

# Disabled artists in the mainstream: a new cultural agenda for Europe

from the first European Arts & Disability Cluster Meeting



One Recommendation on European Union Cultural Policy

+

Six Proposals on Future European Union  
Cultural Funding Programmes

Photo: Chiara Bersani's Gentle Unicorn. Photo by Roberta Segata Courtesy Centrale Fies



**“Inequality in mobility undermines  
the status of the artist”**  
UNESCO, 2019



***...The development and progression of art that includes and is made by disabled people is dependent on policies and political frameworks for support. Without such formal structures, disability arts as a sector that is ‘recognised’ in its own right wouldn’t be possible, or would be the privilege of some, while others stay marginalised and under-supported.***

Kate Marsh & Jonathan Burrows, 2017: 27



Photo: Dis\_Sylphide (Per.Art, Serbia), photo by Anja Beutler

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This document is co-authored by **Betina Panagiotara**, Dance Researcher and Journalist (Greece), **Ben Evans**, Head of Arts & Disability, British Council (UK) and **Filip Pawlak**, Artist and Producer (Poland), and arises from the first European Arts & Disability Cluster meeting in The Hague on 30 November 2019.

The first Arts & Disability Cluster meeting took place within the activities of [Europe Beyond Access](#), a 4-year large scale collaboration project supported by the Creative Europe programme of the European Union. The meeting was co-organised by two of the Europe Beyond Access partners: British Council and Holland Dance Festival. The meeting took place within the context of DanceAble, Holland Dance Festival's biennial National Dutch conference on Dance & Disability.

## European Arts & Disability Cluster

For the first time, a unique brokerage and learning opportunity was created by bringing together the international creative visionaries and leaders behind all of those major European transnational projects engaged in supporting and developing disabled artists. The meeting hosted all current or recent Arts & Disability projects which are in receipt of European Union cultural funds (both Creative Europe & Erasmus +), in addition to other major transnational Arts & Disability projects funded through national funds or private foundations such as Swiss Migros Culture Percentage, Arts Council England, and German TANZPAKT Stadt-Land-Bund. The cluster was joined by selected independent disabled artists.

The European Arts & Disability Cluster goals are to:

- ensure that the major international performing arts projects which support and promote disabled artists know and understand each others' work.
- enable these projects to work more closely together: better supporting artists and having greater impact in the mainstream cultural scenes.
- raising awareness and finding the most effective ways to engage mainstream

performing arts networks make specific recommendations regarding:

- European Union Cultural Policy
- EU Funding Instruments, including future funding programmes of the Directorate-General for Education, Youth, Sport and Culture, as managed by the Education, Audiovisual and Culture Executive Agency

**The cluster considers this moment a crucial time in the development of the new European Union cultural programme to be instituted from 2021.**

**The cluster has issued a series of recommendations aimed both at European Union policymakers and those managing the development of the new cultural programme of the EU from 2021 onwards.**

Authors' note: We acknowledge accepted terminology regarding disabled people / people with disabilities is different across the EU, and different even between English-speaking countries such as UK, Republic of Ireland, USA etc. In this report the Authors have chosen to use the terminology employed in the country of publication, the United Kingdom.

## European Arts & Disability Cluster

### Represented Projects

The Cluster currently represents 9 current and recent Creative Europe Programme / Culture Programme Projects, 3 Erasmus+ Projects, and 4 transnational projects for disabled artists:

#### Current Creative Europe Projects

[Europe Beyond Access](#)  
[Trasna Na Line](#)  
[International Sign](#)  
[ImPArT](#)  
[Signandsound Theatre Europe](#)

#### Recent Creative Europe Projects

[Crossing the Line](#)  
[Un-Label: New Grounds for Inclusive Performing Arts](#)  
[Moving Beyond Inclusion](#)

#### Culture Programme Projects

[Unlimited Access](#)

#### Current Erasmus + projects

[Yes we are in](#)  
[Ogmios](#)  
[Creability](#)

#### Recent Erasmus + projects

[iDance](#)

#### Other trans-national projects:

[ShareMusic & Performing Arts](#)  
[IntegrArt](#)  
[Unlimited](#)  
[Arts & Disability Ireland](#)  
[SPARK](#)



The cluster meeting was attended by 30 European Arts professionals, all working in the field of Arts & Disability or working within the mainstream sector on projects involving disabled artists. The meeting includes Project Directors, Project Managers, Festival Directors, Programmers, Producers, Scholars, independent artists, and policy makers.

The core partners for these projects are organisations situated in 18 countries.

Belgium	France	Italy	Portugal	Sweden	UK
Croatia	Germany	Norway	Republic of Ireland	The Netherlands	Armenia
Finland	Greece	Poland	Republic of Serbia	Turkey	Switzerland



## European Union Cultural Policy: Social and Political Context

*Culture is fundamental to human dignity and identity... At a time when artists, cultural minorities, cultural heritage and cultural expressions are increasingly under attack, defending the cultural rights of individuals and communities has never been more important.*

Article 27 of UN Declaration on Human Rights, The Right to Culture

According to Article 27 of the Universal Declaration of Human Rights “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.” **Cultural rights are, therefore, inseparable from human rights**, as recognized in Article 5 of the 2001 UNESCO Declaration on Cultural Diversity, and can be defined as the right of access to, participation in and enjoyment of culture.

Eurostat shows that the EU-27 has **more than 42 million disabled people aged 15–64** (in the EU-27 in 2012), equivalent to **12.8 % of the population** of that age.<sup>1</sup> That figure rises rapidly when you extend the definition of disability to those who acquire it in later life, that is **1 in 5 people (19%) in the European population**.<sup>2</sup>

Across Europe disabled audiences, arts professionals, and artists all report significant barriers to full participation in culture. Europe-wide data is not available as this has never been

researched, and even the 2013 Eurobarometer “Cultural Access and Participation” research conducted by TNS Opinion & Social at the request of the European Commission, DGEAC failed to examine whether disability might be a barrier to access to culture

National research, however, proves significant cultural exclusion of disabled people.

According to research conducted by “Arts & Disability Ireland” in 2017, **33% of audiences reported access as a key barrier to cultural participation**. Arts Council England research shows that only 3.2% of artists working in the subsidised arts sector in England are disabled. (Other EU arts sector record even lower representation).

**The UN Convention on Human Rights declares that it is the obligation of State members to deliver full accessibility to and participation in all aspects of life, social, cultural and political.**

<sup>1</sup> Research: “Disability statistics - prevalence and demographics” conducted by Eurostat.

<sup>2</sup> According to the Papworth Trust as well as the European Parliament



## One recommendation on European Union Cultural Policy

*The EU parliament encourages inclusion and diversity as an integral part of planning, organisational development and recruitment in the cultural sector at European, national and regional level;*  
EU Parliament, 2018

### To develop a cultural policy aimed at eliminating cultural exclusion of disabled people

**The European Union should develop a policy and strategy aimed specifically at the full cultural participation of disabled people as audiences, as artists, and as arts professionals.**

As the policy relates to a flawed cultural ecosystem, this policy and strategy need to be developed by those platforms and institutions with competency for Culture, and not delegated to those with a competency for Human Rights or Employment and Social Affairs. The responsible institutions and platforms include, but are not limited to:

- Education, Youth, Culture and Sport Council configuration (EYCS)
- Commissioner for Education, Culture, Youth and Sport
- Culture and Education Committee of the European Parliament
- Directorate-General for Education, Youth, Sport and Culture
- Education, Audiovisual and Culture Executive Agency

**Such a policy and strategy should make references to the following areas:**

<p><b>Policy area 1: Raising Awareness at National and EU level</b></p> <p><i>“The EU parliament encourages inclusion and diversity as an integral part of planning, organisational development and recruitment in the cultural sector at European, national and regional level”</i> EU Parliament, 2018</p> <p>The EU institutions should articulate their support of disabled people’s access to culture so as to raise visibility and awareness and prevent discrimination in cultural programmes of member states and those of the European Union.</p> <p>The Council of Europe Disability Strategy for 2017-2023 names <b>awareness raising as keystone for change</b> in society and for undoing established negative stereotypes. It proposes public awareness raising initiatives, information campaigns, active involvement in cultural life and an effective practices guide.</p> <p>What is more is that the UN concluding observations on the EU Disability Convention state that ‘The Committee is concerned that awareness-raising strategies on the rights of persons with disabilities are not continuous, do not include all institutions and staff and exclude certain groups of persons with disabilities’ (Point 26). Thus, it is crucial that major institutions make an active encouragement of participation in culture for disabled people to ensure equality and foster accessibility for all.</p>	<p><b>Policy area 2: Articulating that the significant proportion of the EU population who are disabled have an equal right to benefit from public expenditure on cultural activities.</b></p> <p>The EU institutions should articulate the rights of disabled people to access culture not simply as a generic moral commitment, but specifically focussing on disabled people’s rights to benefit equally from public expenditure on cultural activities.</p> <p>The policy should articulate that anything except equal public expenditure on culture accessible to disabled people (as audiences, participants or professionals) should be seen as discriminatory, and should be condemned.</p>
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### Policy area 3: Demanding Equal Access to Cultural Mobility for disabled Arts Professionals

According to the 1980 Recommendation, all EU member states are obliged to promote and support free traveling to artists locally and internationally.

Even though there are still unresolved issues regarding traveling processes in some cases, artists are now given more possibilities to travel, making use of EU artistic mobility funds and EU supported international networks and projects. Through these significant cultural programmes and funds the artistic community remains plural and in contact with each other.

However, disabled artists, as well as audiences, are still facing important barriers that restrict their mobility, and thus their accessibility to cultural life.

The UN Convention clearly articulates that State members are obliged to ensure accessibility and in particular to 'take appropriate measures to ensure to persons with disabilities access, on an equal basis with others,' to every aspect of social and cultural life [Article 9], whereas Article 27 highlights the need for equal working opportunities and environments.

Unfortunately, within the structure of EU funded working schemes there are still disparities that prevent disabled artists and other disabled arts professionals from joining the work field equally with other artists, and make it difficult for audiences with access needs to full immerse themselves in the cultural life of Europe.

The EU institutions should make it a matter of policy to urgently review their cultural mobility activities and ensure these provide equal access to cultural mobility for disabled arts professionals as non-disabled arts professionals.

### Policy area 4: Reducing discriminatory barriers for audiences and building new audiences of disabled people

*The EU Parliament stresses that it recognises access to culture as a fundamental right of all citizens*

European Parliament, 2018

Article 30 of the UN convention notes the right of disabled people to have equal access to cultural life and in particular access 'to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services'.

On the contrary, Europe's cultural offer underserves disabled people who make up a significant proportion of the EU population. **Dedicated actions are urgently needed to correct historical cultural exclusion.**

**Disabled people are significantly underserved by the European cultural sector.** The research The State of Access Report 2018 by UK arts access specialist organisation, *Attitude is Everything*, suggested that:

82% of disabled audiences members had experienced problems booking access to cultural events

79% had been put off buying tickets to cultural events due to problems booking access

73% had felt discriminated against when trying to book access

11% had considered legal action

The EU institutions should make it a matter of cultural policy not only to address barriers to cultural participation of disabled audiences, but also to work proactively to build audiences of disabled people for EU Culture.





## Six Proposals for EU Cultural Initiatives and Funding Instruments

The European Arts & Disability Cluster makes six recommendations for implementation in the 2021-2027 successor programme to Creative Europe.

### Proposal 1:

**Creative Europe's successor programme should note in the Aims of the Overall Programme, and the Aims of each Annual Programme, that it is actively seeking applications which support the greater cultural engagement of disabled professionals.**

This will:

- Counter the view many disabled artists have developed, that major arts funders actively ignore them.

*Note:* Evidence shows that disabled arts professionals, and projects involving disabled artists or audiences, have historically been less well served by arts funding than non-disabled equivalents. If the objective is that more disabled professionals and audiences should benefit from Creative Europe, then Creative Europe needs to state this openly.

### WHY?

This proposal is at the core of awareness raising through simple and effective actions that will

- **empower** disabled artists,
- **grow** audiences of disabled people
- **extend** the range of accessible cultural offerings
- **enable** participation and inclusion
- **support** a significant shift to established cultural perceptions and practices, cutting across various European countries that are less or more tuned to cultural and social policies on disability.



### Proposal 2:

**Creative Europe should adopt a separate and specific Priority targeted at the work of disabled artists and cultural operators, rather than 'simply' as audiences. We suggest:**

*"Foster the artistic innovation of Europe's unique generation of professional disabled artists by overcoming geographic isolation of artists, enabling disabled artists to cooperate internationally, and supporting innovative approaches to creation."*

This will:

- i. Ensure that disabled artists & cultural operators benefit from the opportunities and cultural value of the Creative Europe programme.
- ii. Ensure that all potential applicants consider making their programmes and venues accessible to disabled artists and cultural operators on a level playing field.
- iii. Support actions specifically targeted at disabled cultural operators, and also support those 'mainstream' actions which are designed to ensure full integration of disabled artists and cultural operators into their programmes.

*Note:* This will practically establish a link between receipt of EU funding and a duty to ensure projects are accessible to artists and cultural operators with access needs. This extends the notion of 'public money for public good' to include disabled citizens as having equal access to the outputs of Creative Europe.

### WHY?

This proposal is also at the core of awareness raising and creating equal opportunities through a technical element that will

- **enhance visibility** to the field of arts and disability and disabled artists,
- **foster** equal working opportunities and conditions for disabled people
- **lay the foundations** for the future development of cultural programmes
- be a **dynamic starting point** for new collaborations and dynamics in the cultural field



### Proposal 3:

**Creative Europe's successor programme should adopt a number of practical measures within the application process designed to encourage greater participation and leadership within the programme of disabled artists and cultural operators.**

- Creative Europe should develop its proposals to launch smaller cooperation project grants with a lower co-financing rate. As with many areas of cultural diversity, organisations which support and champion the work of disabled artists tend to be smaller than average organisations, and with fewer staff – even for companies developing excellent programmes for many decades. Smaller project grants with a lower co-financing rate will allow for long-standing professional companies to benefit from international collaboration in a way they currently cannot.
- The E-Form currently only asks specifically about engagement of disabled people as audience members. The E-Form should specifically ask about the number of disabled cultural operators a) as participants and b) as *leaders and instigators* of projects.
- Guidance on the Detailed Description should request information about if and how the applicant projects will ensure potential participation of disabled cultural operators and those with access needs related to physical, sensory, or cognitive impairment. Applicants should be encouraged to ensure that their budgets reflect this participation (as made possible with Proposal 4).

### Proposal 4:

**For all projects Creative Europe's successor programme should include specific budget lines to meet costs that reduce barriers to participation of disabled people as artists, arts professionals and/or audiences:**

This will:

- i: Simplify the inclusion of these costs in Creative Europe budgets.
- ii . Ensure that every applicant to Creative Europe has thought about making their project more accessible to disabled artists, arts professionals and/or audiences.
- iii. Promote visibility and awareness of disabled artists amongst Europe's arts managers, multiplying possibilities for projects involving disabled artists.

*Note:* Applicants should be able to clearly identify and budget for costs which relate to supporting full participation of disabled artists and arts professionals. Currently, these costs need to be squeezed into categories such as “*Scientific Personnel*”. New categories should be included such as direct costs for Access Equipment hire; travel costs to support access; staff costs (such as personal assistant or sign language interpreter fees).

There is evidence (Creative Scotland / Arts Council England) that asking all organisations about their provision for disabled people is an effective prompt for improving services. The clearer these are labelled as 'responding to barriers faced by disabled people', the more organisations will make use of them – even those who had not previously considered this.

The authors note that **Erasmus+** budget structure includes a category for Access Costs, and so adoption of this proposal should not be difficult to implement.

**The cluster emphasised the urgent need for the implementation of this proposal.**





### Proposal 5:

**Creative Europe's successor programme should ensure the Access budget lines are not considered within the project total budget, but are considered separately from the usual budget ceilings.**

This will:

- i Ensure that access costs do not discourage organisations from spending to increase accessibility and will raise the standard and quality of arts projects.
- ii Prevent unfair discrimination against projects involving disabled arts professionals.

To do this, Creative Europe should reserve a separate budget for access costs, ideally a non-limited budget, or with a limit for each annual call. Currently, any access costs that relate to a project are calculated as part of the overall project costs – potentially significantly reducing the remaining budget for artistic cooperation between partners. This actively discriminates against disabled people within the programme.

#### **WHY?**

- To **ensure equal work opportunities** and conditions for disabled artists
- To **empower** artistic participation
- To **address** injustice and exclusion for disabled people
- To **raise visibility and awareness** of disabled artists
- To **make** the cultural field more diverse and inclusive

### Proposal 6:

**Creative Europe should develop a dedicated funding mechanism to support the cultural engagement of audiences with access needs through dedicated audience development actions.**

This will:

Effectively address discriminations and access barriers for disabled people that need to be part of cultural life.

*Note:* Evidence shows that dedicated audience development is much more effective and leads to more efficient strategic planning on behalf of cultural venues and agents. Moreover, experience shows that it is difficult to attract audiences with alternative profiles to cultural events without investing in audience development strategies.

Thus, as with migration, gender, or Western Balkan participation, the imbalance needs a **dedicated funding action** in order to help rectify it through **audience development activities** as well as reduction of **unnecessary and discriminatory barriers to audience attendance** that, as previously mentioned, are very significant.

#### **WHY?**

- To **enable** and **foster** accessibility for all
- To **undo** years of discrimination and exclusion
- To **grow** and **diversify** audiences and thus cultural life
- To **boost** cultural economy with new audiences
- To **alter** the dominant status quo in cultural life

### **AN OFFER AND FUTURE**

The cluster offers to be a reference group for EU institutions to engage more with Europe's disabled artists and disabled-led organisations. We remain open as a route for consultation and research required to strengthen the accessibility of EU funding structures.

To contact the group or make an inquiry about any areas covered in this report, email Head of Arts & Disability at British Council, Ben Evans on [ben.evans@britishcouncil.org](mailto:ben.evans@britishcouncil.org)



## CASE STUDY

### The need for self-organisation and self-determination

Filip Pawlak, Producer and Artist (Poland)

As a disabled creator and a citizen of a country in which the situation of many minority groups is far from equal, until recently I perceived that the lack of support I witness for disabled artists emerges from our local, Eastern European standard. However, after the meeting in The Hague, it becomes clear to me that this problem is not specific to Poland. It is our common European starting point.

In Poland, there is no system available for disabled people to study acting, dance or musical arts. Apart from standard social policies, there are no hard tools designed to help us obtain appropriate artistic education. Before Europe Beyond Access, my contact with other disabled artists' work was negligible. Most of the available activities were in the framework of art therapy instead of professional and high-quality artistic activity.

The charity model of disability reaches so deeply that nobody challenges the fact that there is not a single professional actor in a wheelchair in Polish theatre. The need for real representation has been supplanted by the struggle for basic social security. Yet when we don't have access to the arts and are not properly represented, social prejudice and barriers are reinforced. Our presence alone in performative art is simple and radical. And we have something important to say - unfortunately, I'm only finding out about it now. I remember situations when I was asked to cover my hand on the stage (because it looks ugly) or I was simply told that I would never get to the theater school (after just winning the acting competition). These kinds of experiences are shockingly common within the disabled community.

Being a young art enthusiast, I've never seen a disabled actor on stage. I have never found my own representation in the art world - it is important because it is only today that I allow myself to discover myself as a disabled person. Earlier it made me feel ashamed. Today I am beginning to feel my non-normative body as a resource, an equal artistic material.

However, in Poland it has been difficult to find other artists to draw strength from. By education, status and place of birth, I can call myself a privileged person - I have been involved in Europe Beyond Access and currently I have contact with many great disabled artists. I would remain isolated without it. Yet I know that most remain hidden and isolated. Overall, potential artists lack the role models to confidently call themselves creators.

International mobility, the circulation of artists, the popularisation of disabled artists' work at European level are the only options to combat the exclusion of disabled artists. Tools at the country level are insufficient. You need a network of contacts and examples that can inspire you whether you were born in Eastern or Western Europe.

Our international sharing of experiences creates a common voice that builds real solidarity. However, I am still accompanied by one sad reflection. This is the first time that this unique group of artists, producers and cultural leaders have met to share learning in such an international context. Many studies have been written on the changes needed to increase accessibility and inclusion yet too often, this learning remains disparate. Instead, information only reaches a handful of 'European citizens', those who are well-informed or within the reach of progressive institutions.

The responsibility of developing and sharing this knowledge belongs to the entire European culture sector. I don't want to push anyone off the stage, I just demand that the stage is widened. I want funders to actively encourage the participation of disabled people in their programmes; that this becomes a condition of receiving funding.

Regarding education, if disabled people are welcomed into art schools, critics will become more familiar with work that represents diverse bodies. Consequently, venues will gain a higher awareness of the quality of work that is available, work that engages our diverse populations and audiences.

**Taking advantage of our international network and shared expertise around arts and disability, now is the time to collectively commit to bold policies and tools that make true inclusion a reality.**



## First EU Arts & Disability Cluster Meeting: 30 November 2019: Meeting Participants

### Moderators:

Pieter Zeeman: Programme Director of Dutch Performing Arts (Retired)  
Filip Pawlak: Artist & Producer

### Meeting Hosts:

Ben Evans: Head of Arts & Disability, European Union Region British Council; Project Director of [Europe Beyond Access](#); Project Director of [Unlimited Access](#).  
Martine van Dijk: Artistic Director, DanceAble

### Europe Beyond Access partners:

Danuta Janicka-Mierzwa: [British Council](#) (UK)  
Irene van Zeeland: [Holland Dance Festival](#) (NL)  
Alice Green: [Kampnagel](#) (DE)  
Dora Vougiouka, Myrto Lavda & Veroniki Petmeza [Onassis STEGI](#) (GR)  
Anna Consolati: [Oriente Occidente](#) (IT)  
Tanja Mangalanayagam: [Skånes Dansteater](#) (SWE)  
Natasa M Savic: [Per.Art](#) (SER)

### European Projects and Networks:

Jonathan Meth: [Trasna Na Line](#) / [Ogmios](#)  
Laith Fathulla: [International Sign](#)  
Lara Weiss & Max Greyson: [ImPArT](#) / [Un-Label](#)  
Ivo Peeters: [Signandsound Theatre Europe](#):  
Anna Mülter: [Making A Difference](#):  
Dance researcher & Journalist [Betina Panagiotara](#)  
Sophia Alexandersson: [ShareMusic & Performing Arts](#)  
Isabella Spirig: [IntegrArt](#)  
Deborah Chadbourne: [Unlimited](#)  
Nadja Dias: [SPARKS](#)  
Geoliane Arab: [ONDA: Office national de diffusion artistique](#)  
Padraig Naughton: [Arts & Disability Ireland](#)

### Artists

Lucy Bennett: [StopGap Dance Company](#),  
Marc Brew: [Axis Dance Company](#) / [Marc Brew Company](#)  
Kate Marsh  
[Adam Benjamin](#)

### EACEA

Danijela Jovic, Project Officer at EACEA

## GLOSSARY

Authors' note: We acknowledge accepted terminology regarding disabled people / people with disabilities is different across the EU, and different even between English-speaking countries such as UK, Republic of Ireland, USA etc. In this report the Authors have chosen to use the terminology employed in the country of publication, the United Kingdom.

### Defining 'disability'

Arts and Disability Ireland uses the definition of disability contained in the UN Convention on the Rights of Persons with Disabilities (UNCRPD), which states:

"The term 'persons with disabilities' is used to apply to all persons with disabilities, including those who have long-term physical, mental, intellectual or sensory impairments which, in interaction with various attitudinal and environmental barriers, hinder their full and effective participation in society on an equal basis with others".

Disability may be visible or invisible, long-standing or temporary. Furthermore, in the Irish context the 'disability community' has evolved through consensus politics to be a broad coalition of people with disabilities, as well as their families, friends, advocates, professionals working in the field and their representative/service organisations. ADI uses arts and disability terminology in specific ways. The following is our understanding of the most important terms and concepts.

### Arts and disability

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

### Disability Arts

A creative and artistic movement that began in the 1970s, led by disabled artists that broke down barriers, pushed for vital changes in the law with the Disability Discrimination Act of 1995, and produced works of cultural innovation with their life experience of these struggles.



**D/deaf arts**

This term refers to the creative expression of Deaf culture.

**Disability-led**

This term refers to when disabled people take leadership roles in all aspects of arts practice and management, including governance, management, producing, directing, choreographing, conducting, designing and performing.

**Inclusive practice**

Disabled artists and their non-disabled peers have equal involvement in the creative process from inception to completion.

**Disabled artists**

Emerging and professional artists with impairments or lived experience of disability as a social barrier whether or not they choose to address the issue of disability in their work. Many artists who have impairments deliberately decide not to mention their impairment or make it part of the marketing of their work. Some believe that knowledge of their impairment will influence the interpretation of their work, leading to condescension, and possibly even exclusion from, or discrimination against, their participation in mainstream arts.

**Access services and advocacy**

As well as supporting disabled artists, ADI's involvement with arts and disability issues also includes access services and advocacy, through the provision of information, training, assisted performances (4) and equipment hire to the arts sector to make their programmes and services more accessible to disabled people.

**Arts workers**

This term includes arts managers, administrators, employees, board members and leaders.





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