
MAKING A SHIFT REPORT



Disabled people and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities

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1. EXECUTIVE SUMMARY

Introduction to this report

This report was commissioned by Arts Council England with the aim of improving their understanding of disabled people's experiences of the arts and culture workforce and identifying actions to reduce barriers. The findings and recommendations are based on the following evidence:

- a review of existing literature and data
- primary research with disabled people in the sector and/or people representing organisations, including an online survey (which 188 people completed), 27 one-to-one interviews and an open space event attended by seven people

Context

In the general population, disabled people are less likely to be employed and, where they are, are more likely to work part time, earn less and be under-represented in senior positions than non-disabled people.

Although there is some evidence of improvement in recent years, monitoring data suggests that disabled people are significantly under-represented in the Arts Council-funded workforce. Just 4 per cent of staff in National Portfolio Organisations and Major Partner Museums self-defined as disabled (ACE 2016), although there is a high volume of 'unknown' and 'prefer not to say' responses. There are differences in artform, with music and visual arts having very small proportions of disabled employees, and theatre, combined arts or non-artform specific organisations performing much better on this.

Findings and recommendations

The findings and recommendations from this study have three themes:

A. Encourage and enable entry and progression

Many interviewees and survey respondents described barriers to accessing employment which they felt were linked to their disability. We also gathered examples and experiences of good practice. The following table summarises the recurring barriers and their corresponding enablers, which provide the evidence for our recommendations.

Barriers	Enablers
Physical and communication access	Advice and support for employers
Attitudes to disabled people	Supportive managers/ employers/ colleagues
Benefits 'trap' and lack of support	Access to funding and work support
Inaccessible training provision	Training, apprenticeships and internships
Recruitment practices	Adaptations to recruitment processes
Working culture in arts and museums	Confidence, perseverance, determination and resilience
Lack of role models	Visible leadership and peer support

B. Support and shift culture and practice

Survey respondents and interviewees painted a challenging picture of working practices and environments, recruitment practices, pay and conditions and career progression for disabled people working in arts and culture, with many describing them as poor. Examples of disabling behaviour that limited the ability to work creatively, earn a livelihood in the arts, and to progress were given.

Recurring barriers and enablers in relation to respondents' experiences within organisations included:

Barriers	Enablers
Attitudes to disabled people	Building supportive teams, with appropriate support roles and good relationships
Working culture: long hours, unpredictability, travel – lack of part-time senior roles	Access to advice and information for employers and 'brokerage' for employees
Narrow view of reasonable adjustments	Being flexible, responsive and making 'reasonable adjustments', sometimes for everyone, not just an individual
Barriers in relation to networking and accessing critical feedback	Mentoring, peer support, networks and showcasing
Lack of (visible) disabled people in senior roles	Leadership development programmes which include or target disabled people
Disabled people under-represented (or under-heard) within boards	Inclusive board recruitment and working practices
Impact of changes to support funding and benefits for disabled people: <ul style="list-style-type: none"> • proving you meet criteria • process and bureaucracy • lack of understanding of sector – especially freelance work • changes in policy 	Supportive employers raising awareness of Access to Work and supporting employees through claims

C. Raising awareness and understanding

Capturing data to reflect the experiences of disabled people in the cultural workforce was shown to be patchy and difficult. The research confirmed issues with both the effectiveness of some organisations' disability monitoring processes and the confidence of (potential) employees in declaring themselves to be disabled. Some organisations were tackling these issues by:

- being clear about why they are asking and what they will do with the information
- reviewing the questions they ask
- maximising the response rate by asking employees (as well as applicants)

The research also identified many examples of high-performing disabled-led organisations who are creating innovative work (often challenging aesthetic norms) and developing disabled talent and leaders. However, many respondents felt these needed to be accompanied by greater inclusion in mainstream organisations and programming.

Many respondents expressed a strong desire that the Arts Council hold its funded organisations (especially the larger organisations) to account for how their work involved disabled people as artists, staff and audiences. While many acknowledged the difficulty of this, its importance was often stressed.

Recommendations

Our recommendations address these three areas, with the overall aim of making it possible for more disabled people to have productive and varied careers in arts and culture. Some recommendations are addressed specifically to the Arts Council, some to the arts and culture sector itself, and others to the broader environment of stakeholders, funders and policy makers. All have roles to play.

The issues identified in this report are deep-rooted and systemic, and therefore require long-term focus to change. However, there are some actions with the potential to lead to improvements quickly. Given the clear picture we found of exclusion, our findings suggest people can and should act now. This may feel difficult to some, but if not now, then when?

Things to do immediately (ie as soon as possible)

What	Who	Why
1. Review and/or ensure their recruitment practices encourage applications from disabled people, considering alternative formats for application, jobs description and person specifications, and understanding of unconscious bias.	Arts and culture sector	Encourage entry
2. Promote appropriate budgeting for access and support costs within all of its funding schemes.	Arts Council	Support and shift
3. Use monitoring and relationships to ensure that National Portfolio Organisation equality action plans give due weight to issues relevant to disabled people, and to developing and showcasing excellence by disabled artists.	Arts Council	Encourage entry Support and shift Raise awareness
4. All training and development providers are recommended to review the format of their programmes to ensure they are accessible to disabled people, and that (for example) residential sessions do not create unnecessary barriers.	Arts and culture sector	Support and shift
5. Ensure peer networking mechanisms support deaf and disabled people to develop their careers and creativity.	Arts and culture sector	Support and shift
6. Organisations should review the inclusivity and accessibility of board recruitment and working practices to increase the proportion of disabled board members and their ability to play a full governance role.	Arts and culture sector	Support and shift

Things to work on over the next two years

What	Who	Why
7. Identify opportunities to spread good practice in employing and developing disabled people within the workforce, sharing ideas, resources and approaches to change working practices and cultures that currently disable people.	Arts and culture sector and stakeholders	Support and shift Raise awareness
8. Continue to try to work with the Department for Work and Pensions (DWP) to raise awareness of the needs of disabled people in the arts, especially freelance artists and practitioners in relation to Access to Work and other support payments.	Arts Council	Encourage entry Support and shift
9. Collaborate to create simple guides to Access to Work for disabled artists and those working in arts and culture, to reduce complexity and encourage more effective use.	Arts Council and arts and cultural sector	Support and shift Raise awareness
10. Continue to develop apprenticeship, paid internships, start up schemes and other entry routes into arts and culture, including schemes specifically targeted at deaf and disabled people.	Arts Council, skills agencies and other funders	Encourage entry
11. Work with further and higher education to influence provision of appropriate training courses at all levels.	Stakeholders and policy makers	Encourage entry
12. Work with other funders to invest in high quality leadership programmes that target disabled leaders and future leaders, including those that enable early-mid career progression.	Arts Council	Support and shift

Things to work on for the long-term

What	Who	Why
13. Work with the sector, industry bodies and disabled people's organisations to raise awareness of the contribution of disabled people in arts and culture and of best practice in enabling it.	Arts Council	Raise awareness
14. Increase the proportion of funding allocated to disabled-led organisations and continue to invest in organisations with the potential to become National Portfolio Organisations.	Arts Council	Support and shift
15. Consider commissioning research into the different patterns of employment across artforms and specialisms – how people with different types of impairments are affected by disabling factors.	Arts Council	Support and shift Raise awareness



2. BACKGROUND AND PURPOSE

This report was commissioned by Arts Council England in the context of its commitment to equality and diversity, in particular its 'Creative Case for Diversity'. This is an important part of Arts Council's current 10-year strategic framework, *Great Arts and Culture for Everyone*. One of its five strategic goals is that 'the leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled.'

The aim of the report is to improve the Arts Council's understanding of disabled people's experiences of the arts and culture sector workforce, and to identify actions that could be taken (eg by the Arts Council and arts and cultural organisations) to improve workforce representation of disabled people. It synthesises existing data, research and literature to identify key trends, noting artform and other patterns. Primary research has also been carried out through one-to-one interviews, an open space methodology focus group, and an online survey to build knowledge and understanding of disabled people and the arts and cultural sector workforce. The report also includes case studies of good practice that address the emerging themes.

The research had a particular focus on Arts Council England's National Portfolio Organisations, as these are organisations that the Arts Council has more scope to influence and work in partnership with in the future to improve workforce representation. During 2016 the Arts Council launched the process for organisations to apply to be part of the National Portfolio from 2018–22. This stated a desire to invest more into 'new small and diverse organisations'.

The guidance also made it clear that organisations receiving more than £250,000, those in 'Band 2' and 'Band 3', would be expected to include targets around inclusion of disabled people in their staff, board and audiences in their equality action plans. The process also created a new category of National Portfolio Organisation, 'support service organisation', which might be relevant to some organisations focused on work with disabled people.

The Arts Council launched four new strategic funding programmes in 2016, to work with existing investment programmes to ensure the Arts Council champions the Creative Case for Diversity in the arts and culture sector:

- **Elevate:** a £5.3 million investment to strengthen the resilience of organisations outside the National Portfolio and contributing to the Creative Case for Diversity, with 40 awards being made
 - **Unlimited:** £1.8 million to continue to support the development and commissioning of a range of new work by deaf and disabled artists
 - **Sustained Theatre:** £2 million repurposed to support established and emerging Black and minority ethnic theatre makers across the wider theatre sector in England. Five awards were made in 2016
 - **Change Makers:** £2.6 million to help address the lack of diversity in arts leadership, with 20 awards made in 2016 to support both disabled and Black and minority ethnic leaders
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In addition, after consulting with the arts and culture sector around how best to define 'diverse-led', two key changes were made: extending the definition to include 'female led' and 'LGBT led' and allowing organisations to self-define as 'diverse-led' based on the background of key decision makers within an organisation. This means the Arts Council can report on both those organisations where 51 per cent or more of the board and senior management team are Black and minority ethnic, disabled, female or LGBT and those that self-define as diverse-led. The 2016 report shows that 23 organisations self-defined as disabled-led. (ACE 2016)

In 2016 the Arts Council published its second data report on equality, diversity and the Creative Case. This showed the percentage of disabled people in the workforce as 4 per cent of National Portfolio Organisation staff and 4 per cent of Major Partner Museum staff. These are increases on the figures in the report covering 2012–15, from 1.9 per cent and 3.2 per cent respectively, but changes in data capture methodology make direct comparisons difficult (ACE 2016).



3. METHODOLOGY

The research has involved the following elements:

- **Desk research** and **literature review** of relevant qualitative research (see Appendix 1 for references) regarding disabled people and the arts and cultural sector workforce. This was carried out in spring 2016, with some updating in March 2017.
- **Data gathering** and **analysis**: including synthesis of quantitative data regarding National Portfolio Organisation workforce and Arts Council England internal monitoring data (see Appendix 1 for references). This was done in spring 2016 and then updated in March 2017.
- **Open online survey** in spring 2016, designed to capture quantitative and qualitative data about current experiences, perceptions and practices in relation to disabled people within the sector. The survey was distributed to all National Portfolio Organisations and Major Partner Museums as well as within EW Group's existing networks in the arts and cultural sector and promoted via social media. The survey was aimed at a broad range of people: disabled people working in arts and culture, those aspiring to enter the workforce, artists and freelance practitioners, as well as employers and arts organisations. The survey received a total of 188 responses.
- **Qualitative research** with
 - disabled people within and outside the arts and cultural sector workforce, that have applied for jobs in the workforce, and at different stages of their careers within the workforce
 - representatives from arts and cultural organisations responsible for recruitment, employment, learning and development and retention of disabled employees

This phase included semi-structured one-to-one interviews with 27 individuals from the above groups conducted in spring 2016 (see Appendix 2 for a breakdown of participants' demography). These were structured around themes emerging from the desk research, literature review and synthesis of quantitative data, including understanding the trends, barriers and opportunities for disabled people in the arts and cultural sector workforce.

- An open invitation **event** in spring 2016 based on **Open Space Technology** with seven participants from the arts and cultural sector. The event was designed to build on the findings from the semi-structured interviews and online survey and to address any gaps in the data.
 - **Analysis** of quantitative and qualitative data, identification of themes and creation of a report for discussion.
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4. DISABLED PEOPLE IN THE WORKFORCE

Context from general workforce

When considering the picture which emerges from this report of the trends relating to deaf and disabled people in the arts and cultural workforce, it is important to understand the overall picture for disabled people. Many of the barriers and challenges found in the cultural sector are reflected across the whole economy.

According to the 2011 Census, there are 9.4 million disabled people in England, 18 per cent of the population. Older people are more likely to be disabled, and people are more likely to become disabled if they have low income, are out of work or have low educational attainment.

Disability is one of the 'protected characteristics' under the 2010 Equalities Act. Under the Act, disabled people should be treated equally and protection from discrimination applies in many situations such as education, employment, exercise of public functions, goods, services, facilities and transport. Public bodies have duties under the Act to eliminate unlawful discrimination, harassment and victimisation, advance equality of opportunity and to foster good relations between people who share a protected characteristic and those who do not.

Disabled people of working age are significantly less likely to be in work than non-disabled people, although statistics suggest the employment rate gap between disabled and non-disabled people has narrowed from 37.2 per cent in 2006 to 32.8 per cent in 2013. A graduate with a work limiting disability is more likely to be lacking,

but wanting, work than an unqualified person with no disability. Disabled people are approximately three times more likely to stop working than non-disabled people, and are also more likely to work part time (Papworth Trust 2016).

The two most commonly stated enablers for employment among adults with impairments are modified hours or days or reduced working hours and access to transport. The two most common barriers to work among adults with impairments are a lack of job opportunities (43 per cent) and difficulty with transport (29 per cent). Thirty-three per cent of employed people with impairments are limited in the type or amount of paid work they can do, compared to 18 per cent of adults without impairments (ibid).

According to a recent survey, only one third (34 per cent) of people who work in the private sector think their workplace welcomes disabled people, compared to over half (55 per cent) of those in the public sector (ibid).

Even when established in employment, disabled people tend not to earn as much nor to become as senior. Non-disabled people are three times as likely as disabled people to earn £80,000 or above, twice as likely to be a board level director and three times as likely to be another director/head of department (RADAR 2010).

There is evidence of a 'glass ceiling' in the general workforce, and that the main focus for many disabled people is finding a role where they can get a job and perform well in an appropriate workplace and culture. When settled, there is a greater propensity

to remain in the same place, rather than risk moving to a new environment which may require new adjustments to be made. The pattern of moving from one employer to another often found in career progression routes in the arts is more difficult and risky for disabled people.

The term 'deaf and disabled' covers a wide range of identities, conditions and impairments, some lifelong, some temporary, some beginning later in life. Statistics inevitably mask many different types of experience, and many of our interviewees stressed the importance of recognising this. There are differences in experience and some clear inequalities between disabled people. Research suggests people with mental health conditions are less likely than other disabled people to reach senior positions (RADAR 2010), and that the type and severity of impairment is correlated with labour market chances, with people with diabetes, heart, chest, skin, stomach and hearing problems having much higher employment rates than those with learning disabilities, mental health problems, progressive illnesses and epilepsy.

There are also regional variations in the employment impact of being disabled, with disability disadvantage greater in regions with lower employment (UKCES 2011). These areas also tend to have higher proportions of disabled people in the working age population, with the North East having the highest level at 25 per cent (Papworth Trust 2016).

According to some research, almost one in 10 businesses feel they are not able to support an employee with a disability or health condition. Key challenges to

employing disabled people are identified as openness around disability and adjustments needed, and lack of training for line managers (DRUK 2016). Small employers, unless they have personal experience of disability, are less likely to employ disabled people. They are less likely to have policies and more likely to be concerned about costs (UCES 2011). Many employers overestimate the costs of making reasonable adjustments to the workplace (Needels et al 2006) and almost half in some research feel additional funding for reasonable adjustments would help businesses retain disabled people in the workforce (DRUK 2016).

The arts and museums workforce

Representation of disabled people in the Arts Council funded workforce is lower than that within the general working age population and those in employment, as well as lower than within the broader creative industries. According to Labour Force Survey findings (DWP 2015), 9.6 per cent of those in employment and 18 per cent of the working age population are 'Equality Act disabled', yet just 4 per cent of staff in National Portfolio Organisations and 4 per cent of staff in Major Partner Museums self-define as disabled people (ACE 2016). Because of changes to the National Portfolio Organisation survey methodology and to the sampling of the workforce, it is difficult to be too confident about long-term trends, but these figures appear to have increased since 2012.

Within the media industries, an estimated 5 per cent of staff consider themselves disabled (Creative Skillset 2014); other evidence suggests that as many as 12 per

cent of the broader creative and cultural workforce in England could be classified as disabled under the Equality Act definition (Consilium 2014). By way of comparison, an NHS England staff survey shows around 17 per cent of staff declaring as disabled, although human resources records suggest a lower figure (Passman et al 2015).

Artform and specialist area distinctions

Tables 1 and 2 below illustrate a consistent low representation of disabled people in all artforms, roles and types employment including volunteering. Table 1 illustrates the percentages of disabled people within the cultural workforce. Table 2 looks at the roles and artforms those disabled people work in.

According to returns to the Arts Council by National Portfolio Organisations and Major Partner Museums in 2016, National Portfolio Organisations classified as dance, theatre or combined arts employ more people than other artforms or specialist areas, with 2,195 of the 2,590 disabled people (84.7 per cent) employed on a permanent or contractual basis working in these artforms. The general pattern is that most roles and artforms or specialisms have less than 5 per cent disabled people working in them. Exceptions include higher percentages of volunteers in music and non artform specific returns, in artists and managers in dance and managers in literature.

There is a slightly higher percentage of disabled people within the manager's group than artistic or other staff, which runs counter to the pattern in the general workforce.

It is noteworthy that, despite comments by some interviewees around the perceived importance of particular notions of physicality in theatre and performance, and the limitations these impose on some disabled people with particular impairments, there is no consistent pattern to data that suggests this restricts numbers. Indeed, theatre accounts for almost half of all disabled people employed as artistic staff with National Portfolio Organisations and dance more than a quarter.

Figures should, however, be read with the caveat that data collection around disability status is difficult and was changed in 2016. The relatively high percentage for managers in dance and literature in tables 1 and 2 may be explained by particular response to surveys (eg a single return with dance accounts for circa 80 per cent of the numbers of disabled contractual staff, and 18 out of 20 male 'volunteer' managers in literature from two organisations self-defined as disabled.)

Table 1. Percentage of disabled staff within cultural workforce by artform/specialism

	Percentage of disabled people among					
	artistic staff	managers	other staff	specialist staff	volunteers	all staff
Combined arts	3.8%	3.6%	2.8%	5.1%	2.7%	3.2%
Dance	10.8%	10.5%	5.1%	5.6%	1.7%	8.0%
Literature	2.4%	13.7%	5.7%	3.4%	6.2%	4.0%
Museums	0%	3.0%	2.8%	1.9%	2.6%	2.6%
Music	0.6%	2.7%	4.1%	1.5%	8.4%	1.8%
Not artform specific		3.1%	5.7%	4.2%	8.3%	4.7%
Theatre	4.7%	7.7%	3.4%	4.5%	5.3%	4.2%
Visual arts	1.0%	3.8%	2.8%	2.4%	2.4%	2.3%
Grand total	3.2%	5.2%	3.3%	3.8%	3.7%	3.4%



Table 2. Disabled staff only by type of role and artform

Main discipline	Permanent all Staff – all – disabled	Contractual all Staff – all – disabled	Volunteer all Staff – all – disabled	All artists – all – disabled	All other Staff – all – disabled	All specialist staff – all – disabled	All staff – all – disabled	All managers – all – disabled
Combined arts	5.5%	3.0%	2.7%	3.8%	2.8%	5.1%	3.2%	3.6%
Dance	3.0%	10.6%	1.7%	10.8%	5.1%	5.6%	8.0%	10.5%
Literature	5.9%	2.7%	6.2%	2.4%	5.7%	3.4%	4.0%	13.7%
Museum	3.0%	1.2%	2.6%	0.0%	2.8%	1.9%	2.6%	3.0%
Music	2.6%	0.3%	8.4%	0.6%	4.1%	1.5%	1.8%	2.7%
Not artform specific	3.7%	3.3%	8.3%	n/a	5.7%	4.2%	4.7%	3.1%
Theatre	4.7%	3.7%	5.3%	4.7%	3.4%	4.5%	4.2%	7.7%
Visual arts	3.8%	1.3%	2.4%	1.0%	2.8%	2.4%	2.3%	3.8%
Grand total	4.0%	2.9%	3.7%	3.2%	3.3%	3.8	3.4%	5.2%

It is important, however, to also consider the relative scale of these artforms: some artforms employ more people than others. Table 3, based on information from 2016 returns to the Arts Council, compares the percentage of the overall National Portfolio Organisation/Major Partner Museum workforce for each area with the percentage of the disabled workforce for each area. Some areas such as dance have greater numbers of disabled people than might be expected, while others could be said to be unrepresentative in their workforces.

Music and visual arts organisations have relatively low levels of employment of disabled people as a proportion of their overall staffing. Only one in 20 disabled people working in National Portfolio Organisations/Major Partner Museums is employed in visual arts, where we might expect this figure to be almost one in 10 if employment were proportionate to the overall pattern of employment across the sector. In music, the employment of disabled people is similarly just over half of what might be expected if the general pattern applied.

Table 2 Disabled staff only by type of role and artform

	Percentage of total workforce employed in artform	Percentage of disabled arts workforce employed in artform	Over/under representation of disabled people
Combined arts	22.3%	21.2%	Slightly less than one might expect
Dance	6.5%	15.4%	More than twice what one might expect
Literature	4.2%	5.0%	Slightly above what one might expect
Museums	9.2%	7.0%	Slightly less than one might expect
Music	21.6%	11.3%	Just over half what one might expect
Not artform specific	0.2%	0.2%	Around what one might expect
Theatre	27.2%	33.9%	Slightly above what one might expect
Visual arts	8.9%	4.1%	Less than half what one might expect

Figures 1 to 5 illustrate the percentages of the disabled workforce found in each artform area across artistic staff, managers, volunteers, other staff and overall.

Figure 1. Disabled National Portfolio Organisation workforce by artform (all staff)

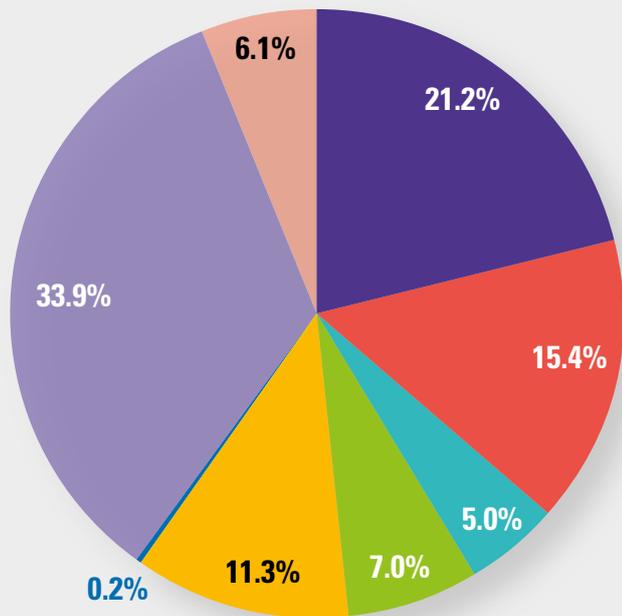


Figure 3. Disabled National Portfolio Organisation workforce by artform (managers)

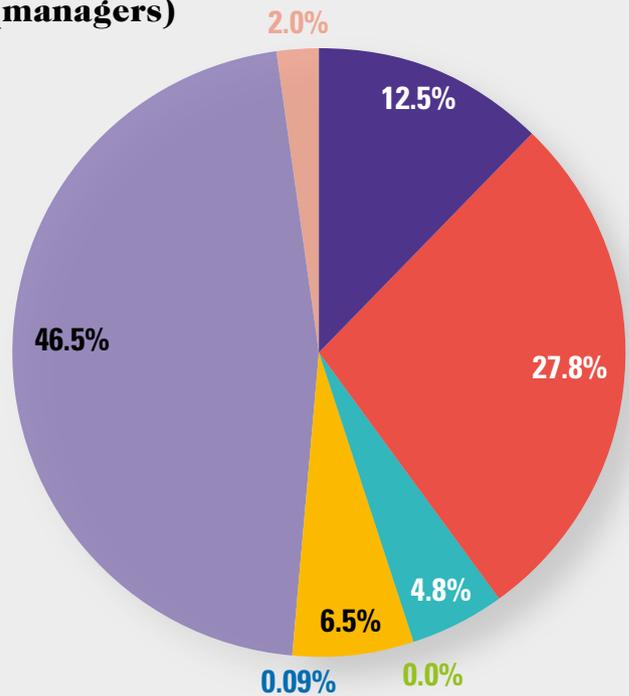
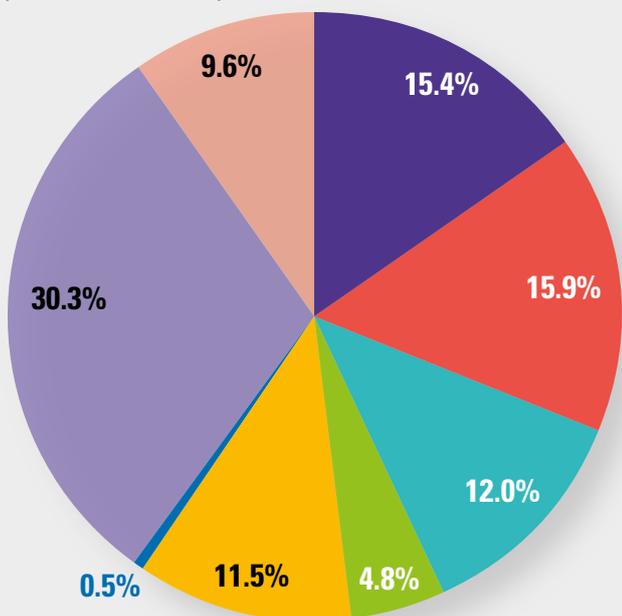
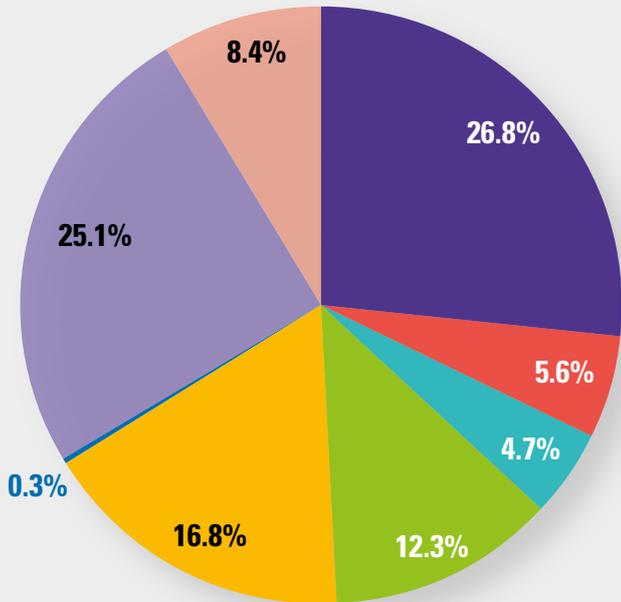


Figure 2. Disabled National Portfolio Organisation workforce by artform (artistic staff)



- Combined arts
- Dance
- Litrature
- Museums
- Music
- Not artform specific
- Theatre
- Visual arts

Figure 4. Disabled National Portfolio Organisation workforce by artform (other staff)

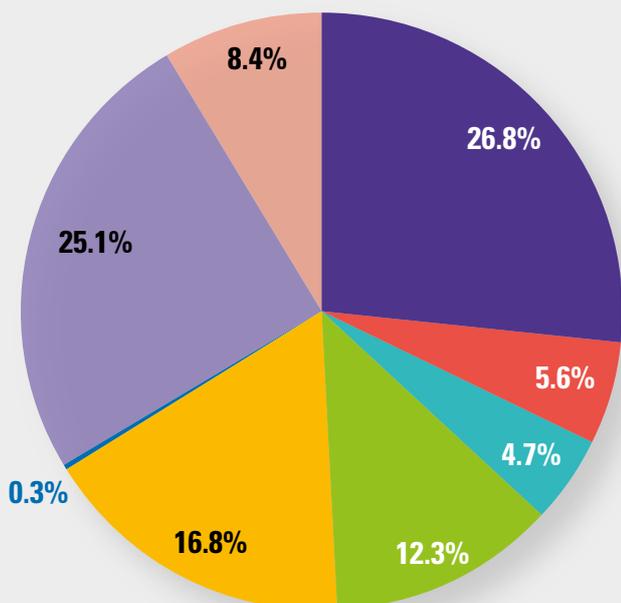


Four per cent of disabled employees are on permanent contracts, slightly higher than the percentage of disabled people in the workforce overall (3.4 per cent). Men are slightly better represented overall (3.2 per cent of staff being disabled women, and 3.6 per cent disabled men).

There are regional variations in the proportions of disabled staff, with the South East having the lowest at 1.3 per cent and London the highest at 5 per cent.

Thirty of the 96 National Portfolio Organisations and Major Partner Museums employing more than 50 people had no disabled people among their permanent staff, according to Arts Council data (ACE 2016). Only three, or 3.2 per cent, employ more than the national labour force average of 9.6 per cent.

Figure 5. Disabled National Portfolio Organisation workforce by artform (specialist staff)



Within Arts Council England’s own workforce, 4.4 per cent of people declared themselves as disabled in 2016.

Access to funding

The pattern of access to Arts Council funding reflects that of employment in the workforce. Although in 2014/15 just five organisations were disability-led as per the definition of 51 per cent or more of the senior management team and board being disabled, the 2015/16 return shows a substantial increase to 19 organisations self-defined as disabled led.

The increase suggests that either organisations have successfully diversified their senior management teams and board membership from a disability perspective, or the broader definitions reflect a different picture, or a combination of both factors.

Disabled-led organisations were awarded 3 per cent of strategic funds in 2015/16, worth just under £4 million, an increase on 2 per cent of strategic funds in 2014/15, worth £1.6 million. Three per cent of Grants for the Arts funding (£2.3 million) was awarded to disabled applicants, as success rates for disabled applicants reduced slightly in 2015/16 to 34 per cent of all applications by disabled applicants, having increased over 2012–15.

Emerging themes

From this overall picture, a number of themes emerged which informed our field research. These include:

- entry to the arts and cultural workforce
- experiences within the workforce of disabled people
- progression into senior positions and leadership
- issues for artists and freelance workers
- monitoring and data capture



5. ENTRY TO THE WORKFORCE

Findings

The picture set out in Section 4 shows that representation of disabled people in the Arts Council-funded workforce is lower than that within the general workforce, and lower than within the creative workforce more broadly. The feedback from interviewees and those who completed the online survey confirm the difficulties many disabled people experience in finding ways into employment in the arts and museums.

The typical routes in often pose particular challenges for many disabled people, as they are felt to emphasise specific education and training and early career experiences that are difficult for some to access. In addition, the issues which affect people's ability to work, such as welfare and support payment systems can make breaking into the sector harder.

Several interviewees described relatively informal ways in which they had moved into the arts, either as young people or later in life. Amongst interviewees and survey respondents, there were a number of examples of how self-employment had proved the most viable way to establish a career in the arts. This was most often attributed to the ability to be flexible with working patterns and cope with periods of ill health – things that many organisations were seen as unable or unwilling to manage.

'In my experience, small arts organisations can ill afford to take on someone with a disability if that disability can lead to long periods of ill-health. As a result, I have had to become a freelance arts consultant. This relieves the pressure when I am unwell but it also results in a low annual income.' (Survey response)

Although the sample size of the online survey is too small to draw definitive conclusions from, and the sample was self-selecting, the evidence that many disabled people feel they experience barriers in their careers as a result of being disabled is consistent with the interviews and with the literature. Eighty-four out of the 96 (87.5 per cent) disabled people responding said they had experienced barriers in their career. There were many comments describing negative experiences, in both survey responses and interviews. Alongside this, however, were positive comments and reflections identifying enabling factors.

In general, the tone might be summed up by one interviewee's comment that 'things have improved a lot, though there's a long way to go yet.'

Barriers

The barriers to entry to the workforce are, as described by Shape, 'a mixture of the practical and the psychological.' They include patterns found across the economy as a whole and some which are more specific to the arts and cultural sector, or manifest differently in the sector:

- physical and communication access
- attitudes to disabled people
- benefits 'trap' and lack of support
- inaccessible training provision
- recruitment practices
- working culture in arts and museums
- lack of role models

Physical and communication access

The requirements of the Equalities Act 2010 have been influential in leading to improvements in physical access to many arts buildings. Despite this, simple accessibility remains a barrier, including a lack of adjustments for people with limited mobility, wheelchair users and others. A lack of adjustments to the workplace for those with visual and hearing impairments, as well as deaf people whose first language is British Sign Language was also reported. One interviewee described being unable to take up an interview when offered it, when it became apparent they were a wheelchair user, as the offices of the organisation were not accessible. Similar stories were common in responses to the online survey.

'I was engaged to play in a "pit orchestra" for a local show, but was unable to access the venue as it was unsuitable for people with limited mobility (eg the orchestra pit was accessible by three flights of outdoor steps!)' (Survey response)

Attitudes to disabled people

'I think there are very deeply rooted attitudes in much of the arts sector about whether disabled people can work as effectively as non-disabled people and whether their work can be of equal value – much of this is unconscious bias – people feel uncomfortable around disabilities, they don't know how to connect, what to do or say.' (Interviewee)

Many of our interviewees and those responding to the survey described negative attitudes towards disabled people that had acted as barriers to entry. These included straightforward prejudice and discrimination, low expectations and stereotyping. One interviewee described how some arts venues were surprised at the quality of work by learning disabled theatre groups, or doubted that people who might have difficulty reading would be able to learn lines.

This evidence is in line with that from broader fields of employment. An analysis of 2,081 online interviews with a nationally representative sample of UK adults found that 38 per cent of people tend to think of disabled people as not as productive as everyone else; and 24 per cent of disabled

people have experienced attitudes or behaviours where other people expected less of them because of their disability (Scope 2013).

Some interviewees and survey respondents describe a similar pattern to that found in other aspects of diversity, where inclusion of disabled artists can lead to pigeon-holing or stereotyping of work.

'Work that explores disability or the experience of disability is often identified as "worthy", lower status, or as a community project – which is also considered as lower status within most sections of the art world. Also, identifying myself as a disabled artist can be counterproductive, with assumptions that my work must be of a lower standard'.
(Survey response)

Benefits 'trap' and lack of support

The impact of changes to Access to Work¹ and other support for disabled people is discussed in more detail in Section 8. It is clear from the literature review, interviews and the survey responses that although the scheme has many positives, and many people are clear they would not be able to achieve what they do without it, changes to the scheme, and to the overall packages of support available, are creating barriers to entry for some people.

For some people highly active in the arts on an amateur or voluntary basis, employment or self-employment remains out of reach,

as moving from – to use an example given in interview – being a member of an amateur learning disabled theatre group to being paid would mean coming off a package of benefits that would exceed earnings and be complex to move back onto. This is a particular issue in the arts sector due to the often sporadic periods of earning (based on tours or commissions) and the generally low levels of earnings of all artists. Some interviewees related how they had been unable to pay artists they would have otherwise paid, for fear of affecting carefully developed packages of benefit support for them and their families.

Changes to Access to Work have exacerbated this. Self-employed artists need to prove they have a turnover equivalent to the lower earnings limit within one year. Given that, for instance, one of the leading disabled-led theatre companies argues average earnings of theatre directors are around £5,000 per annum (Graeae 2016) this is problematic and off-putting for some. This point is echoed in the 2016 report by the All Party Parliamentary Group on Disability (Connolly et al 2016).

A limit of 1.5 times average earnings has also been introduced which acts as a barrier on earnings which can be off-putting to some at entry, and act as a 'glass ceiling' for others already in the industry. This particularly impacts deaf employees, and in our interviews and the survey we heard a number of examples of the negative impact of reductions in interpreter/lip speaker support for deaf people. Knowledge of these circumstances can be off-putting to people considering the sector as a career.

¹ Access to Work covers employees' access costs – it can pay for sign language interpreters, access workers, adaptive equipment such as ergonomic chairs, screen-reading equipment and also transport costs if public transport is not an option.

Training provision

Several interviewees pointed to a lack of suitable and properly accessible training for disabled people who wanted to enter the sector. There are few dedicated courses for people with learning difficulties for instance, despite a growing number of companies working in dance, theatre and combined arts, either focused on people with learning difficulties or with mixed companies.

Some courses popular with young people such as music technology could, some interviewees felt, be made physically or intellectually accessible to people with a range of impairments or learning difficulties, but adjustments were rarely made.

Many mainstream training opportunities, accessible in theory, were commonly felt to be less so in practice, although there are good examples of artists coming through the higher education routes into the sector across all artforms.

Some companies working in specific areas of practice, such as working primarily with visual impaired or deaf actors and creatives, have effectively begun to create their own training routes through funded projects and partnerships as a way to address this barrier.

In their evaluation of their Creative Steps mentoring programme for disabled artists, Shape Arts (2013) found that a lack of business and financial planning skills and of 'softer' skills, in relation to mediation, confidence and marketing were key for many of those they supported.

Recruitment practices

As well as some attitudinal issues which may affect recruitment, there are three main factors that make recruitment practices a barrier to wider entry to the workforce.

Firstly, although there is some change occurring, many jobs in arts and museums expect at least a first degree in terms of educational attainment, and in some sub-sectors a post-graduate qualification. In addition, time spent volunteering or interning is sometimes seen as necessary. This tends to reduce the potential diversity of the workforce in a number of areas, including disabled people, of whom only 16 per cent have degree level qualifications. This compares to around 30 per cent of non-disabled people (DWP 2014).

Secondly, the format of applications was reported by interviewees and survey respondents as a barrier to some disabled people. Online applications were seen as off-putting to some groups less likely to access services online (Davies et al 2015), and the linguistic structure was felt by some BSL-speakers to be problematic. (BSL-speakers and learning disabled people were all felt by some to be excluded by the structure and format of applications processes).

Thirdly, the recruitment process was felt by many to bring out the practical difficulties some employers perceive when considering disabled people as potential staff members. Some felt they were seen as less productive, and more expensive, especially for smaller organisations where adjustments were more difficult. Conversely larger organisations such as universities were cited by interviewees as often willing and able to make adjustments, due to their

scale and resources. Research by Shape suggested employers lack confidence in dealing with disabled people, and that there is an absence of understanding of what disabled staff could bring to businesses, and uncertainty about what was required to successfully employ disabled people (Shape 2013).

'Casting directors see disabled actors as more risk, more hassle, more cost. Sometimes, though, this is not upfront – ironically, because everyone wants to be open to disability friendly, NW has wasted time and energy on unsuitable auditions'. (Survey response)

Working culture in arts and museums

Interviews and the survey suggested a perception – which is backed up by research by, amongst others, O'Brien and Oakley (2014) – that the arts and cultural sector was not welcoming to people beyond the white non-disabled middle classes. This was felt to be off-putting to many.

The importance of networking and of 'fitting in' was mentioned by several people as a particular barrier. Some survey respondents with invisible disabilities or conditions such as mental ill health, neurodiverse characteristics or autism described feeling uncomfortable with networking as a means of developing opportunities, or unable to engage in it. Other people described physical or linguistic barriers to networking, such as the difficulties of 'working the room' at drinks receptions in a wheelchair where everyone else is standing, or being reliant on a lip speaker for assistance.

Another aspect which was a barrier to many people was what was seen as a long hours, high intensity, 'always on' culture within the arts. This was difficult for those who had to manage energy levels carefully. Those with limiting illnesses or conditions that might involve spells of pain, mental distress or exhaustion would also find the hours expected of a full-time job, especially at senior level, difficult if not impossible to manage. Some people within the sector described how they had to work freelance or start their own companies to manage this, albeit at a cost of reduced income and different types of stresses.

'It is hard to make a toehold in the mainstream – it's like knitting with gloves on!' (Interviewee)

Lack of role models

A number of pieces of the literature suggest that confidence and motivation are issues for disabled people entering the workforce in general and the arts and cultural workforce specifically (Shape 2013). A number of interviewees described how they had been discouraged from entering the sector as young people. Many found it difficult to be included in arts activity in schools, and in general most felt that disabled people were not encouraged to enter the arts professions. Other research indicates that the museum sector is still poorly understood as a workplace in the wider community and this remains a barrier to diversification. Good online careers information does not appear to promote widespread understanding of museum careers (Davies et al 2015).

The lack of visible role models was mentioned by a number of interviewees as a potential barrier, although the importance of things like the Opening Ceremony of the Paralympic Games and artists such as Evelyn Glennie, Jenney Sealey and the work of Unlimited was also mentioned as a positive.

This lack of role models, and a lack of potential disabled peers, can lead to feelings of isolation which were off-putting to some interviewees. Some people felt what has been termed 'the burden of representation', which they felt was challenging and limiting.

Enablers

Advice and support for employers

A number of interviewees felt that employers would benefit from the provision of advice and guidance on employing disabled people.² Promoting the business case for employing disabled people was also seen as enabling in the longer term. Shape Arts have previously argued for encouragement to be combined with support, providing tools to help employers recruit and retain disabled people (Shape 2013).

The Disability Confident scheme is promoted by DWP and aims to help employers make the most of the opportunities provided by employing disabled people. It is voluntary and has been developed by employers and disabled people's representatives. It has

three levels, progressing from 'disability confident omitted employer' to 'disability confident employer' and then 'disability confident leader', using self-assessment and peer feedback to develop ways to attract and retain disabled people in the workforce.

Supportive managers/employer/colleagues

For many interviewees, certain key individuals had been important in their careers in encouraging them, having faith in their abilities and giving them opportunities to prove themselves. These ranged from employers and managers who made appropriate adjustments and supported potential, to arts officers and funders who backed visions for new companies, providing support and grants at key moments.

Co-workers and colleagues were also powerful enablers when they were positive and supportive, as most were. (Although not statistically reliable, our online survey suggested almost half of disabled respondents felt the attitudes of colleagues were good or very good).

A number of individual organisations were also mentioned by several respondents as important in their support, particularly Graeae, Shape and Unlimited.

² The Arts Council is working on publishing a practical guide to fostering good diversity practice across the sector that will include material relevant to this.

Access to funding and work support

In noting that apprenticeship-routes may help create a more representative talent base, the recent *Warwick Report on Cultural Value* suggested that recent changes to the Access to Work benefits for deaf and disabled people might 'severely impact on their ability to access this mode of training' (Warwick 2014). Funding for individuals to be able to work was seen as vital. For some individuals interviewed, Access to Work worked very well in this regard, although this was sometimes related by them to having the confidence and know how to negotiate a complex system. People with some impairments or specific conditions may find this more difficult without good support.

'I am very worried regarding being moved on to PIP [Personal Independence Payment] that I will lose my car which will be very detrimental to my work.' (Survey response)

Training, apprenticeships and internships

Training courses which are designed to enable access by a wide range of disabled people, of different types, were seen as potential enablers of entry into the workforce. Funding for schemes growing out of organisations' activity, as illustrated in the Heart n' Soul case study, was seen as important. The introduction of more apprenticeships and properly paid internships was also seen by interviewees and survey respondents as beneficial. Studies including the evaluation of the Creative Employment Programme suggest

a healthier representation of disabled people among participants than the general workforce, with 17 per cent of participants classified as disabled (CC Skills data 2015).

'I fortunately got work early on with an integrated theatre company, with whom I have worked steadily for my career so far. However, I am only now starting to get work elsewhere – and this has started to happen because I've begun to make my own work. Disability arts is a very insular world, and in my opinion it's a massive shame that it is considered as separate from "mainstream" arts. True integration would be the ideal as this is the best way to promote the social model of disability – we need to become considered "normal".' (Survey response)

Royal Central School of Speech and Drama have created a Performance Making Diploma for learning disabled adults with support from the Leverhulme Trust. This is an opportunity for adults with a learning disability to undertake professional performance training, focusing on physicality, voice, and collaboration and devising.

The Performance Making Diploma is a one year, part-time, day time, evening and weekend course that develops performance making skills in devised theatre. Working in partnership with learning disabled theatre company, Access All Areas, there are 15 heavily subsidised scholarships funded by the Leverhulme Trust available, as part of their Arts Scholarships programme.

This course develops skills as a performer with specific classes in physicality, giving voice, collaboration and devising, politics of performance, the performing arts industry, together with a final production. It draws on current practice in learning disability culture and aesthetics and reaffirms the performer as co-creator in authoring devised performance.

Adaptations to recruitment processes

Making adjustments to recruitment and working practices can make a huge difference to attracting and retaining disabled people in the workforce. Some museums have experimented with face-to-face meetings and recruitment fairs, rather than the classic 'advertise, apply, interview' mode of recruitment. Some organisations support application and some other processes by recorded video, to support BSL-speakers or those who are excluded from making written applications. Adjustment to working environments can also assist, from accessible buildings to adapted or specially-designed equipment to large print and coloured paper which makes it easier for someone with a visual impairment to function in an office environment.

Confidence, perseverance, determination, resilience

An especially strong theme in the survey responses from disabled people was the importance of developing self-confidence, determination and resilience. As one person put it, 'passion and determination

to keep going' are necessary. These can be encouraged through mentoring schemes, peer support and managers that develop these characteristics in staff. The support of other disabled people was also described by interviewees as crucial.

It is important for disabled people to feel confident enough to discuss the adjustments they need with employers. Yet for many respondents and interviewees, declaration is seen as a risk, especially where it relates to mental health, or a condition which may be expensive for the potential employer.

'There comes a time – disabled or not – where you have to take responsibility for your own self and expectations and limitations: being honest and open with self and employers generally makes things more fluid'. (Survey response)

Prism Arts is an inclusive arts organisation based in Cumbria. It received a small bursary from Creative Case NORTH to help its core project, Studio Theatre, explore approaches to development, production and touring of its work. Studio Theatre devises, produces and performs new original theatre led by young people and adults with learning disabilities.

The Creative Case bursary enabled the company to have frank, open and engaging conversations with a range of potential touring venues, arts organisations and disabled-led touring companies to develop its touring strand into the medium and long term. Learning included understanding the technical and

planning challenges of touring a learning disabled company and the need to work in partnership with each theatre to support bespoke marketing and audience development within each locality, as each theatre has a different understanding of how to promote and market work produced by people with learning disabilities and how to articulate this both in-house and to audiences.

As a result of this concentrated effort, with funding support Prism now has an established network of promoters and partners, has secured a tour for Studio Theatre and developed bespoke marketing and audience development plans. It has also developed its understanding of the costs and practicalities of touring, and developed high quality technical and production packs to support its upcoming tour. One other benefit of the project has been the members of the company feeling more confident and professional in approach – essential given the emphasis on quality found amongst promoters. The company is also developing fundraising plans.

Visible leadership and peer support

There are suggestions in the literature that having visible disabled role models, including artists and managers who are transparent about ‘invisible disabilities’ such as mental health issues, has a positive impact on people’s ability to confidently imagine themselves working in the arts and cultural sector. This is a paradigm often noted in discussion of ‘diversification’: if people do not see or know people ‘like them’ in an industry, they are less likely to imagine

themselves in it. Disability Rights UK argues that disabled people’s organisations have shown that surrounding disabled people with other disabled people, working within a social model of disability, helps aspirations rise and people achieve improved employment and skills outcomes (DRUK 2015).

Some interviewees described feeling they needed to set up their own companies due to a lack of role models, and then subsequently felt a responsibility to nurture other disabled artists in turn. This peer support was felt to be important in both ‘disability arts’ models and in mixed or inclusive companies. Peer support from other disabled people was a common theme in comments via the survey.

The tensions around visibility must also be acknowledged. Some people prefer to remain private about being disabled. Some wish to be seen first as artists or creative workers, rather than being defined by an impairment or how society disables them, and many do not make work relating primarily to their disabled identity. It is vital to recognise that while working to raise visibility overall, individuals’ visibility must remain a choice.

‘We need more role models of successful disabled people in the arts world – it would be good to hear more stories of these and other real people – the career paths they took. Freelancing is just one way of doing the job... Also who are the people in history – who had disabilities which may have been hidden... and who are the techies, the people behind the scenes, not just those on the stage/exhibiting.’ (Interviewee)

Creative Case NORTH is a consortium of National Portfolio Organisations in the North that, since 2012, has developed a programme of sector-led activity exploring the Arts Council's Creative Case for Diversity within a North Area context. Creative Case NORTH's consortium partners are: ARC Stockton, Artlink, BALTIC Centre for Contemporary Art, Contact Theatre, GemArts, STAY, and ZENDEH. Activity has been supported by strategic funding from the Arts Council, but the activity has been designed and controlled by consortium members.

In 2016 Creative Case NORTH awarded eight organisations bursaries intended to give National Portfolio Organisations and Major Partner Museums time, space and resource to look at how they develop their contribution to the Creative Case for Diversity within programming, collections and/or curatorial practice. These awards were relatively small – around £2,000 – but have had significant impact.

Rural Arts North Yorkshire, Helix Arts, CapeUK, Octagon Theatre, Prism Arts, Manchester Museums Partnership, Tyne and Wear Archives and Museums, and Sage Gateshead received Creative Case NORTH bursaries. They completed their bursary activity throughout February to March 2016.

Several of the projects focused on disability, with a common theme being focused discussions and sharing of ambitions and contexts with disabled artists themselves, leading to new ways of working more likely to encourage entry and progression in the workforce. You can read case studies of projects led by Helix Arts and Prism Arts here: <http://www.artscouncil.org.uk/case-studies/how-creative-case-north-transforming-approaches-diversity>

6. EXPERIENCES WITHIN ORGANISATIONS

Most of our relatively small sample of survey respondents found the cultural sector poor or inadequate in all areas – working practices (62 per cent), physical working environments (61.7 per cent), recruitment practices (59.6 per cent), career progression (61.3 per cent), pay and conditions (52.1 per cent), training and development (55.8 per cent).

Barriers and negative experiences

Attitudes

‘I think there are very deeply rooted attitudes in much of the arts sector about whether disabled people can work as effectively as non-disabled people and whether their work can be of equal value – much of this is unconscious bias – people feel uncomfortable around disabilities, they don’t know how to connect, what to do or say’. Interviewee

Many of our participants told us they had experienced negative and discriminatory attitudes in the workplace. These included managers and colleagues:

- seeing them as unreliable (particularly where mental health was seen as an issue), and viewing their potential involvement in a project as riskier, more hassle, more cost
- making assumptions about what they can or cannot do
- taking credit for their work or ideas, without attributing them as the source
- behaving paternalistically, eg ‘protecting’ them by limiting their opportunities

- feeling they are getting preferential treatment

Respondents felt that these attitudes were often borne out of other people’s fear – fear of difference, of admitting their own lack of knowledge, or of the unknown.

Many of these attitudes and behaviours are experienced by disabled people at work across a wide range of sectors; however, there are particular features of the arts and cultural sector which can give rise to discriminatory attitudes. For example, several participants reflected on the different aesthetics of, say, casting a disabled actor. Some companies were prepared to ‘re-interpret what the product is’; others were more conservative.

‘Much of the arts world is very aesthetically based – it’s often about how you look, what you wear, whether your face and your style fits – I think this can be a barrier for many, including some people with disabilities.’ Interviewee

Disabled artists also described the dilemmas around whether and how to present their disability through their work:

‘Work that explores disability or the experience of disability is often identified as “worthy”, lower status, or as a community project – which is also considered as lower status within most sections of the art world’. (Survey response)

Working culture

'How do we change the attitudes of people around what a typical structure of a working day looks like?' (Interviewee)

Participants described a working culture in many parts of the arts and cultural sector which often involved long hours (often at evenings and weekends), extensive travel, working to intense but frequently changing schedules, and working in noisy and stressful environments. This can create a number of barriers for people with different impairments, and the experience of many of those responding to our survey was that employers and colleagues could be unaware, inflexible or unsympathetic to these.

'Bullying is especially rife when it is hard to keep up with emails, document writing.

I have been the butt of jokes in meetings making reference to my "mistakes" or "slowness".'

'It's getting there, but more companies (including disability-led) need to be more accessible in ways of meetings, using Skype etc, and it not being seen as second best, also conferences and seminars, they follow the same fully packed long day schedules.'

'People are still bound to an ethos of "survival of the fittest".'

(Survey responses)

Reasonable adjustments

The Equality Act 2010 requires employers to make 'reasonable adjustments' to workplaces and working roles in order to make them accessible to disabled people. A common theme from the survey was that organisations in the sector tended to hold a very narrow view of what a 'reasonable adjustment' might involve. For example:

- Consideration is only given to how you actually get into the building, not whether you can move around effectively and with dignity to do your job, use the toilet, attend meetings once you are in the building, or where you will park.
- Reasonable adjustments are seen primarily as relating to physical access, rather than time off to attend appointments, making changes to scheduling, etc. Ironically, these adjustments may be much less expensive but require a change to the working culture. This fits with the findings of surveys in which disabled people say that many of the reasonable adjustments they need are simple and low cost whereas employers perceive reasonable adjustments to be structural, technological and expensive (UKCES 2011).
- There is an apparent belief that making reasonable adjustments is a one-off/blanket action, rather than a process of dialogue with individuals about their access and communication needs – the attitude was described as 'we have a wheelchair ramp, therefore we have done our bit for disability'.

Research on reasonable adjustments beyond the arts and cultural sector suggests that employers often perceive reasonable adjustments to be more costly than they typically are (Needels et al 2006).

Enablers

Despite these barriers, many respondents told us that they had managed to establish successful careers as freelance artists or had found ongoing employment in the sector. Some described that when a place was found where they felt comfortable, supported and able to achieve, it was sometimes difficult to 'take a risk' and move on to a new setting. Some also highlighted this at senior levels, with some leaders staying in a position for many years – positive in many ways, but also lessening the opportunities 'churn' can create.

So what can organisations in the arts and culture sector do to support disabled people in employment and disabled artists?

1. Building supportive teams, with appropriate support roles and good relationships

Sometimes this is about a general culture in which members of the team support each other in different ways; sometimes it is about creating specific roles to support artists:

'What works for our participants and emerging artists is having a team of freelance creative producers who support them and make the participatory settings work for them so the artist doesn't have to worry about booking the rooms, etc – they can concentrate on making great art'. (Interviewee)

Deafinitely Theatre is a deaf-led theatre company, founded in 2002. Its vision is 'a world where deaf people are a valued part of the national theatre landscape, recognised for the excellence of their work.' Artistic director Paula Garfield set up Deafinitely Theatre with Steven Webb and Kate Furby out of a frustration at the barriers that deaf actors and directors face in gaining proper recognition in mainstream media.

A lack of role models and routes into mainstream theatre meant starting up a deaf-led company had several advantages in terms of both control and visibility. It began with good development support from Arts Council staff, and with investment through Grants for the Arts. It has established itself as an innovative theatre company that also develops new deaf talent.

Deafinitely Theatre is a bilingual theatre company, with its first language being British Sign Language (BSL). It structures recruitment and applications processes as well as creative processes around this visually structured language, enabling deaf people to engage more equally. This is incorporated into its administrative functions, which have to be essentially bilingual to work with funding systems, and into its brand. The Deafinitely Theatre website, for instance, is structured around videos in BSL as well as text in English.

The company use a mixture of deaf and hearing actors, bilingual and highly visual theatre, as in a recent production *Grounded*, which received highly positive reviews for its run at The Park Theatre.

Originally a one-woman show, Deafinitely Theatre's production used two actors to creatively combine BSL, visual storytelling and the spoken word. The aesthetic and theatrical possibilities of performance in BSL has been inspiring to both deaf and hearing actors, with past productions having inspired performers to learn BSL and then apply to work with Deafinitely Theatre.

Developing talent is integral to the work of the company. Deafinitely Youth Theatre works with young people aged 13–25 on a range of activities including workshops, annual productions, and taking part in the National Theatre Connections project and Arts Awards. There is also a Deafinitely creative hub aimed at deaf actors and writers aged over 18. This provides a continuous professional development (CPD) programme for professionals to develop theatre skills and network with other professionals to increase employment opportunities.

2. Provide access to advice and information for employers and employees

Several participants in one study raised the need for information and advice (ideally through occasional phone-based support) on disability and employment issues, especially for small, busy, under-resourced arts organisations, who do not have human resources departments (Shape 2013). One disabled-led arts organisation explained that they provide just this service:

'It helps that potential commissioners/ employers can ring up... and ask things like "How do we deal with someone with mental health problems?" and be able to ask questions like that without being judged or needing to feel bad about not knowing'. (Interviewee)

Helix Arts is a creative broker connecting high-quality participatory arts with diverse groups of people, of whatever age and ability, to make great art. With support from Creative Case NORTH it carried out a three month action research project to increase its knowledge, expertise and networks of curation across platforms – onsite and online – to showcase artwork of people with learning disabilities.

Working with expert partners, groups of learning disabled artists and other organisations, the project increased Helix Arts' understanding of how artists' intentions for their work shaped what platforms were appropriate, and the curatorial support needed to reach them successfully. For learning disabled company, Twisting Ducks Theatre Company, this meant reaching large audiences and changing their perceptions of people with learning disabilities. For TIN Arts' Flex Dance Company, success meant being recognised for artistic excellence before their disability. For these artists to work successfully in the sector, and achieve their ambitions, each needed sensitive curatorial and producer support to develop creative practices.

As a result of the project, Helix Arts have created an opportunity for an artist with learning disabilities to develop their practice with the company. It has also led to Helix Arts revising its quality framework, and to develop a mentoring model to support artists with learning disabilities.

In 2015, Helix Arts also piloted its Branching Out mentoring programme in partnership with North Tyneside Arts Studio and with funding from the European Social Fund. Most of those benefiting from

the programme had mental health issues and/or learning needs.

Eight participants joined the pilot programme and seven fully completed it. They attended guest speaker sessions, with titles such as 'Selling your work online', 'Branding' and 'Working as an artist'. They received one-to-one benefits advice with the local Citizens' Advice Bureau and nine individual mentoring sessions. They also had access to a 'project expenses fund' to cover extra training, marketing, equipment and materials.

One participant was interested in developing exhibition opportunities and looking at his options and the tools needed for communication and promotion. His work with the mentor focused on cataloguing and recording his work to create a portfolio and online presence, plus looking at exhibition opportunities and templates to contact galleries. His next steps will be to develop his IT skills so he can build his own website, and identify and contact commercial galleries.

Another participant was interested in selling her work, so was keen to look at pricing, markets, product development, etc. Her mentor took her back to the beginning, to understand and value the arts world and her place in it, as well as raising her confidence and having her 'self direct' her development. She now intends to develop her art skills further before attempting sales – she has just been accepted on to the Foundation Degree in Vocational Fine Art Practice course at Tynemet College, which began in September 2015.

3. Be flexible, responsive and make 'reasonable adjustments'

It was clear from a number of interviewees and projects discussed that making reasonable adjustments to increase access for people who might otherwise be disabled often has the added benefit of encouraging others to become involved. Increasing access for an individual can sometimes mean increasing it for everyone.

Moving Arts Management is a producing company for dance in the North East. They were really keen to ensure that their scratch performance platforms for dance artists should be fully inclusive of disabled artists. Disabled people applied and performed but they tended to find the following Q&A session with the audience challenging – for example some found it difficult to pick up on cues due to their disability.

Now Moving Arts offers everyone performing at the scratch platforms the opportunity to come and do a bespoke one-to-one rehearsal session. This might involve walking around the space, talking through what will happen and planning how the producers can best support them to communicate with audience at the end of the performance. As well as the Q&A session, some performers have found social media or informal mingling to be a more accessible way of doing this.

7. PROGRESSION

Those respondents who had succeeded in finding work in the sector often described barriers in relation to their progression and development. These echo the experiences of disabled people in the wider workforce. For example, research commissioned by the Equality and Human Rights Commission on disabled people in the workplace (Adams et al 2012) found a 'fairly typical perspective among participants, which is that of a rigid work structure where a lack of reasonable adjustments or flexible-thinking prevented them from moving upwards in their career'.

Disabled people may avoid putting themselves forward for promotion because they believe they will not be successful, because the prospect of moving office, adapting to a new role or a new manager is too much of an upheaval, or because they do not believe that a more senior role could or would be adjusted to make it accessible to them.

Disabled people are more likely to work part-time than non-disabled people (TUC 2015) and, for some, this will be because their health or impairment prevents them from working full-time. However, opportunities to work part-time in more senior roles in the arts and cultural sector were often lacking:

'I cannot work full-time, and people are still suspicious of your commitment if you work part-time. Jobs not open to job share, reluctance to allow remote working by managers, and my need for voice recognition, proper chair and sit/stand desk would require investment or Access to Work, which has been cut'.

Our participants reported particular barriers in relation to networking, which was felt to be critical to progress in the arts and cultural sector. They described barriers in relation to the physical accessibility of events, being able to mingle effectively over drinks and buffets, having the confidence to break into cliques and being accepted by them. One person explained how it was part of their job to 'stay current with the arts' but that it was difficult to do this in London when they needed to take a taxi (which was expensive and could not be covered by Access to Work for trips which were not strictly part of the working day) and many venues were not accessible.

Assumptions that disabled people will not be able to do things can stop managers from offering employees opportunities to improve and develop their skills and confidence and, where artists are freelance, there is even less incentive for people to invest in their development.

Heart n' Soul is a Deptford-based charity that aims to produce high-quality performing arts, develop employment opportunities that improve the life chances of learning disabled people, and cultivate a new understanding of the abilities, achievements and potential of learning disabled people within society.

Running between 2013 and 2015, Heart n' Soul's 'People Skills' project is a good example of how tailored support can assist learning disabled young people's move from arts activity into training and work experience and then progress

further in paid employment. Funded by Trust for London, the professional development programme created a partnership between an arts organisation and a specialist in supported employment (Toucan) as part of a structured 'bridge' of support.

Participants benefitted from one-to-one meetings, sessions and training focusing on technical and behavioural skills, employment and presentation skills, paid work and work experience and pastoral care looking at barriers to progression. This enabled participants to build their confidence and skills, while learning more about the work environment.

For 10 out of the 11 participants there was significant progress towards their personal desired achievements and the overall outcome targets for the People Skills project. It is important to note that not all wanted to progress within the arts or creative industries, but used arts-based experiences to develop. Some are, however, working in the arts sector.

The Toucan employment advisor commented that the Heart n' Soul participants were much more confident, with greater understanding about what they wanted to achieve in their lives than other Toucan candidates.

Feedback from individuals was overwhelmingly positive. The young people identified increased confidence, and a greater sense of direction and motivation as outcomes. They also felt the programme gave them greater access to more opportunities. The project

acknowledges the greater need for learning disabled young people to have time, experience and support to prepare to enter the workforce, and the time this can take.

There was a beneficial impact for Heart n' Soul in working with an external partner with the specific and complimentary expertise required to deliver this programme. This has informed work since People Skills.

The lack of (visible) disabled people in senior roles

A common theme from our primary research was the lack of visible (or known) disabled people in senior roles in National Portfolio Organisations and other arts and cultural organisations. This tends to reinforce the status quo by limiting the aspirations of disabled people in relation to progression.

For many respondents, having disabled people in the majority of senior roles was – or should be – the distinguishing feature of a 'disabled-led' organisation. Another respondent pointed out that, while this should be true of smaller organisations:

'It's much harder to define for larger companies and organisations, as sadly the pool of available talent among disabled and deaf directors, CEOs, producers, managers, trustees, etc is still too small to make it practical to enforce a ratio of 50 per cent or more of senior leadership'. (Interviewee)

However, others were keen to point out the reasons for the pool being so small – primarily the lack of leadership development programmes and appointments to disabled people. One senior manager with disabilities responding to our survey described their personal experience of discrimination in the recruitment process and concluded that:

‘If you are disabled and going for senior management roles in the arts, you have to be twice as good as able-bodied candidates, as appointment panels (often made up of trustees) are largely conservative and risk averse when it comes to appointing potential leaders, and disability is regarded as a major risk’. (Interviewee)

Others criticised existing mainstream leadership programmes in the sector for their ‘hopeless track record’ on disability. Barriers for potential applicants with disabilities included: intensive residential and placement-based models; long days, often involving travel; and fast-paced networking events.

Board membership

Board membership offers a further opportunity for disabled people to influence decision-making in organisations. However, there are risks of tokenism here: one interviewee described a past negative experience of board membership.

‘I think they had selected me just so they could say they had a disabled person on the board – they didn’t really listen to my input. I like exploring ideas but there

was so much stuff to get through we didn’t always get on to this and I just got exhausted by the admin’. (Interviewee)

Good practice in relation to inclusive board recruitment and working practices included:

- setting out very clearly at the outset what the role involved and what skills and time commitment was needed, so people could make an informed decision about applying or agreeing to join a board
- ensuring board meetings and communication are accessible
- looking at flexible ways of meeting and communicating, including use of Skype and conference calling

What are some organisations doing to promote access to senior leadership?

It is particularly important for those on recruitment panels to understand potential barriers which might arise during the recruitment process. Some organisations told us that all staff and managers in their organisation receive disability awareness training, though we were not able to review the specific contents and learning objectives of these programmes.

Some organisations offer arts leadership programmes which are either inclusive or specifically target deaf or disabled people at all stages of their careers, ie community as well as senior leaders.

Other examples of good practice included champions or access groups, free

recruitment workshops and guaranteed interview schemes.

'We have an active Diversity Champions group drawn from all parts of the organisation and all levels of seniority. Every department is represented and group members actively seek out and share information – inspiring stories, examples of good practice. The group is coordinated and facilitated by one of the senior management team'.

'We provide disability awareness training to all staff, and briefings to managers. We started a company-wide Access Group, with representatives from each team, resident organisations, artists and board members. In the group we worked through the three levels of Attitude is Everything's Charter of Best Practice. Some of the group attended a number of Shape round-table events. We also offer regular free recruitment workshops that we target specifically to disabled people to give as much help as possible for getting a job here, and to build personal connections for people who might be intimidated by the process. We offer an interview to anyone with a disability who meets the essential criteria in the job description'.

Extant is a professional performing arts company of visually impaired people led by artistic director and CEO Maria Oshodi. Extant combines arts management and creative practice, bringing a unique cultural perspective of visual impairment to employment, training and consultancy through the arts. Their work also includes a youth theatre and regional hubs encouraging more inclusive practice in venues visited on tour. The company remains driven, however, by its unique theatrical practice.

Extant's latest production is a tour of Eugene Ionesco's *The Chairs* – the first time the company has taken on a classic text, having previously devised and written its own productions.

Blind actors play the two main roles, which means Extant can better explore Ionesco's themes of what is visible and what is not. It can also challenge the audience: as Maria Oshodi says, 'If the audience understand that the old man and woman are blind, are they to believe that the old man and woman really relate to these characters as unseen? Or is it the audience themselves who are in fact somehow lacking an ability – to see these other people?'

The style of the production and the themes of the play allow Oshodi to engage Extant's years of research

with visually impaired actors into more authentic performance practices on stage. The physical performances – doors opening and closing, row after row of empty chairs constantly being rearranged – are choreographed to allow the actors to create a live soundscape evoking their movements. In addition, the sound design ‘landscape’ adds ambient music, sound effects and the voices of the actors themselves, intimately describing their actions at certain moments.

In this way, access for visually impaired audiences is integrated as the inner monologue of the two characters – creating an audible, interior imaginary space that is an extension of the visual geography being created on stage. The accessible soundscape was designed by blind sound designer Peter Boshier with additional audio description development with Thor McIntyre. It is experienced by all audience members as a vital and organic creative element of the production.

The production thus challenges the manner in which mainstream arts still focus on a ‘bolt-on’ audio description model in order to provide a way for visually impaired people to join their audiences. Extant’s productions are informed by a visually impaired perspective from the start, offering a unified audience experience.

Artistic progression

Of course, for many of those working in the arts and culture sector, progression is not about moving up a well-defined organisational hierarchy – it is about developing as an artist and having opportunities to exhibit, perform, or sell your work.

In order to progress, artists describe a need for the basics of time, space and money. We have touched already on the challenges of finding accessible studio space, and we discuss the issues of benefits and access to funded support in the next section. We heard from several of our interviewees and survey respondents how access to small grants (such as Grants for the Arts) from the Arts Council England and other funders had been key enablers for some artists; others felt the application processes for these schemes could be more accessible and better promoted.

Another key requirement for artistic development is honest, good quality critical feedback of your work. There can be barriers here for disabled people: fear of seeming to discriminate, a patronising desire to protect disabled people, or assumptions that disabled artists will not be as good (‘it’s not bad, given their disability’) can all get in the way of honest conversations about quality, portfolio selection and artistic development.

A necessary part of building your own critical awareness is having opportunities to give feedback to others. This includes being able to stay current in your field and experience others’ work, by visiting performances, exhibitions, etc, and having good peer networks which offer mutual inspiration, sounding boards and

opportunities for collaboration. There can be significant barriers here, we heard, in relation to networking, access to venues and travel costs. Some respondents told us that they felt isolated from their local networks of artists, as a result of a combination of practical and attitudinal barriers.

Artistic directors and chief executives of the London Theatre Consortium met with disabled theatre makers to discuss the exclusion of deaf and disabled artists from mainstream culture, and how this might be remedied. These discussions identified significant structural obstacles to disabled theatre makers being properly recognised. These related to the separation of artists during training and early career development opportunities, leading to disabled artists developing within a separate ecology to the so-called mainstream. This is both a comforting 'safe zone' and an unbreakable 'glass ceiling' for disabled artists.

The collaboration also noted how the underlying and often unspoken aesthetic assumptions by which work is made outside disability arts excludes the participation of disabled people, despite the new forms of theatrical expression that could emerge from a more open approach.

The report calls for venues in the London Theatre Consortium to embark on a campaign of deep, long-term engagement with the disabled artist community to address the structural bias within their artist development and recruitment programmes by embracing creative justice and the required innovation of

aesthetic form and allowing disabled talent to flourish within their buildings. A series of detailed recommendations were made which the Consortium is now working on.

The RandD programme consisted of two three-hour workshops, separated by smaller meetings bringing artistic directors and executive producers together with up to three disabled artists. Feedback and follow up allowed for all points to be captured. More of these smaller events are planned and will continue to feed into what is and should be an open and continuous dialogue.

How mentoring and showcasing can support artistic progression

Several survey respondents and interviewees described the way in which mentoring had helped them to progress into or within employment in the arts and cultural sector:

'I was mentored by somebody high up in the cultural industries who had great faith in me'. (Interviewee)

Some survey respondents told us that their organisations offer in-house mentoring in a range of ways – sometimes informally for individuals, using in-house or external mentors, others through structured, specialist programmes:

DASH has recognised the need for a well-structured mentoring scheme for emerging disabled visual artists in the West Midlands. With funding from Esme Fairburn, they are offering 60 artists an average of six hours mentoring each during a three-year programme which runs from 2015 to 2018. The scheme aims to enable disabled artists to access opportunities and practical specialist support to develop their practice and to cultivate a visual arts ecology that is diverse and representative of the diversity of our society.

There is a simple application form but no selection process; people self-define as disabled (and are not asked for any details about this, apart from their access needs) and they can be at any stage in their artistic career. DASH explained that:

‘We were very conscious that disabled people are so used to facing barriers; they expect to be excluded, they think “I mustn’t have the right impairment” – there is a lot of self exclusion and we didn’t want to replicate that here’.

Many of those who have accessed the scheme want support to progress as an artist and get their work seen, ideally in mainstream galleries. Some want curatorial advice as they compile portfolios; others want to work more broadly on their confidence and self-promotion.

DASH believes that another key success factor of the scheme is that the mentoring is structured but in a way that is bespoke to each individual mentee. The scheme offers a pool of nine mentors from a range of backgrounds – some are disabled, some are not. Applicants can read their biographies on the website and either select their preferred mentor, ask for advice from the coordinators to help match them with a mentor, or ask DASH to approach someone else from the sector and find out if they are willing to mentor them. The mentee can also choose the focus, frequency and format of the sessions.

For more information, see the full case study at: <http://www.dasharts.org/projects/cultivate.html>

Open development opportunities, such as scratch performances or exhibitions can also give disabled (and other) artists a showcase:

'Midlands Art Centre (MAC) have also held two open art development opportunities since my setting up in art, both of which have been fantastic in my view. The first was an open project where anyone in the West Midlands could bring along one piece of art and it would be exhibited – fabulous! Brilliant exhibition!' (Survey response)

The North East Inclusive Dance Network is an initiative bringing together like-minded artists, practitioners and organisations who are interested in supporting and developing dance for and with people with a disability, with a particular focus to date on those with a learning disability.

Initially formed in 2013, the network explores how as a community we can connect together to share practice and opportunities as well as share strands of activity to raise the network's profile and address our core aim. The vision of the North East Inclusive Dance Network is to signpost/enable opportunities for all individuals with and without a disability to engage with, experience and develop skills through dance activities across the North East and beyond. The network also aims to champion quality inclusive dance practice and to improve the accessibility of resources to all organisations.

8. BENEFITS AND ACCESS TO WORK

Sixty-five survey respondents told us that they received one or more statutory disability payments or funded support; the remaining respondents left this question blank. Disabled Living Allowance (DLA) was by the far the most common here, with 63 per cent of this group receiving it; a further 15 per cent had been transferred from DLA to Personal Independence Payments (PIP). Forty per cent of the 65 respondents told us they received Access to Work. Twenty-two per cent received Employment Support Allowance (ESA) and 9 per cent received disability premiums (either on ESA or JSA – we did not ask whether these were basic or severe). Eight per cent received Disabled Students' Allowance and 6 per cent received an individual budget in some form or another.

The impact of recent and current welfare reform on disabled people has been highlighted in the media and by campaigners; however, there has been little formal research on this. The Work and Pensions Committee (2014) received evidence which specifically highlighted the adverse impact which strict adherence to the current Access to Work guidance could have on actors and other self-employed people with 'intermittent and fluctuating earnings'. Unsurprisingly, our respondents made a lot of comments in response to our question about the effectiveness of both the Access to Work scheme and disability benefits in supporting them to work in the arts and cultural sector. There was little explicit reference to Work Choice, a Government specialist disability employment programme.

Access to Work

Some of those who had received support from Access to Work were clear that this had made a very positive impact on their working lives within the arts and cultural sector.

'A specialised support worker enabled me to stay at work in the job I loved'.
(Survey response)

However, we received many comments regarding the impact of changes both to policy and practice within Access to Work.

Proving you meet the criteria

Within Access to Work, the onus is on the disabled person to apply (rather than the employing organisation), proving that they need support.

Many told us that they were not considered 'disabled enough' to qualify (and there seemed to be particular challenges here for people with non-visible disabilities and long term conditions). However, even those with permanent (or worsening) conditions have to 'prove each time that you still have support needs/challenges' and evidence this, 'which leaves you feeling more incapable and disempowered'. Disabled people in the arts and cultural sector – many of whom freelance or move from one short-term contract to another – are particularly disadvantaged by this.

There were also a number of comments regarding the cap on support at 1.5 times the average wage and, at the other end, on the need for self-employed people to show they are a 'viable business', which is defined as having a turnover equivalent to the lower earning limit, currently £5,824. New businesses must provide a business plan showing how they will reach this threshold after 12 months, and awards may be terminated if income falls below the threshold (DWP 2016). The income threshold for the scheme, risked intermittent freelancers from the support they needed to progress.

Process and bureaucracy

The most common complaints regarding Access to Work focused on the length and nature of the application, decision-making and payment processes. Again, this was a particular challenge given the 'short notice nature of our industry'. We heard how one respondent had finally received the support on the last day of a temporary job; another explained:

'Access to Work is difficult to access. It took a year for me to get any support at all and their administrative procedures and communication are inaccessible. I had to get an advocate from a local charity to handle my application'. (Survey response)

People described this process as 'really stressful' and 'inconsistent'. Even where applications are approved, people described huge delays in being able to pay their support workers and interpreters, with the onus often on the claimant to pay upfront

and be refunded, which places huge financial strain on individuals.

Respondents were concerned that the impact of this was to put off those who needed it most from applying, and to create greater barriers to organisations from employing disabled people.

'The system is complex and off-putting to many – leading to wider gaps between those that can negotiate the system and those that can't'. (Survey response)

Lack of knowledge/understanding

There were concerns both about the level of awareness of Access to Work by people in the arts and cultural sector and the degree of understanding of the sector by Access to Work assessors. Key factors here were:

- the lack of Access to Work advisers – there is no longer one caseworker allocated to each applicant
- poor publicity for the scheme
- a lack of advice and information regarding how Access to Work can support disabled artists
- a 'natural culture of overworking and just getting on with things' in the sector

Changes in policy

We heard many examples of how changes in the scheme's rules (or just a tightening of how rules are interpreted and applied) was impacting on disabled people in the arts and cultural sector. Concerns were expressed about:

- new restrictions on international work, which is 'limiting potential hugely'
- tightening of the parameters for communication support – this included claimants being refused interpreters for work events after 5pm and the amounts for lip speakers and BSL interpreters being reduced or capped
- freelancers not earning enough to qualify for the scheme – or their income being so uneven that they have to constantly re-apply

DLA/PIP

Most of those who received DLA felt that it was a very 'enabling benefit' and described how it had supported their work and volunteering in the arts and cultural sector. The main concern about the transition to PIP (apart from the assessment process itself) focused on the potential loss of the mobility component of DLA.

Work Programme/Jobseekers Allowance/Employment and Support Allowance

The main concerns regarding the Work Programme, Jobseekers Allowance/Employment and Support Allowance focused around the assessment process. Particular challenges arose here for artists because of the intermittent nature of their paid employment: this means they need to re-apply in between contracts and struggle to convince assessors of their work status.

'Benefits in general (with the exception of DLA) are very difficult to claim in conjunction with a freelance career – especially as an actor working set-period contracts – the process for claiming ESA is not something you want to go through more than once, but you have to cancel it and reapply every time a contract ends'. (Interviewee)

Personal budgets

We heard some examples of how personal budgets were being used very positively to support involvement in the arts by people with learning disabilities. For example, at the Once Seen theatre company (part of People First, York), we heard how:

'All bar one members of the group is in receipt of a personal budget from Adult Social Care – we pool these to pay for our weekly sessions with two freelance facilitators and theatre makers – but it's expensive. Most people also receive DLA. As benefits and eligibility criteria change, there is always the risk that you will be too able to get a personal budget or a particular benefit and that would threaten what we do'. (Interviewee)

Although personal budgets, when combined with disability benefits, can act as a key enabler, they can also act as a barrier to progression. Another interviewee explained how deciding to leave these care-funded settings to pursue more formal education, professional training, volunteering or employment can be extremely risky in the current climate: 'they will lose their

payments – plus it may be a one-way ticket – they may struggle to get back into these settings if they want and need to later on’.

Working tax credits

A number of survey respondents told us that being able to claim working tax credits was critical to them making ends meet within the arts and cultural sector. However, there were concerns about the impact of existing and new requirements here, in particular:

- the requirement to work 16 hours a week or more: one respondent described how, ‘working in the precariously funded arts and mental health sector means that it is a challenge to guarantee these working hours each time my contract is renewed’
- the new requirement to demonstrate that self-employed arts workers are running ‘commercial businesses’ in order to continue to receive tax credit

Disabled Students Allowance (DSA)

Several people told us about the critical role which DSA had played in supporting their formal education in the arts, including buying vital equipment to support their studies. These respondents expressed deep concerns about the likely impact of new limitations to DSA on the next generation of disabled artists.

How are employers helping?

We heard how supportive employers were supporting potential and existing employees by raising their awareness of Access to Work, helping them to get advice about their

applications and supporting them during the claim process.

Others told us how they offered flexibility in how they paid one-off small payments to avoid impacting people’s benefits.

‘We give artists a £100 bursary to cover their costs – where people are on benefits, we have offered to pay them this in two to three instalments, so as not to affect their benefit payments’.

2017 changes to welfare-to-work

In autumn 2017 the Work and Health Programme will be launched to provide specialised contracted support for those unemployed for over two years and to those with health conditions or disabilities on a voluntary basis.

The programme will target people who, with specialist support, are likely to be able to find work within 12 months, replacing both the current Work Programme and Work Choice. The programme is part of the wider employment support package for people with disabilities, as outlined in the Government’s green paper, *Work, health and disability: improving lives*, published in October 2016. The green paper also includes proposals to increase the amount of employment support delivered through the Jobcentre Plus network, and highlights a need to improve employment support, including a new personal support package offering tailored employment support.

9. ARTISTS AND FREELANCE WORKERS

In many aspects the experience of artists and freelance workers reflects that described in earlier sections of this report. The barriers and enablers set out in Section 5 can all potentially impact on artists and freelance workers, and the observations in that section are relevant to them.

There is little research into artists' pay and conditions which looks at disability specifically. However, the overall picture is that earnings in all artforms are lower than the national average wage, and the life of many artists is precarious and unreliable. (The Arts Council is currently looking into conditions for visual artists that may shed light on that sub-sector).

For disabled people in the general workforce, there is an acknowledged need for specific support programmes to attempt to close the disability employment gap. The gap narrowed by 1.3 percentage points since 2013 and to halve it as per the UK Government's manifesto would mean more than 1 million disabled people moving into employment. Artists and other freelance or self-employed workers would play a role in this, given that disabled people are over-represented in self-employment (Connolly et al 2016).

The impact on individuals of changes to Access to Work has been acknowledged by Commons Work and Pensions Committee (DWP 2015) and some changes were made to reflect fluctuations in income. However, Disability Rights UK (with a consortium including arts organisations) has argued that the scheme is not flexible enough to support entrepreneurs and the self-employed,

and that reductions in people's support packages have created damaging limitations on what people can do. Specifically the caps of financial support and restrictions on international activity have been described as damaging to artists.

Many of our individual artist interviewees and survey respondents described problems with Access to Work, although a good proportion of them also noted the value of the scheme when it works well. One key element flagged in interview and by Disability Rights UK is that self-employed people need to demonstrate profitability to be eligible for Access to Work, after one year. For many freelance artists, this may be extremely challenging. A 2016 report by the All Party Parliamentary Group on Disability recommended more specialist advice as well as flexibility around how long it may take to develop viable self-employment (Connolly et al 2016).

'DLA is overall a pretty enabling benefit, PIP is much more problematic and disabling – I expect if or when I am transferred onto PIP work will become much more difficult, particularly as a result of the loss of transport options'. (Interviewee)

'Access to Work have stopped funding travel and accommodation costs for my interpreters and recommend that I book interpreters based in the areas where I work. This is a huge loss for me as my (two) regular interpreters have had highly specialised training to use music vocabulary in BSL and to work in music settings'. (Interviewee)

This is important because of the changing context of employment for all people and disabled people in general. There has been an increase in the number of self-employed people in the economy in general, although there is also some research suggesting much of this is at lower income levels. Freelance employment, or starting their own company was seen by a number of interviewees and survey respondents as enabling people to work as artists. Some people described that they would be unable to work in a 'nine to five' environment, or one of late night events and openings, but could manage effectively the (theoretically at least) more flexible hours of freelance work. Shape Arts (2013) found that, as the impact of public sector cuts deepened, their focus moved more to mentoring disabled people in relation to freelance careers and the very different skills and knowledge these can require.

The confidence and isolation issues described in Section 4 have particular relevance to disabled freelance artists and workers. Confidence is needed to negotiate systems, as well as to deal with the ups, downs and uncertainties of tendering, seeking work and so on. The importance of networking in attracting freelance work poses challenges for some disabled people, particularly those from Black, Asian, and minority ethnic and lower socio-economic

backgrounds. Dealing with uncertainty takes both personal resources and financial resources.

'I find I simply have to limit myself in order to cope with the anxiety and exhaustion that I experience trying to function as normally as possible: networking and forming/maintaining relationships is a vital part of the arts – it is a challenge for me – as [I have] Asperger's (and dyslexia). Information processing and sensory processing are not well understood. This all makes not only forming and maintaining partnerships a challenge, but self organising, and form filling really challenging.' (Survey response)

Business training for disabled self-employed artists and freelancers may enable more people to work in this way. Although there a number of 'mainstream' providers of training, advice and guidance, as well as investment into start ups, the work of these may not be as accessible as needed to disabled people. Shared services for artists and freelancers may be beneficial to disabled artists.

The facilities in which artists and self-employed freelancers work can often be problematic in terms of accessibility for people in wheelchairs or with mobility or visual impairments. It was suggested by interviewees that many visual artists' studio developments, for instance, are in 'repurposed' buildings that may not be fully accessible due to their age. While the 'pop up' gallery or studio model can be stimulating artistically and for audiences, it often excludes disabled artists due to this inaccessibility. Guidance on the use of temporary spaces, be they shop, warehouse or office block, would be helpful to scheme developers.

Pandora Inc is a community interest company, based in Milton Keynes, which runs an inclusive theatre group programme for young people. It was set up by Amanda Carter-Philpott, a former probation officer and a wheelchair user, whose childhood ambition to be an actress was actively discouraged. According to Amanda, 'Attitudes are the biggest barrier to disabled people getting into the creative workforce – other people's, but also our own beliefs about ourselves. This is what Pandora Inc aims to tackle; we try to demonstrate that nothing needs to be a barrier, and push people so they build their confidence'.

Pandora Inc works with young people, many – but not all – of whom have disabilities, and many of whom are from low-income households. It gives them a chance to get a real taster of expressive and performance arts and backstage industries: costume design, set building, lighting, etc. It helps to raise people's confidence of being part of a group, through working as a team on arts-based projects: 'It gives them opportunities to see what they might like to do'.

The group performed a play as part of the local arts festival and are now setting up an art exhibition to display some of the creative work produced by participants involved in costume and scenery design. Some of the participants, including those

with autism, struggle with performance and verbal communication but have really enjoyed some of this backstage work. Pandora Inc has good links with the local colleges and some of the group who are interested in costume design have been to free workshops at the local college. One young man has just started doing prosthetics and makeup at a local college as a result.

To support the group's access to further education, Pandora Inc has also set up a study group, helping with successful CV writing and business skills: they 'try to teach kids "the trick of passing an exam"'.

Access to Work has been a key enabler: Amanda's partner is her support worker so this is giving them a basic income while they work to get Pandora Inc off the ground.

Writing funding bids has become a key activity and feels like a learning curve:

'I am part of my local arts collective and someone from the Arts Council comes to that nearly every month and she has been great – I put in an application for Arts Council funding for Pandora and we didn't get it but she has been giving me really specific feedback – her attitude has been "it's a really fab idea, but this is what you need to do to present it better."'

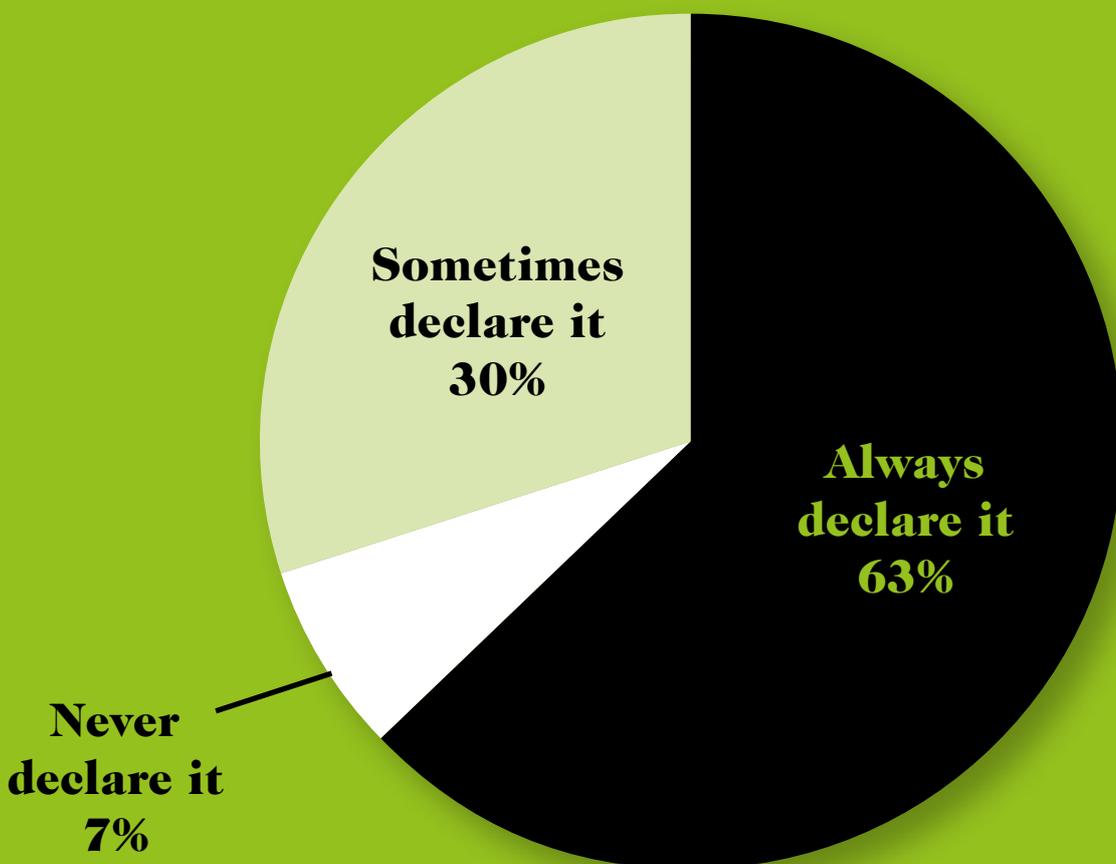
10. MONITORING AND DATA CAPTURE

The accuracy of the data on disabled people working for National Portfolio Organisations which we presented in our introductory chapter hinges on the effectiveness of organisations' data capture – and on disabled employees' willingness to declare their disability on monitoring forms. Evidence from our research confirms issues in both of these areas. A number of organisations we spoke to

recognised that they needed to improve the way they monitor disability and, significantly, what they do with that data.

On that second matter, we asked survey participants what they do when asked by an employer or prospective employer about disability or whether they consider themselves disabled for monitoring purposes.

Figure 6. Percentage of survey participants who declare and do not declare their disability for monitoring purposes



Many survey respondents gave their reasons for either declaring or not declaring as additional comments. These included:

Reasons to declare

- Where the person believed there were clear benefits to them from doing so, eg a guaranteed interview place or access to a similar scheme, or if having a disability was felt to be an advantage for a particular post.
- A sense that, at recruitment, it was better to be honest (though one person explained that this was driven by fear that, if not declared upfront it might – and had previously for them – be used as a reason to terminate the contract later on).
- For those with very obvious access requirements (eg wheelchair users), there seemed little point trying to hide their impairments.
- Deciding to declare a disability on a monitoring form was described by one person as ‘a political decision’; another respondent explained that they felt much more confident doing this now they had reached a senior level.

Reasons not to declare

- By far the most common reason was fear or experience of discrimination – of judgments being made and, in the case of recruitment processes, being automatically rejected as a result.
- Some people with more than one impairment told us that they might declare physical but not mental health or learning needs – certainly at recruitment stage.
- Some respondents disagreed strongly with the medical model assumptions underlying monitoring questions. For example:

‘I have a specific set of learning needs...I don’t think I am “disabled”. I am more disabled by the processes and systems in place in most arts organisations’. (Survey respondent)

- Others did not feel that they were technically ‘disabled’ because they had not been officially registered or diagnosed, or because they had ongoing (but not permanent) mobility issues.
- Some did not declare because of issues with the process – monitoring forms were not supplied during recruitment (usually where application was via a CV and covering letter) or where their disability did not fit any of the given categories.

Arts Council data reveals relatively high levels of non-declaration at all levels, including in response to new questions relating to chief executive, artistic director and chair positions, with 25 per cent of chief executives and chairs and 38 per cent of artistic directors preferring not to say if they defined as disabled. This means the 5 per cent figure for all of those categories (chief executives, artistic director, chairs) must be treated with caution.

What can (and are) organisations doing to improve monitoring?

1. Be clear about why they are asking and what they will do with the information

‘We did a workshop for volunteers at a gallery and, at the end of the session, the gallery said they didn’t realise they had so many disabled volunteers – so that underlies the whole question about

monitoring – people will only identify as disabled if they feel safe and they understand the benefits.’ (Interviewee)

The feedback from many participants confirms that disabled people – certainly those with hidden disabilities – weigh up the potential risks and benefits to themselves and others of declaring themselves disabled on monitoring forms. Given the fear of discrimination, individuals need both to be reassured about confidentiality and persuaded that monitoring will make a positive difference. However, some organisations told us that, even when they had improved their systems for asking about disability, they were not doing anything with this data – or sometimes hadn’t even looked properly at it, apart from submitting it to funders. Others were clearer about the message that:

‘If we can’t get the data, we can’t monitor the improvements’. (Interviewee)

However, there are challenges to communicating this rationale within smaller organisations (where the argument might hinge more on what the Arts Council is doing with the data centrally), and it can also be difficult to interpret monitoring data if you are not confident it is accurate. Does an increase in disabled people identifying themselves mean that more have been recruited, or just that more existing employees have felt confident enough to disclose? Either interpretation suggests a positive improvement, but could lead to very different conclusions about what is working and what still needs to be done to remove barriers in organisations.

2. Review the questions you ask

A number of respondents were offended by the wording of questions which asked them to put themselves in a category in relation to their self-definition, especially if that involved giving information about impairments or health conditions. They felt this was intrusive and put the focus on their medical conditions rather than the barriers at work which disable them. One interviewee from a disability-led arts charity gave the following advice:

‘We ask a very simple question: “Do you describe yourself as a disabled person?” People don’t have disabilities, they have impairments. It’s important to take a social rather than a medical model – we ask them about their access requirements, we don’t ask for any specifics of the type of impairment – we are not interested in their medical history’. (Interviewee)

If organisations feel it is important to monitor employees by type of disability, one participant suggested that they should use very broad and inclusive categories (eg ‘physical disability’, ‘sensory impairment’, etc).

3. Maximise response rate by asking employees (as well as applicants)

Given participants’ fears about declaring (certainly hidden) disabilities at application stage, it seems sensible to ask existing employees for monitoring information. Ideally this should be updated every year or two since people can become disabled or develop impairments or limiting health conditions over time. One small mainstream

theatre we interviewed explained that changes to the timing of requests had improved response rates.

'In the past, we only asked for monitoring information at the point of recruitment. Now we ask staff – freelancers as well as contracted staff – to complete our monitoring form (which we have revised in the light of the Arts Council's recent guidance on this topic) – we require them to return this with their invoices...we are getting a much higher response from this approach'. (Interviewee)

Sound and Music have taken an extremely transparent approach to sharing equal opportunities data, collected over the last three years regarding applications to its programmes. That data is also being made publicly available with a view to encouraging more organisations to be open in this regard.

In 2015/16, over 550 people applied to a Sound and Music programme. Only 7 per cent of those completing the monitoring form considered themselves to have a disability and only 26 per cent listed their ethnicity as anything other than white British. Applications from women comprised 32 per cent of the total. Not a single person of Indian, Pakistani or Bangladeshi heritage submitted an application. The average applicant was a London-based 25 to 34 year old white male with a PhD who had already applied to Sound and Music before.

Sound and Music identified this as reflecting a serious issue for the future of

the new music sector. It decided to be strategic and proactive in gaining a better understanding of the reasons behind the figures and to take positive action to improve them. It has also talked about the challenges presented by the findings of its own monitoring, both internally and publicly, encouraging others to take the issues equally seriously.

The Active Encouragement: Pathways Programme explicitly seeks to work with a broader range of composers and music creators. This programme has been created in direct response to the data, and with the advice of a steering group made up of diverse individual artists as well as representatives from Heart n' Soul, Drake Music and CM (Community Music).

The Pathways Programme invites UK composers and music creators who are either registered disabled or from backgrounds other than white British to join Sound and Music's talent development residency programmes.

In a two-step programme, the selected artists will spend the first six months working with Sound and Music in bespoke coaching and mentoring sessions to help inform the selection of a suitable partner organisation, with whom they will then work as an artist in residence for up to 18 months as part of Sound and Music's existing talent development residency programmes. The approach thus combines targeted action to increase disabled composers' ability to take part and an inclusive, integrated approach.

Sound and Music will incorporate what it learns into all of its future plans.

11. REFLECTIONS AND CONCLUSIONS

Positives but continuing exclusion

The themes explored above paint a picture of a very gradually reducing under-representation of disabled people within the workforce, and of many disabled people facing ongoing challenges working in the sector. Despite the inclusion of disabled people within the Creative Case for Diversity, and some high value, high profile interventions that have supported disabled artists, creatives and leaders, issues relating to funding, support and making arts venues and organisations genuinely accessible to all disabled people persist. Examples of cultures and attitudes that exclude disabled people and of the loss to individuals and to the arts and culture sector more broadly resulting were common.

There are, however, real positives to build on. These include some high performing disabled-led organisations, who are creating innovative work and developing new disabled talent and leaders. They also include new approaches to attracting and retaining disabled artists and other staff in the workforce, and networks of disabled leaders active on behalf of the sector. Increasing the profile of disabled leaders and the change they are helping is a major opportunity to evolve notions of what leadership looks like, working with the major leadership development initiatives in the sector.

Disabling aspects of the culture of culture

Aspects of the working culture in the arts have emerged from this research as a major disabling factor preventing some people from playing a full part. Firstly, there are high entry expectations in terms of education and experience gained through volunteering, placements and interning. Then, a potentially stressful and highly demanding pattern of precarity, long hours, low income, networking to progress and inflexibility of practice makes it extremely difficult for some disabled people to manage.

This applies to all kinds of impairments and health conditions. This can be exacerbated by limitations on the support available, either to the individual through government support, or through organisations, some of whom are less able – or in a few instances arguably unwilling – to make the adjustments necessary to enable people rather than disable them.

‘Two of my main arts employers just stopped employing me after years of being one of their core freelance artists when I became disabled and needed minor reasonable adjustments in order to work (20 minute breaks every two hours). I have also been unable to apply to many research and development and residency opportunities that I am artistically and professionally capable of because they often don’t account for anyone who cannot work flat out long hours and needs to pace and plan things over a longer period.’ (Survey response)

These factors, arguably, also impede progress in making the arts and culture workforce more representative of the population as a whole, as they also create barriers to, for instance, some women, those with family or carer responsibilities, and those from lower income backgrounds. Making the working culture of the arts more enabling for disabled people would make it more open to everyone. Enabling change here is likely to involve funders, boards and leaders collaborating in reconsidering the flexibility and approaches used in managing the work of organisations.

There is limited information available about the way in which specific impairments or potentially limiting conditions affect the ability to progress in the cultural workforce, and which areas might have the most potential to unlock talent and input. This is a potential subject for further research. Similarly, analysis of Arts Council data suggests some significant differences between artforms in the representation of disabled people in the workforce. The data and existing reason does not articulate why some artforms should have higher proportions of disabled staff than others, but this clearly has major implications for equality and the Creative Case for Diversity, and could be explored further.

Aesthetic cultures and creative opportunities

Related in some ways to the working culture is what might be called the aesthetic culture in arts and museums. Some interviewees were clear that rigid thinking about standards of excellence were still disabling some people, despite much progress. From notions of how dancers and actors

might move on stage, how mental health or neurodiverse conditions might be reflected in visual arts or literature, progress in both arts practice and inclusion of disabled people was slowed by lack of awareness of the creative possibilities of different ways of working and being. The creative possibilities of work by disabled artists, and that within inclusive companies combining disabled and non-disabled artists was commonly seen as a major opportunity. Programmes such as Unlimited were viewed as extremely positive in raising the profile of disabled artists, although there were some views expressed that separating off disabled artists had negative side effects. Some people argued for more inclusive festivals and programming, rather than a rigid adherence to work having to be only – or mainly – by disabled people.

‘We feel labels such as “disabled” or “learning difficulties” can cause dilemmas for us. For example, when we make work for the general public we sometimes wonder if we should explain that we have learning difficulties in the advertising. We want people to enjoy our plays for what they are, but we worry that if someone bought a ticket without realising we are a theatre company of people with learning difficulties they might feel somehow deceived. So we do normally declare our disabilities to people, but it’s something we keep thinking about.’ (Survey response)

Led by New Wolsey Theatre, Ipswich, 'Ramps on the Moon' brings together a collaborative network of seven National Portfolio Organisation theatres, with New Wolsey Theatre, Ipswich and strategic partner Graeae Theatre working alongside Birmingham Repertory Theatre, Theatre Royal Stratford East, Nottingham Playhouse, West Yorkshire Playhouse, and Sheffield Theatres.

The network aims to address the under-representation and employment of deaf and disabled people, particularly in 'mainstream' theatre, and has attracted Strategic Touring Fund investment from Arts Council England to undertake a six-year programme of work integrating deaf and disabled and non-disabled performers and practitioners. This programme aims to achieve a step change in the employment and artistic opportunities for deaf and disabled performers and creative teams, and a cultural change in the participating organisations, to enable accessibility to become a central part of their thinking and aesthetics.

Each theatre is committed to organisational change including embedding deaf and disabled people throughout their organisations, putting

access on the agenda of all meetings, and creating long term employment and training opportunities for deaf and disabled people. They also commit core production expenditure to the project alongside the specific additional project funding. To share learning, each acts as a hub within its own region to disseminate experience, information and good practice.

Productions touring as part of Ramps on the Moon will have a roughly equal mix of deaf and disabled and non-disabled performers within large casts of 18 to 20. Accessibility, in terms of audio description, BSL interpretation and captioning will be included in the aesthetic and embedded in the production. Casting, audience development, participation and skills development activities will be designed to encourage inclusion and learning. There will also be opportunities for deaf and disabled trainees in both the creation and the touring of the production.

The first production, *Gogol's the Government Inspector*, began a national tour at Birmingham Repertory Theatre in March 2016. It is directed by Roxana Silbert and adapted by David Harrower.

There remain some tensions between disability arts as a set of practices for, by and with a particular community of people and arts made by disabled people for mixed audiences, as well as notions of entry by disabled people into the mainstream. A range of views were present in survey responses around this, although in general, the issues of ability to practice, whatever the

creative or social focus, were emphasised by respondents. There was a common desire to avoid stereotyping, although some people also wanted to make work relating to their lives as disabled people. There were variations, however, with some people feeling their work was expressive of a particular culture, such as a deaf culture, and others attracted more to a model of co-production. The issues referred to earlier around identity and visibility relate to this tension.

'A bugbear is the split between inclusive and disabled-led organisations. Some disability-focused festivals and showcases won't accept work from inclusive companies as not disabled-led. There is a role for inclusive arts but it needs a better system of support, including access to platforms. Unlimited has been great but missed some work – there is a need for inclusive platforms to discuss the work and the issue.' (Interviewee)

Considering 'hidden' disability

A further cross-cutting theme emerging from our interviews and survey is the need to consider 'hidden' disability. This is more than a data issue relating to how many people feel confident enough to declare themselves as disabled, although this is important. Some interviewees and survey respondents described deliberately not declaring, for fear of being rejected at application stage. For some, not making their disability known in the workplace was a choice made to support their ability to work and avoid prejudice. (One person even described 'lying about my disability' as something that had helped their career.)

This is, of course, a choice some people are free to make. It does, however, run the risk of increasing the stresses of work, of employers not making reasonable adjustments to working environments and practices they might otherwise make, and of the contribution of people with different conditions being undervalued, leading to inaccurate notions of, for instance, what a leader looks and sounds like. Several interviewees noted the potential strains on mental health of senior leadership positions, and the difficulties of being open about this. Studies from outside of the arts suggest that it is possible to prevent inevitably challenging roles disabling some people from carrying them out, by making adjustments to working patterns for instance, and by helping people avoid potentially unhealthy behaviours (Leigh Day 2014).

Accountability

A final theme of note, which emerged from interviews and some survey responses, was a strong desire that the Arts Council hold its funded organisations to account for their work to involve disabled people as artists, staff and audiences. There was some perception that larger organisations, who potentially had significant contributions to make, were sometimes allowed to pay lip service to increasing the representation of disabled people, and that more rigorous monitoring and enforcement by the Arts Council would be helpful.

12. RECOMMENDATIONS

Figure 7. Three areas of recommendations



Our recommendations address three areas, with the overall aim of making it possible for more disabled people to have productive and varied careers in arts and culture:

- encouraging disabled people to enter the cultural workforce
- creating a more supportive environment for disabled people to progress in the arts and culture workforce by making a shift in how the sector works
- raising awareness and understanding of the creative achievements and potential of disabled people, and of what support is needed

Some recommendations are addressed specifically to the Arts Council, some to the arts and culture sector itself, and others to the broader environment of stakeholders, funders and policy makers.

The issues identified in this report are deep-rooted and systemic, and therefore require long-term focus to change. However, there are some actions with the potential to lead to improvements quickly. We have been, perhaps, a little provocative in places, given the clear picture we found of exclusion: our findings suggest people must act now. This may feel difficult to some: but if not now, then when?

Things to do immediately (ie as soon as possible)

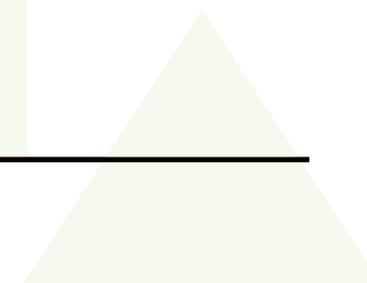
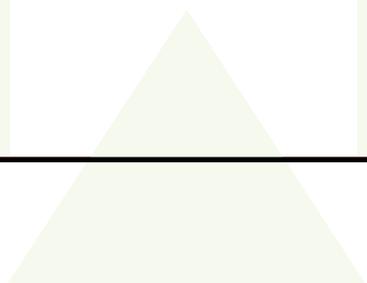
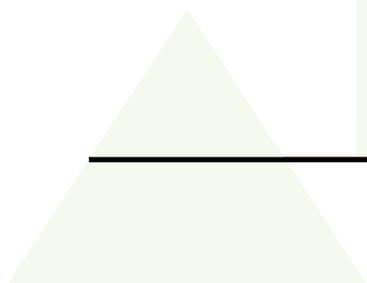
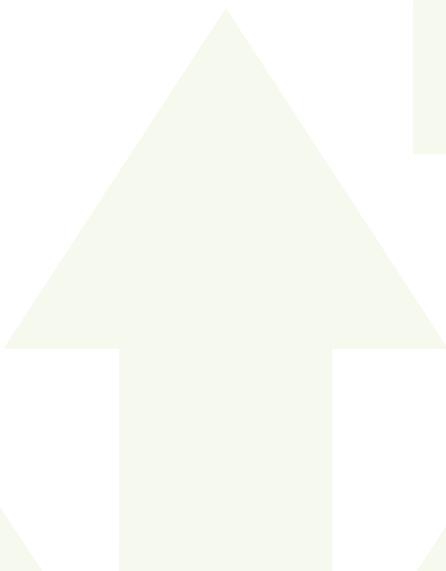
What	Who	Why
1. Review and/or ensure their recruitment practices encourage applications from disabled people, considering alternative formats for application, job descriptions and person specifications, and understanding of unconscious bias.	Arts and culture sector	Encourage entry
2. Promote appropriate budgeting for access and support costs within all of its funding schemes	Arts Council	Support and shift
3. Use monitoring and relationships to ensure that National Portfolio Organisation equality action plans give due weight to the issues relevant to disabled people, and to developing and showcasing excellence by disabled artists.	Arts Council	Encourage entry Support and shift Raise awareness
4. All training and development providers are recommended to review the format of their programmes to ensure they are accessible to disabled people, and that (for example) residential sessions do not create unnecessary barriers.	Arts and culture sector	Support and shift
5. Ensure peer networking mechanisms support deaf and disabled people to develop their careers and creativity.	Arts & culture sector	Support and shift
6. Organisations should review the inclusivity and accessibility of board recruitment and working practices to increase the proportion of disabled board members and their ability to play a full governance role.	Arts & culture sector	Support and shift

Things to work on over the next two years

What	Who	Why
7. Identify opportunities to spread good practice in employing and developing disabled people within the workforce, sharing ideas, resources and approaches to change working practices and cultures that currently disable people.	Arts and culture sector and stakeholders	Support and shift Raise Awareness
8. Continue to try to work with the Department for Work and Pensions (DWP) to raise awareness of the needs of disabled people in the arts, especially freelance artists and practitioners in relation to Access to Work and other support payments.	Arts Council	Encourage entry Support and shift
9. Collaborate to create simple guides to Access to Work for disabled artists and those working in arts and culture, to reduce complexity and encourage more effective use.	Arts Council and arts and cultural sector	Support and shift Raise awareness
10. Continue to develop apprenticeship, paid internships, start up schemes and other entry routes into arts and culture, including schemes specifically targeted at deaf and disabled people.	Arts Council, skills agencies and other funders	Encourage entry
11. Work with further and higher education to influence provision of appropriate training courses at all levels.	Stakeholders and policy makers	Encourage entry
12. Work with other funders to invest in high quality leadership programmes that target disabled leaders and future leaders, including those that enable early-mid career progression.	Arts Council	Support and shift

Things to work on for the long-term

What	Who	Why
13. Work with the sector, industry bodies and disabled people’s organisations to raise awareness of the contribution of disabled people in arts and culture and of best practice in enabling it.	Arts Council	Raise awareness
14. Increase the proportion of funding allocated to disabled-led organisations and continue to invest in organisations with the potential to become National Portfolio Organisations.	Arts Council	Support and shift
15. Consider commissioning research into the different patterns of employment across artforms and specialisms – how people with different types of impairments are affected by disabling factors.	Arts Council	Support and shift Raise awareness



APPENDICES

Appendix 1: References

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Appendix 2: Consultees

Survey: 188 submissions

- 78.6 per cent responded as individuals and 21.4 per cent on behalf of an organisation
- 60.9 per cent consider themselves to be disabled
- 39 per cent of respondents London based with the rest splitting evenly across the country
- mix of artforms

Interviews: 27

- 9 x National Portfolio Organisations
 - 9 x freelance/artists
 - 9 x other arts organisations
- mix of combined arts, theatre, dance, visual arts, literature, museums, music, film, radio, TV
- 4 x North West/North East
 - 9 x London
 - 5 x Midlands/West Midlands
 - 4 x South East/West
 - 3 x Yorkshire and Humberside
 - 2 x national

Open space: 7 attendees

- 5 x art organisations
- 2 x artists



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