia’s equivalent of Access Arts, is the WA’s leading arts and health organisation that creates access to cultural activities for people with disability or mental illness. DADAA offers targeted programs that include a broad range of traditional and new media projects in Western Australian communities. Programs range from entry-level workshops to professional mentorships for advanced artists. Exhibition or broadcast of works is an outcome of most programs.

**COMPANIES**


A leading Australian dance company based in Adelaide working with dancers of all abilities, Restless has a **Vision** that its artists invigorate, influence and diversify Australian dance.

The Company **Mission** is to: Create and present unexpectedly real dance theatre nationally and internationally, that is collaboratively devised, inclusive and informed by disability.

[https://backtobacktheatre.com/](https://backtobacktheatre.com/) (Victoria)

Over 30 years Back to Back Theatre has made a body of work that questions what is possible in theatre, questioning the assumptions we hold about ourselves and others.

**MELBOURNE FRINGE FESTIVAL**


Ground-breaking initiative appointing an Access Officer to Melbourne Fringe Festival. A potential benchmark for CRC to consider replicating.
Excellent review article of national picture of arts and disability

Australian version of UK Arts on Prescription initiative, using arts to address medical issues

INTERNATIONAL

The UK All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report published July 2017 shows definitively the cost savings and benefits of the arts to the health sector.

Since 2013, Unlimited has provided nearly £4 million to 280 disabled artists through commissions, awards and support, making it the largest supporter of disabled artists worldwide.

Unlimited supports ambitious, creative projects by outstanding disabled artists and companies. The projects include theatre, dance, music, literature, performance, painting, sculpture, public artworks, photography, digital artworks, installations, films and more.

Unlimited wants to change perceptions of disabled people by commissioning disabled artists in the UK and internationally to make new, ground-breaking and high quality work.

Unlimited is a commissioning program, not an organisation. It is run by two different organisations:

- **Shape Arts**, a disability-led organisation which works with disabled artists and has an office in Kentish Town, London
- **Artsadmin**, which supports artists to create work without boundaries and has an office at Aldgate East, London.
Chickenshed is a pioneering and inclusive company that makes inspirational theatre, bringing together people of all ages and from all backgrounds to produce theatre that entertains, inspires, challenges and informs both audiences and participants alike.

Chickenshed runs children’s and youth theatres for over 800 young people, operates three nationally accredited education courses, engages in community outreach projects and has established a growing network of ‘sheds’ across the UK and two in Russia.

Since 2014, NYCB Access Programs have provided experiences for children and adults with disability to interact with the Company.

THE LION KING is committed to creating a friendly and inclusive audience experience. The landmark musical is delighted to be presenting a Relaxed Performance in each venue on the UK tour as well as in the Lyceum Theatre in London next summer. The show hosted a hugely successful Autism-Friendly Performance in its inaugural tour in 2013, along with five Autism-Friendly Performances in London.

Relaxed performances are designed to provide an opportunity for people with autism, learning difficulties or other sensory and communication needs who might prefer a more relaxed environment.

The Royal and Derngate Theatres serve Northampton, a provincial UK Midlands town of about 215,000 people, so about 35% larger than Cairns. The website for the complex lists accessible performances announced for the next 12 months – 20 audio-described, 18 signed, 9 captioned and 2 relaxed.

Until January 2020, 27 audio described, 1 signed, over 40 captioned, 1 relaxed.

The standard for captioned performances, webpage includes national UK listings.

https://www.chickenshed.org.uk/

https://viewing.nyc/new-york-city-ballet-has-a-unique-access-program-helping-those-with-disabilities/

https://thelionking.co.uk/relaxedperformances/

https://www.royalandderngate.co.uk/your-visit/access-information/

https://www.nationaltheatre.org.uk/your-visit/access

http://www.stagetext.org/

2019 - The Guardian ‘This is another crack in the glass ceiling’: RSC casts disabled actors in new season.


November 2018 – UK theatres back plan to improve diversity among offstage staff - same principles can apply to staff experiencing disability.

https://www.youtube.com/watch?v=6IIBTTXEt7M
https://www.youtube.com/watch?v=PCWIGN3181U

British artist Sue Austin’s artwork scuba diving in her wheelchair. The TED talk tells you a little more about this iconic piece.
## APPENDIX THREE - CONSULTATIONS LIST @ 16.8.19

<table>
<thead>
<tr>
<th>Category</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRC</td>
<td>Stephen Foster, Liz Buckley, Ian Chill, Jan Aird, Mark Edwards, Roz Pappalardo, Chris Stannard, Tony Castles, Alan Blackshaw, Lisa Christensen, Fleur McMenamin, Marina Speziale, Chelsey Johnson</td>
</tr>
<tr>
<td>CPL</td>
<td>Kylie Harms</td>
</tr>
<tr>
<td>Centacare</td>
<td>Anita Veivers, Sally Husek, Emma Mauro</td>
</tr>
<tr>
<td>ARC</td>
<td>Ben Keast, Sheridan Lawton</td>
</tr>
<tr>
<td>Life Without Barriers</td>
<td>Asher Meadows</td>
</tr>
<tr>
<td>Cootharinga</td>
<td>Kayla Miller, Kylie Luce</td>
</tr>
<tr>
<td>Deaf Services Queensland</td>
<td>Wayne Reynolds</td>
</tr>
<tr>
<td>The Junction</td>
<td>Leonie Shawcross</td>
</tr>
<tr>
<td>Autism Queensland</td>
<td>Tanya Kunzler</td>
</tr>
<tr>
<td>Traditional Owners</td>
<td>Henrietta Marrie, Jeanette Singleton, David Hudson</td>
</tr>
<tr>
<td>Artists</td>
<td>Rubina Kimiaa, Pauline Lampton, Suellen Maunder, Avril Duck, Velvet Eldred, Doug Robins, Leigh Boswell</td>
</tr>
<tr>
<td>Museums, Galleries</td>
<td>Dr Jo Wills, Marian Wolves, Janette Parfenovics</td>
</tr>
<tr>
<td>Visual Arts</td>
<td>Peter Lenoy, Pam Bigelow, Ashleigh Campbell</td>
</tr>
<tr>
<td>Education</td>
<td>Majella Fallon, Morganics, Chris Simmons, Janet Younghusband, Violet Stannard</td>
</tr>
<tr>
<td>Non-Cairns companies</td>
<td>Crossroads Arts Mackay</td>
</tr>
<tr>
<td>Housing</td>
<td>Donna-Maree O’Connor</td>
</tr>
<tr>
<td>Arts Queensland</td>
<td>Emma Fowler-Thomas</td>
</tr>
<tr>
<td>JCU</td>
<td></td>
</tr>
<tr>
<td>Lenine Bourke</td>
<td></td>
</tr>
<tr>
<td>Dance North</td>
<td></td>
</tr>
<tr>
<td>Wuchopperen</td>
<td>Interview scheduled 20/08/19</td>
</tr>
</tbody>
</table>
APPENDIX FOUR - RESULTS FROM SECTOR CONSULTATIONS AND SURVEY

In support of the development of the Strategy for Arts and DisAbility, a public survey was created to build on consultation with organisations and companies. This was distributed via local disability service providers, performing arts organisations, attendees at the Willing and Able seminar held at Tanks Arts Centre in July 2019, and (in a separate exercise) via CRC staff and ticket-buyers at CRC venues who identified as having a disability.

APPENDIX ONE SURVEY MONKEY RESULTS SUMMARY

The survey was distributed via two methods - through CPL for contacts made by Access Arts with disability service providers and performing arts companies, and secondly via CRC's own staff and contacts.

<table>
<thead>
<tr>
<th>Sample Correlation within 10%</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample Correlation 10-25%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td></td>
</tr>
<tr>
<td>Sample Correlation less than 25%</td>
<td>Sample #50</td>
<td>Sample #23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q1 Do you consider yourself a person with disability?</td>
<td>Disabled</td>
<td>20%</td>
<td>10</td>
<td>52%</td>
</tr>
<tr>
<td></td>
<td>Non-disabled</td>
<td>60%</td>
<td>30</td>
<td>30%</td>
</tr>
<tr>
<td></td>
<td>Prefer Not to Say</td>
<td>2%</td>
<td>1</td>
<td>0%</td>
</tr>
<tr>
<td>Gender</td>
<td>Male</td>
<td>16%</td>
<td>7</td>
<td>26%</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>84%</td>
<td>42</td>
<td>74%</td>
</tr>
<tr>
<td></td>
<td>Non-binary</td>
<td>2%</td>
<td>1</td>
<td>(% )</td>
</tr>
<tr>
<td>Q3 Age</td>
<td>Under 18</td>
<td>18%</td>
<td>9</td>
<td>34%</td>
</tr>
<tr>
<td></td>
<td>18-60</td>
<td>64%</td>
<td>32</td>
<td>61%</td>
</tr>
<tr>
<td></td>
<td>60+</td>
<td>18%</td>
<td>9</td>
<td>39%</td>
</tr>
<tr>
<td>Q4 How do you currently engage with the arts?</td>
<td>Watching TV/Listening to music/Reading etc at home</td>
<td>82%</td>
<td>41</td>
<td>83%</td>
</tr>
<tr>
<td></td>
<td>Using the internet</td>
<td>72%</td>
<td>36</td>
<td>83%</td>
</tr>
<tr>
<td></td>
<td>Attending workshops/classes</td>
<td>58%</td>
<td>29</td>
<td>35%</td>
</tr>
<tr>
<td></td>
<td>Attending performances, events, exhibitions or films</td>
<td>42%</td>
<td>41</td>
<td>96%</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>30%</td>
<td>15</td>
<td>9%</td>
</tr>
<tr>
<td>Q5 Do you consider yourself an artist or creator?</td>
<td>CPL</td>
<td>CRC</td>
<td>Combined Totals</td>
<td>NOTES</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>-----</td>
<td>-----</td>
<td>-----------------</td>
<td>-------</td>
</tr>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>Mako music</td>
<td>10%</td>
<td>9</td>
<td>14%</td>
<td>3</td>
</tr>
<tr>
<td>Make craftwork (eg, jewellery, clothes)</td>
<td>40%</td>
<td>13</td>
<td>3%</td>
<td>7</td>
</tr>
<tr>
<td>Paint or draw</td>
<td>48%</td>
<td>23</td>
<td>45%</td>
<td>10</td>
</tr>
<tr>
<td>Take photos/videos</td>
<td>3%</td>
<td>26</td>
<td>36%</td>
<td>9</td>
</tr>
<tr>
<td>Write</td>
<td>29%</td>
<td>14</td>
<td>18%</td>
<td>4</td>
</tr>
<tr>
<td>Dance</td>
<td>12%</td>
<td>8</td>
<td>23%</td>
<td>5</td>
</tr>
<tr>
<td>Act</td>
<td>1%</td>
<td>8</td>
<td>14%</td>
<td>3</td>
</tr>
<tr>
<td>Sing</td>
<td>23%</td>
<td>11</td>
<td>27%</td>
<td>6</td>
</tr>
<tr>
<td>Direct</td>
<td>1%</td>
<td>8</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Perform in some other way eg, comedy</td>
<td>6%</td>
<td>4</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Work in a backstage capacity</td>
<td>12%</td>
<td>6</td>
<td>5%</td>
<td>1</td>
</tr>
<tr>
<td>Help someone with disability take part in an arts activity</td>
<td>29%</td>
<td>14</td>
<td>16%</td>
<td>4</td>
</tr>
<tr>
<td>n/a</td>
<td>17%</td>
<td>8</td>
<td>21%</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q6 # Are the opportunities you have to participate in the arts:</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>More than I can use</td>
<td>12%</td>
<td>6</td>
<td>5%</td>
<td>1</td>
</tr>
<tr>
<td>About right</td>
<td>26%</td>
<td>12</td>
<td>3%</td>
<td>8</td>
</tr>
<tr>
<td>Not enough</td>
<td>62%</td>
<td>31</td>
<td>59%</td>
<td>13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q7 What kind of events would you like to see more of, relevant and accessible to people with disability</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>Shows</td>
<td>76%</td>
<td>37</td>
<td>78%</td>
<td>18</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>58%</td>
<td>23</td>
<td>46%</td>
<td>10</td>
</tr>
<tr>
<td>Workshops</td>
<td>80%</td>
<td>40</td>
<td>66%</td>
<td>15</td>
</tr>
<tr>
<td>Classes</td>
<td>66%</td>
<td>33</td>
<td>76%</td>
<td>17</td>
</tr>
<tr>
<td>Films</td>
<td>48%</td>
<td>20</td>
<td>52%</td>
<td>12</td>
</tr>
<tr>
<td>Online/local activity</td>
<td>36%</td>
<td>18</td>
<td>30%</td>
<td>7</td>
</tr>
<tr>
<td>Other</td>
<td>12%</td>
<td>6</td>
<td>0%</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q8 Do you receive enough information about arts events and opportunities for people with disability?</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>Yes</td>
<td>12%</td>
<td>6</td>
<td>9%</td>
<td>2</td>
</tr>
<tr>
<td>Think so but there could be better publicity</td>
<td>26%</td>
<td>13</td>
<td>44%</td>
<td>10</td>
</tr>
<tr>
<td>Not</td>
<td>42%</td>
<td>21</td>
<td>48%</td>
<td>13</td>
</tr>
<tr>
<td>Don’t know</td>
<td>20%</td>
<td>10</td>
<td>0%</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q9 Is there a need for more networking between people with disability, disability groups, and with venues to make arts events more accessible?</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>Yes</td>
<td>88%</td>
<td>44</td>
<td>83%</td>
<td>19</td>
</tr>
<tr>
<td>No</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Networking is not relevant to me</td>
<td>13%</td>
<td>6</td>
<td>13%</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q10 Do you think Cairns Regional Council should help foster leadership and career pathways in the arts for people with disability?</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>Yes</td>
<td>94%</td>
<td>47</td>
<td>78%</td>
<td>18</td>
</tr>
<tr>
<td>No, there are opportunities already</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>Not relevant to me</td>
<td>8%</td>
<td>3</td>
<td>17%</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q11 Are you interested in work opportunities in the arts</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>Yes</td>
<td>64%</td>
<td>32</td>
<td>41%</td>
<td>9</td>
</tr>
<tr>
<td>No</td>
<td>28%</td>
<td>14</td>
<td>32%</td>
<td>7</td>
</tr>
<tr>
<td>Don’t know</td>
<td>8%</td>
<td>4</td>
<td>27%</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Q12 If you could make TWO improvements to the arts for people with disability in Cairns by 2022, which would they be?</th>
<th>CPL</th>
<th>CRC</th>
<th>Combined Totals</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CPL (%)</td>
<td>#</td>
<td>CPL (%)</td>
<td>#</td>
<td>CRC (%)</td>
</tr>
<tr>
<td>More arts created by people with disability in mainstream venues and festivals</td>
<td>45%</td>
<td>22</td>
<td>45%</td>
<td>9</td>
</tr>
<tr>
<td>Increased knowledge of opportunities for people with disability and their families to access</td>
<td>39%</td>
<td>19</td>
<td>45%</td>
<td>9</td>
</tr>
<tr>
<td>More people with disability participating in the creation of work</td>
<td>47%</td>
<td>23</td>
<td>25%</td>
<td>5</td>
</tr>
<tr>
<td>Improved transport or ride-sharing options for people with disability</td>
<td>16%</td>
<td>8</td>
<td>50%</td>
<td>10</td>
</tr>
<tr>
<td>A strategy for long-term engagement in the arts for people with disability, including meaningful integration</td>
<td>28%</td>
<td>13</td>
<td>55%</td>
<td>11</td>
</tr>
</tbody>
</table>

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