

**CENTRE FOR RESEARCH INTO DISABILITY AND SOCIETY
CURTIN HEALTH INNOVATION RESEARCH INSTITUTE**

DISABILITY AND THE ARTS INCLUSION INITIATIVE (DAII) MODEL

AN EVALUATION OF THE MODEL

AUGUST 2009

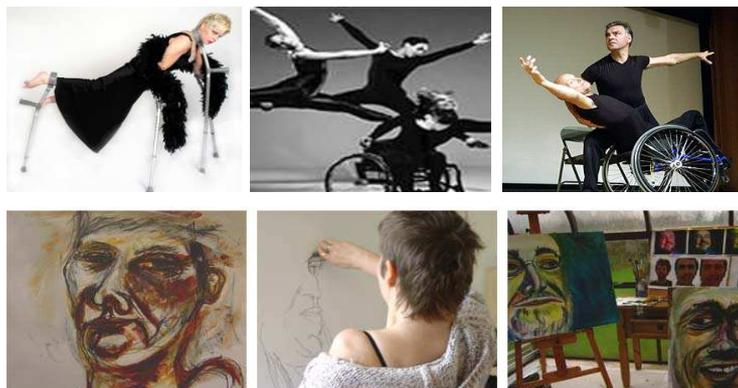




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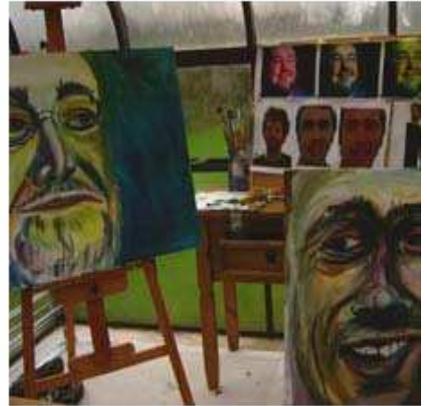
Appendices





“Everyone has the right freely to participate in the cultural life of the community and to enjoy the arts...”

The Universal Declaration of Human Right (UNHCR) Article 27

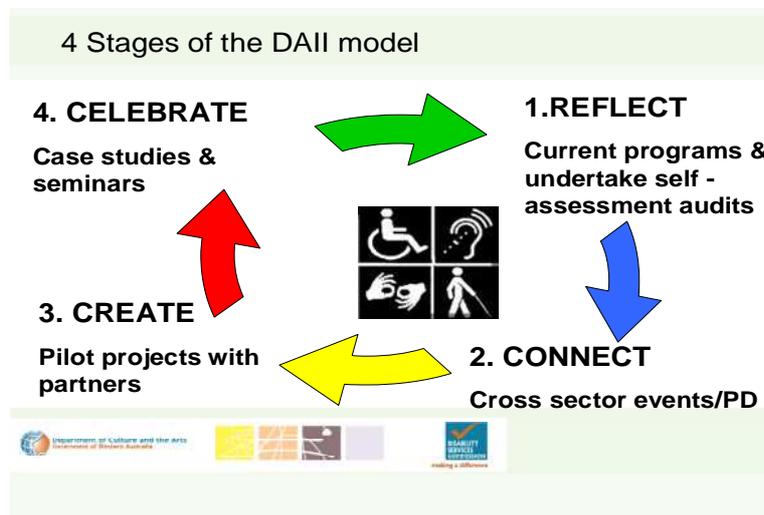


1. INTRODUCTION



The Department of Culture and Arts (DCA) through using the Disability and the Arts Access Inclusion Initiative (DAII) Model has endeavoured to increase access and inclusion of people with disabilities to arts and culture activities.

The DAII Model was developed as a systematic process to engage arts and cultural organisations into a process of awareness raising, skill building and partnering with a disability agency. It was expected that arts and cultural organisations would develop their programs to become more inclusive of people with disabilities. The DAII Model has four stages:



Fifty two individuals/organisations were invited to *Reflect*. Of the 52 people/organisations 21 attended the launch and then 15 went on to declare an interest in participating in the DAII Model with 13 entering the *Reflect* and *Connect* stages. Seven agencies then went forward to create projects with a focus on inclusion of people with disabilities in arts and cultural activities.

"Inclusion is easy to say. We think we know what it means and we sign up to the values but we have to realise that inclusion is both easy and difficult. It is easy because it makes sense, but it's difficult because it presents a challenge to everyday lives."



2. DISABILITY AND THE ARTS – CURRENT PERSPECTIVES AND FOCUS



In 2008 Australia became a signatory to the United Nations Convention on the Rights of Persons with Disabilities (<http://www.un.org/disabilities>). By doing so, a commitment was made to this encompassing document that includes Article 30, which addresses participation in cultural life, recreation, leisure and sport, and states:

1. States Parties recognise the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:

a) Enjoy access to cultural materials in accessible formats;

b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats, tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.

2. States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilise their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.

It is widely accepted that arts and cultural participation can improve social inclusion and wellbeing for people with a disability. It is about participation and the expression of self. Meaningful participation provides the basis for how we feel about ourselves; it engages us in the world, develops our skills and abilities, builds social connections and expresses our values (Christensen and Baume, 2005). Significant steps have been taken within Australia to improve arts participation rates for people with a disability. Along side this there has been an increasing recognition globally of the value of the arts in strengthening communities (Dunphy and Koppers, 2008, p 4).

This growing recognition of the importance of participation in the arts by people with disabilities is reflected in Government policy and planning both in Australia and internationally (Dunphy & Kupperts, 2008). Targeting disability and the arts could be of significant benefit to the community given that one in five Australians have a disability, and this figure is expected to rise as the population ages (Australian Bureau of Statistics, 2008).

Of concern to the Government however, are the considerably lower participation rates for people with disabilities compared to other members of the Australian population (Cultural Minister's Council, 2008) and that no comprehensive Australian data is available on people with a disability who work or aspire to work as professional artists (Dunphy and Cuppers, 2008). It has been identified that adults with a significant disability are significantly less likely to have attended an arts event and venues (ABS, 2008) than the population without a disability.

In 2008, The Government of Victoria commissioned a detailed and comprehensive literature review and analysis regarding disability, the arts and participation by people with disabilities. The Review examined over 250 articles, programs and websites from Australian and international sources. Given the comprehensive nature of this analysis, the DCA requested that this form the basis of the literature review for this research.

The Review identified that the following barriers impacted on attendance and participation in the arts (Dunphy & Kupperts, 2008, p 4):

1. Financial – cost of admission and capacity to pay;
2. Physical – transport, parking, access to buildings, hearing loops etc;
3. Low level of art awareness – lack of information;
4. Inadequate training of art personnel – low levels of disability awareness and training amongst staff at arts venues; and
5. Attitudes and values – negative views and values held by arts personnel and society in general about people with disabilities.

Based on the review of literature Dunphy and Kupperts (2008, p 4) also identified the main strategies to overcome barriers to participation which included:

1. Public policy strategies – legislation, funding programs, education and training;
2. Venue design strategies to improve access;
3. Audience development strategies – staff training, marketing;
4. Employment and training strategies to increase opportunities for artists and arts workers;
5. Recognition of artistic achievement;
6. Academic research; and
7. Self advocacy to change public perceptions.

The literature review also highlighted that there are four main research gaps in the Australian arts and disability sector:

1. Lack of adequate data sets for arts and disability due to variations in renaming and categories used for data collections;
2. Relative lack of effective evaluation processes and studies on the efficacies of strategies implemented to overcome barriers;
3. Sporadic research in the arts and disability; and
4. Absence of development of career strategies for people with disabilities in the arts.

Advances have been made within Government bodies to address access issues to public buildings and recognise the rights of people with disabilities. This has led to the proliferation of Disability Action Plans (DAPs) in recent years. Designed to address the new Disability Discrimination legislation adopted in Australia in 1992, DAPs are primarily inward-looking and focus on removal of physical and employment opportunity barriers within the agency itself, rather than a more proactive and externally-focused approach (Dunphy and Kupperts, 2008). In Western Australia it is now mandatory for Government agencies to develop DAIPs and this is evident in the arts sector with portfolio organisations funded by Department of Culture and the Arts (DCA).

While no Australian State and Territory Government has yet published an arts and disability policy, Western Australia and Victoria have produced arts and disability plans. In WA the Department of Culture and the Arts has recently published their Disability and Inclusion Plan 2006-2011, and the Disability and the Arts Inclusion Initiatives (DAII).

From the perspective of the DAII Program and the evaluation, the literature review highlighted the importance of more in depth research to address some of the research gaps especially:

1. Research into areas that foster the professional development of the artists and arts workers with a disability with a view to possibly developing more proactive programs or targeted interventions to support their career paths; and
2. Research into the role, operations and relationships of arts bodies.

3. THE DISABILITY ARTS INCLUSION INITIATIVE (DAII) MODEL



In 2006 the Disability Services Commission (DSC) approached the Department of Culture and the Arts (DCA) with a vision to draw on arts and cultural activities to enrich the lives of people with disabilities and enable them to feel included within the community. The DSC recognised and believed that organisations in both the arts and disability sectors had specific capabilities, knowledge and resources which could be pooled together to create services and programs that were accessible and responsive to people with disabilities.

Collaboration between the DSC and DCA saw the fruition of this objective through the development and implementation of the Disability and the Arts Inclusion Initiative (DAII) Framework. This framework revolves around cohesive partnerships between arts and cultural organisations and disability agencies, with DSC and DCA leading by example as the main government agencies and funding bodies for their respective sectors.

One of the components of DAII was the Disability and the Arts Inclusion Initiatives Model (DAII Model). This framework was created by DCA to address barriers to arts and cultural activities experienced by people with disabilities.

The DAII Model has 4 distinct stages as shown in Figure 1:

1. Reflect
2. Connect
3. Create
4. Celebrate

DAII is a participatory engagement model and requires voluntary connection at all levels. Individuals and organisations are invited to enter the model by declaring their interest and engaging in the processes that it offers.

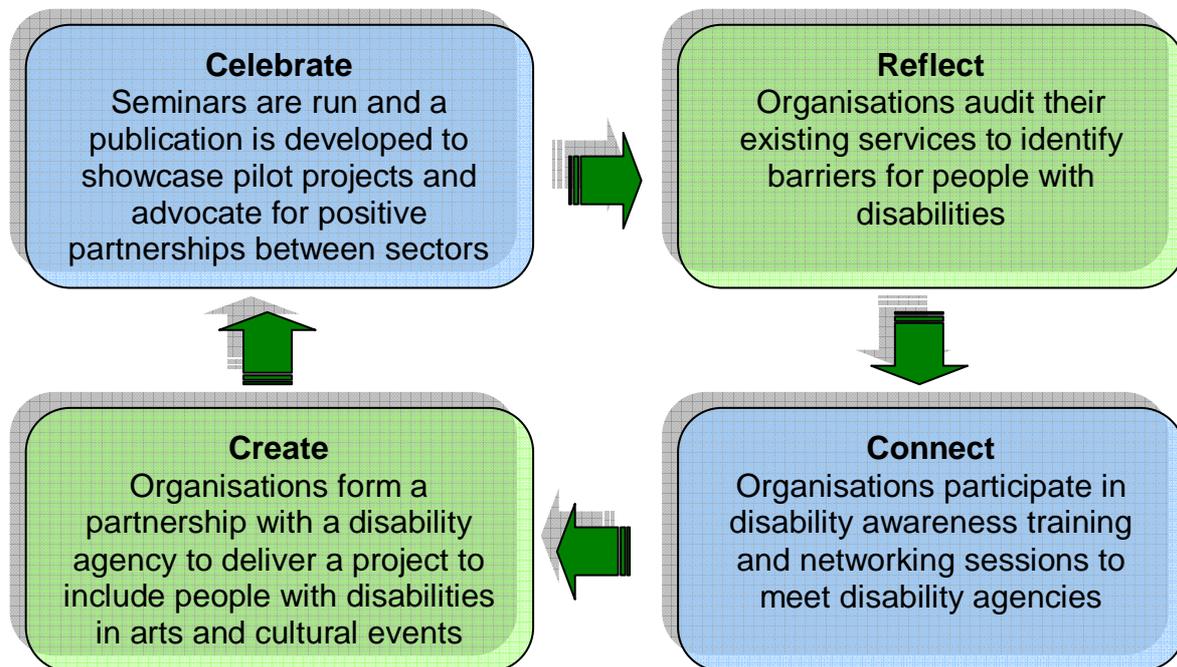


FIGURE 1: DAI MODEL

The first stage of the model, *Reflect* enables arts and cultural organisations to make informed decisions regarding their everyday services and practices to increase accessibility for people with disabilities. Organisations assessed their current practices to identify potential barriers that could prevent people with disabilities accessing arts participation. Issues incorporated into the Self Assessment Access Tool included creating accessible events and public programs, marketing and audience development, programming, employment, information and communication. The completed audit formed the basis of discussion with a Disability Access Consultant to develop strategies to reduce gaps in service provision.

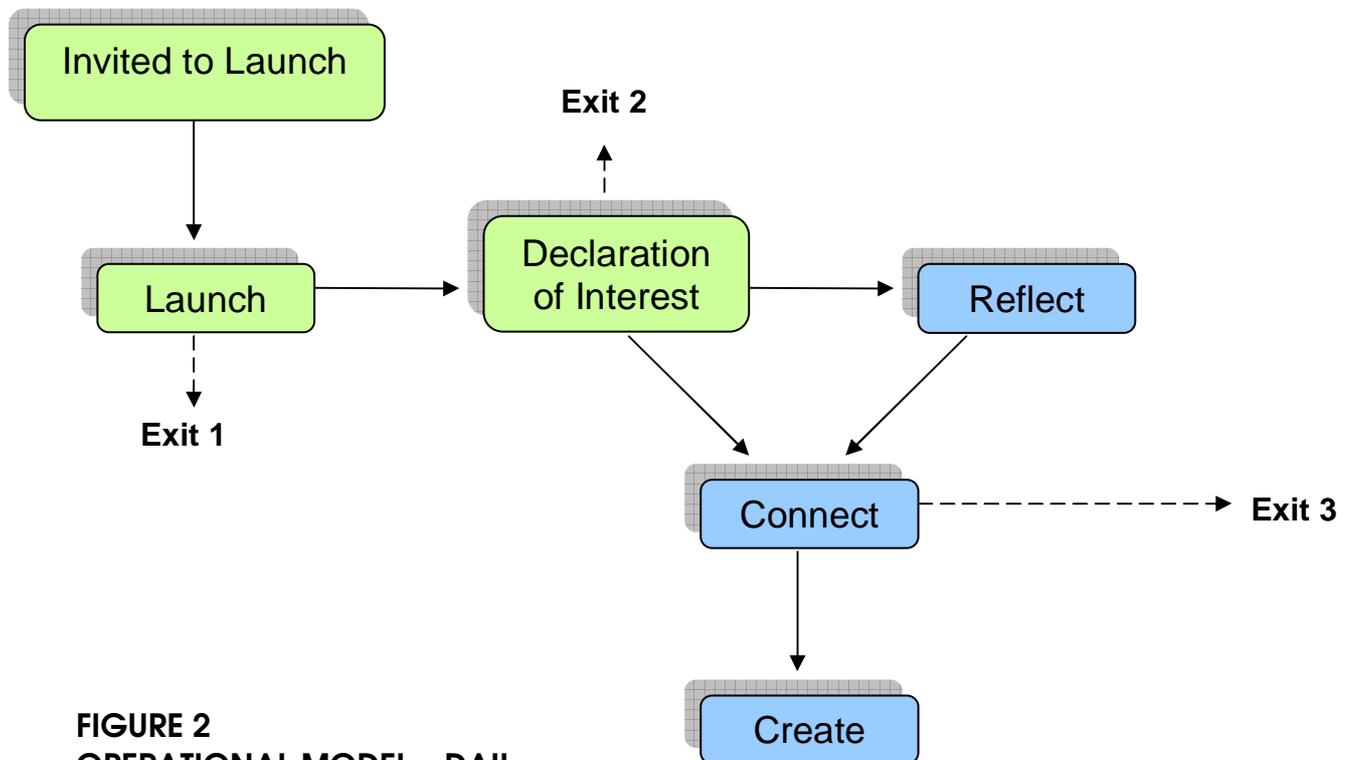
DSC and DCA recognised the success of the model was dependent on the development of strong partnerships between WA Cultural and Disability sectors. To this end, the *Connect* stage incorporated a networking session where by organisations from both sectors could assemble and meet. In the *Connect* stage DCA arranged for disability awareness training which focused on access issues.

The *Create* stage allowed arts and cultural organisations to apply for funding to develop and deliver a pilot project in partnership with a disability agency.

The successes of the DAII Model will be 'Celebrated' through seminars and a publication. These will showcase the pilot projects and advocate for the formation of positive relationships between the Cultural and Disability sectors when tackling disability inclusion issues. The publication will also act as a reference tool for future training and professional development of the arts and cultural sector. The evaluation of '*Celebrate*' is outside the scope of this research.

3.1 The Implementation of the DAII Model by the DCA

Figure 2 is an operational representation of the DAII model. This section will discuss how the DAII model was implemented.



**FIGURE 2
OPERATIONAL MODEL – DAII**

The depiction of the model was developed further to clarify the entry and exit of organisations at different stages. Additional stages are indicated in green. DCA invited arts and cultural and portfolio organisations to the Launch of the DAII Model. This is not an exact representation of the pathway through the model for all organisations. Some organisations did not attend the Launch, but declared an interest much later in the process.

As organisations were not obligated to participate in all stages of the DAII Model, movement out of the model was varied. Points of exit are as follows:

- Exit 1: organisations went to the Launch, but did not declare an interest in the model.

- Exit 2: organisations declared an interest, but did not proceed to the reflect stage.
- Exit 3: organisations completed the first two stages, but did not create a pilot project.

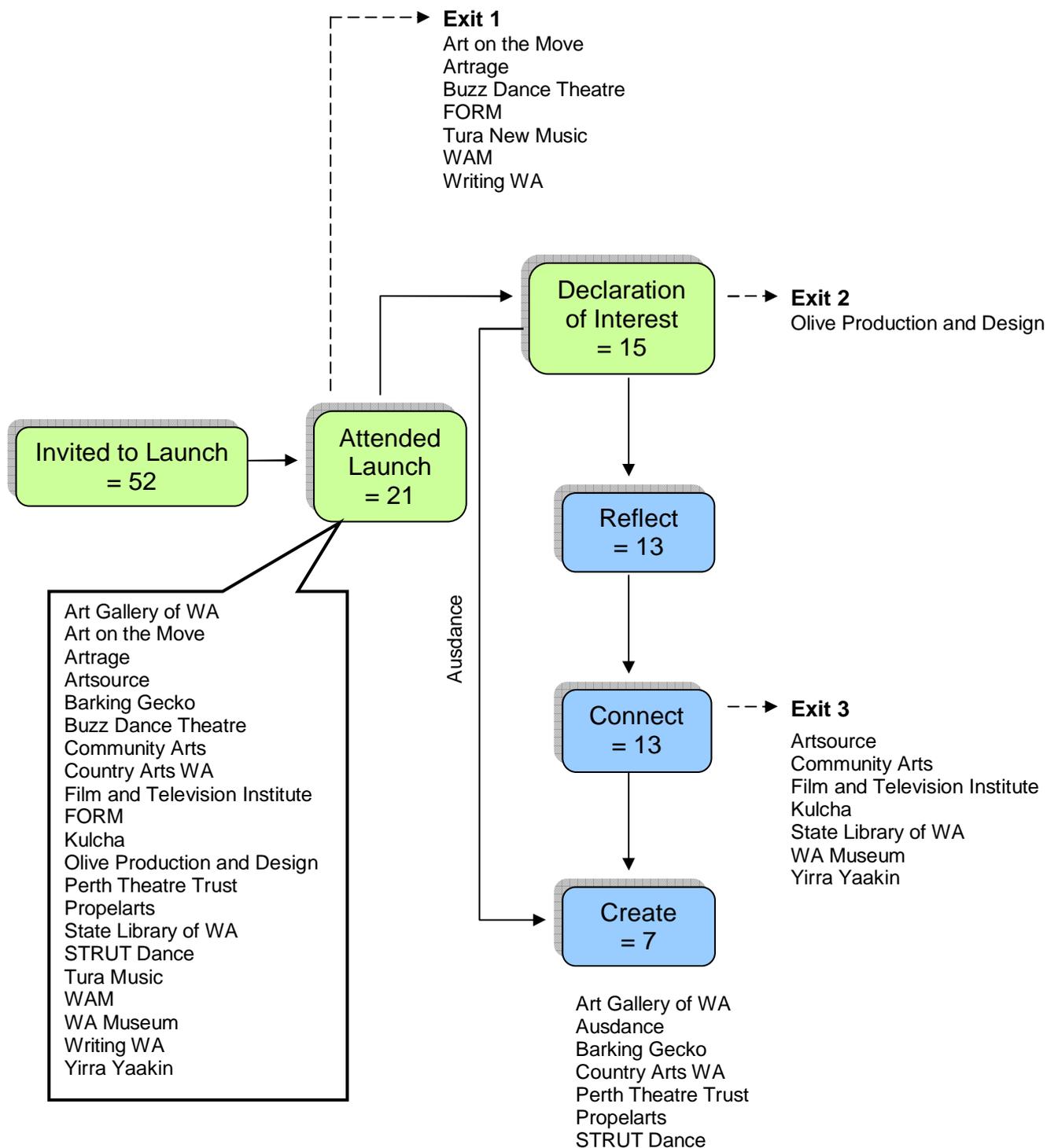
While there could have been an exit point immediately following the Reflect stage, no organisations exited at this point.

As indicated in Figure 3, 52 DCA-funded organisations were invited to the Launch. Of these 52 organisations, 21 attended the Launch of the DAI Model. Subsequently 15 organisations declared they were interested in taking part in the initiative. One organisation withdrew before the Reflect stage began and another skipped *Reflect* and *Connect* as they came into the model at a later date. This left 13 organisations who 'Reflected' and 'Connected'. Seven organisations left the model after this point; the remaining six organisations and the one that skipped the first two stages went on to create a pilot project.

The timings of the DAI model stages are shown in Figure 4. The period of time for implementation of the DAI model was up to 18 months.

3.2 What did the Seven Organisations *CREATE*?

Table 1 is a summary of the activities undertaken by the 7 organisations that entered and completed the *Create* stage of the DAI model. The Table highlights what was planned, what actually occurred and the outcomes.



**FIGURE 3
 PARTICIPANTS IN THE DAI MODEL STAGES**

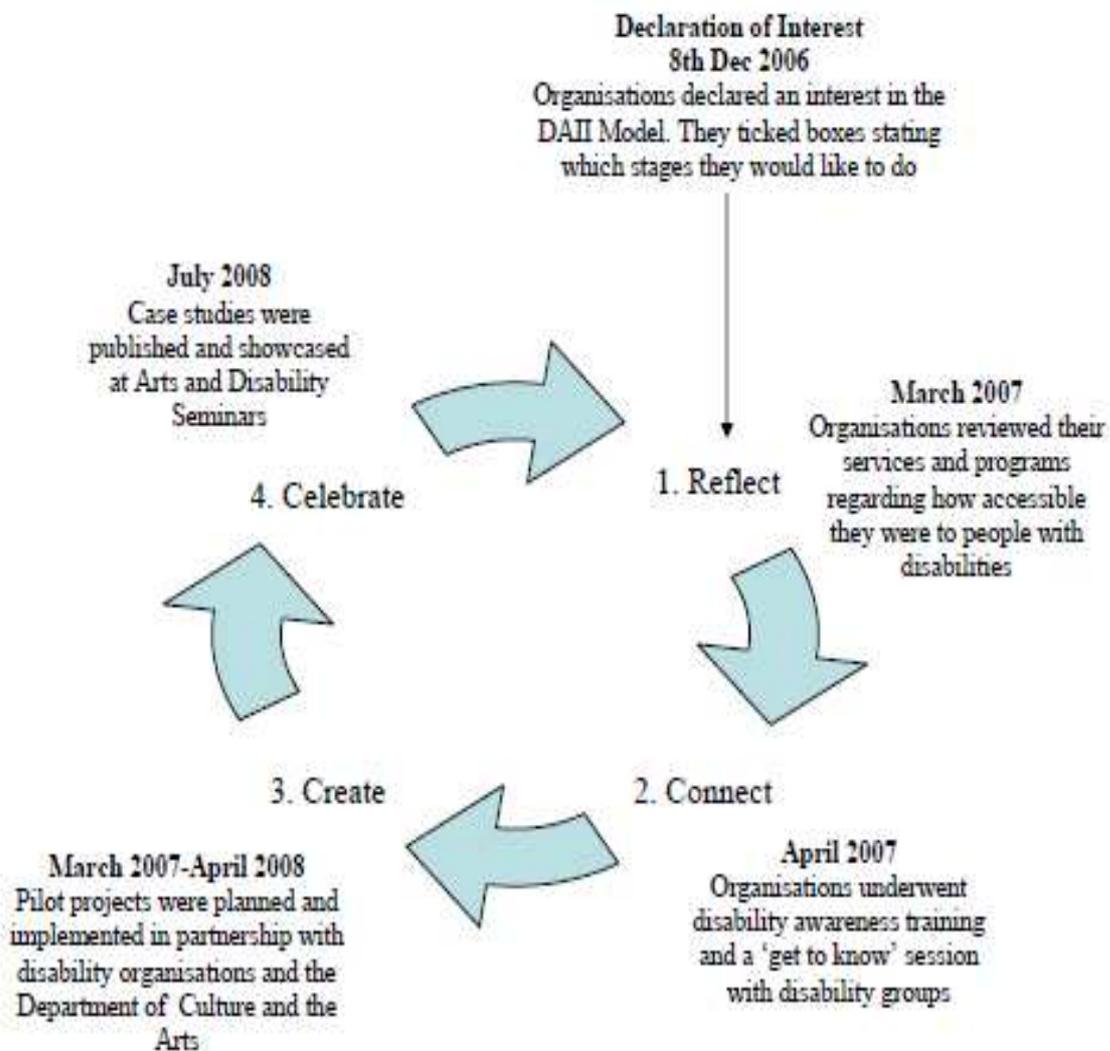


FIGURE 4 DAI MODEL TIMINGS

TABLE 1: ACTIVITIES OF ORGANISATIONS WHO ENTERED AND COMPLETED THE CREATE STAGE OF THE DAII MODEL

Arts and Cultural Organisations	What they wanted to do	How they were going to do it	What actually happened	Outcomes
Barking Gecko Theatre Company (BG)	<p>In the past Mosman Park and Shenton Park Schools for the Deaf organised Auslan interpreters for BG shows they attended.</p> <p>BG used their pilot project to create their own relationship with WA Deaf Society and make theatre more accessible for people with a hearing impairment.</p>	<p>BG wanted to run an Auslan interpreted performance and a physical theatre workshop after the show.</p> <p>Staff, tutor and actors undertook deaf awareness training through the WA Deaf Society.</p>	<p>BG ran the interpreted performance and workshop in May 2008 and had unspent funds.</p> <p>A second stage was added to the pilot project and involved an integrated drama workshop for school children with and without hearing impairments.</p> <p>Training was conducted.</p>	<p>BG now schedules at least one signed show in all public seasons.</p> <p>An integrated performance and workshop package will be developed for every season to ensure participation by deaf students.</p> <p>BG will continue to maintain their relationship with the WA Deaf Society.</p>
Country Arts WA (CAWA)	<p>CAWA wanted to increase the attendance and participation of people with disabilities at live theatre in regional WA.</p> <p>CAWA partnered with National Disability Services (NDS) to promote the companion card in regional performing arts venues and to meet people with disabilities to explain CAWA services.</p>	<p>CAWA and NDS pilot project wanted to undertake field trips to Esperance Goldfields region visiting Local Area Co-ordinators (LACs), arts venues and local arts groups.</p> <p>CAWA Board, staff and members attended disability awareness training "Making Place for People" by NDS.</p>	<p>CAWA promoted the companion card by mail to affiliates and potential card holders via LACs.</p> <p>The DAII partners undertook field trips in April 2008 and were able to sign up four new affiliates.</p> <p>The amount of extra companion card holders is unknown.</p>	<p>CAWA will continue to work with NDS and revisit the access audits of the regional venues.</p> <p>In 2010 CAWA will introduce a new clause in contracts that has resulted from funding or touring support to ensure for any ticket event the companion card is recognised.</p>

Arts and Cultural Organisations	What they wanted to do	How they were going to do it	What actually happened	Outcomes
Ausdance WA /Australian Youth Dance Festival 09 (AYDF)/ Disability and the Art Disadvantage in the Arts (DADAA)	<p>AYDF wanted to integrate dancers with disabilities with dancers who were able bodied in the Festival. AYDF targeted teenagers at local schools and TAFE's Access and Participation programs.</p> <p>DADAA dancers with disabilities worked with professional choreographers prior to the Festival.</p>	<p>AYDF wanted to employ the services of a professional dancer with disabilities to work with the youth dancers and choreograph integrated performances for the Festival.</p> <p>Professional development was to be provided to the dance teachers and tutors.</p>	<p>Daniel Daw ran a professional development workshop with dance teachers at the Festival in April 2009.</p> <p>Dancers with disabilities participated in week long dance workshops, performed in public shows and social events with young people from across Australia.</p>	<p>Ausdance WA has instigated another two projects with Daniel Daw including a new work for the 09 Dance Dialects program.</p> <p>Daniel Daw has moved to Perth permanently in the hope of creating an inclusive dance company and an access dance plan with Ausdance WA.</p>
Propel Youth Arts WA (PYA)	<p>PYA originally planned a pilot project to run a workshop program for young people with and without disabilities who would then perform at National Youth Week in March 2008. Due to significant staff changes the pilot project was delayed.</p> <p>Under new leadership a revised DAI pilot project based on the knowledge that few young people with disabilities accessed their services.</p>	<p>PYA wanted to develop a membership and marketing strategy to encourage young people with disabilities to access services. The redevelopment of the website was target.</p> <p>PYA also wanted to find an organisation already doing arts workshops who were interested in making them accessible and inclusive and keen to work with an established disability group.</p>	<p>The website was made by web designers Papercut and checked against W3C standards. The new marketing material was being developed at time of interview.</p> <p>They funded arts workshops run for youth with disabilities and marketed them to encourage non-disabled youth to participate. The workshops were outsourced to Junkadelic. Weekly workshops were scheduled from May – August 2009.</p> <p>A roving percussion band “Frog Rockin’ Band” has been formed and is available for street parades.</p>	<p>PYA had done one workshop at time of interview; 15 disabled and three non-disabled youth participated.</p> <p>The “Frog Rockin’ Band” first gig performance will be in December at the Perth Christmas Pageant.</p>

Arts and Cultural Organisations	What they wanted to do	How they were going to do it	What actually happened	Outcomes
Perth Theatre Trust (PTT)	PTT wanted to conduct a tactile theatre performance and a familiarisation tour at the Subiaco Arts Centre for people with low vision.	Venue staff and actors participated in vision awareness training conducted by Senses Foundation staff. A project officer was employed by PTT to manage the tours and to coordinate the partners involved.	Three touch tours were delivered to 11 patrons (three cancellations on the day) and their sighted guides prior to a performance from Barking Gecko Theatre Company in July 2007.	PTT has created 'How to' flyers of the tours for their venues, but they haven't been promoted or disseminated yet. PTT conducted a comprehensive evaluation with the project partners and patron with low vision. Venues to instigate a roll-in approach of touch tour into Hirer's Agreement.
STRUT Dance	Two professional choreographers from STRUT wanted dancers with disabilities to progress into a professional setting.	The performance was an interpretation of a work by three choreographic teams; one team being made up of dancers with Down Syndrome (DS). The dancers with DS were to practice full time for five weeks and perform as a double cast (one cast one night, other cast the next night).	The dancers with DS practiced part time for ten weeks for the performance. Both casts of dancers with DS performed on the same night, but with alternating segments within the performance at PICA in March 2008.	As part of Ausdance's 09 Dance Dialects program a new choreographic piece by Daniel Daw will include Maria Lisa Hill at a performance in Perth Town Hall in November 2009.
Art Gallery WA (AGWA)	The AGWA was contacted by Pam Barras who wanted to run tactile tours at the Sculptures by the Sea exhibition at Cottesloe Beach for people with vision impairment.	Voluntary guides at AGWA were trained by Vision Australia to offer tactile tours in an outdoor setting for the first time. There was to be no limit on the number of vision people with low vision. The training was to be used to broaden existing programs at the Art Gallery.	Vision Australia trained 28 guides and staff to provide outdoor tours of Sculpture By the Sea. 17 sight impaired people booked to do the tour and eight of these people participated.	There is an interest from coordinators of Sculptures by the Sea to run the tactile tours again at the next Sculptures by the Sea at Cottesloe. Using the training module developed in the DAII pilot project the AGWA is working with the Alzheimer's Association on a series for 80 - 100 participants.

4. THE DAII MODEL: THE FUNDAMENTAL ASSUMPTIONS



The DAII model was developed as a tool to enable people with disabilities to access and experience positive connections to everyday life through the arts and cultural activities. Models are designed to represent a construction of reality and therefore present key concepts in a logical and sequenced manner; and are often indicating or implying actions required to achieve the desired outcomes.

The DAII model has to date been implemented through the development of the processes linked with the three stages, *Reflect, Connect and Create*, that aim to facilitate positive action from arts and disability organisations with an outcome of inclusion for people with disabilities.

The DAII Model's values are based on the Principles of Inclusion and a deep and rich understanding about the impact that being included has on the lives of people with disabilities, their families and carers. The fundamental strength of the model is generated from the depth of understanding and actions associated with the inclusion of people with disabilities within their communities.

One of the important issues with using the term inclusion is that it requires definition to benchmark progress and successes. One widely accepted framework is based on the work of Pearpoint and Forest. They have proposed a set of principles that underpin inclusive thinking and practice (Appendix 1). Critical to the thinking about inclusion is also that it is hard to express and identify in absolute terms. While there is a sense of what inclusion is, its expression is based on the meaning to the individual and their networks. O'Brien and Mount (2005) provides a very useful framework within the *Five Service Accomplishments* for 'evaluating' inclusiveness (Figure 5). O'Brien poses 'big' questions:

1. Are people able to share ordinary places and do ordinary things in them?
2. Are people able to make real choices and exercise control over their lives?
3. Are people developing genuine friendships and reciprocal relationships?

4. Are people respected? Are they valued by their community and seen as having something to offer?
5. Are people using and developing their abilities and talents?

By exploring these questions O'Brien (2005) suggests that activities, relationships etc are either 'working towards' or 'working against' inclusion. He also constructs inclusion as multidimensional and contextual.

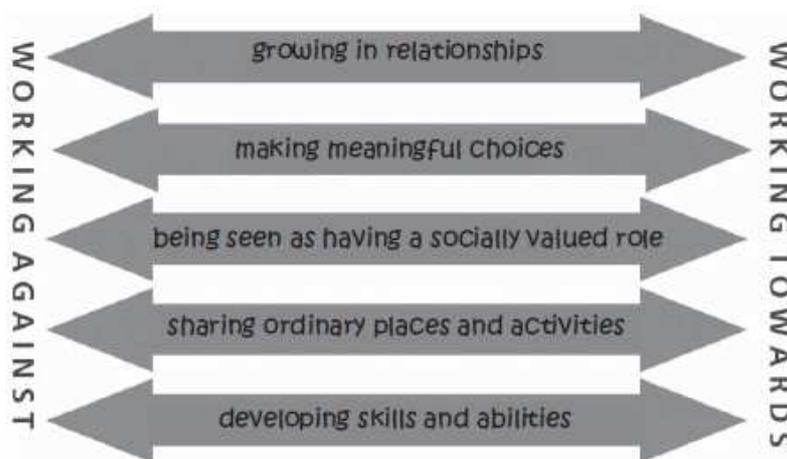


FIGURE 5 O'BRIEN'S FIVE SERVICE ACCOMPLISHMENTS

The power and potential effectiveness of the DAI model also sits within understanding its unstated assumptions which reflect characteristics of:

- o An effective change management model¹
- o Community and organisational culture change
- o Community engaged processes² and
- o Community development principles³

While not articulating these concepts in such terms, responses from DAI model participants reflected the capacity of the model to deliver

¹ Change management is a structured approach to transitioning individuals, teams and organisations from current state to a desired future state.

² Engagement that is participatory often results in community and other stakeholders having ownership of a direction, course of action or decision, and its implementation. A greater degree of decision-making results in a higher level of ownership of the decision and consequently, a greater likelihood of a positive project outcome. Department of Sustainability and Environment (2009).

³ Community development is a process for enhancing the social well-being and participation of individuals within their community.

aspects of these characteristics within the context of working with people with disabilities.

An important focus of the DAII model is capacity building to deliver sustainable outcomes. Capacity building is an approach to development that builds independence. It is a 'means to an end', where the purpose is for others to take on programs, and a process where capacity building strategies are routinely incorporated as an important element of effective practice.

What emerges in discussion and debate about the purpose and process of capacity building is that different organisations have quite different ways of conceptualising capacity building.

There are five major elements of capacity building (Garlick, 1999).

1. Knowledge building: the capacity to enhance skills, utilise research and development and foster learning;
2. Leadership: the capacity to develop shared directions and influence what happens in the regions;
3. Network Building: the capacity to form partnerships and alliances;
4. Valuing community and the capacity of the community to work together to achieve their own objectives; and
5. Supporting information: the capacity to collect, access and utilise quality information.

The DAII Model focuses on organisational development, development of the arts workers, targeting resources to gain impact, development of effective partnerships and the development of leadership. The effectiveness of the elements leads to Capacity Building which is represented by the development of infrastructure, problem solving and solution building and sustainability. All of these factors are impacted by the context. This is effectively represented in Figure 6.

The DAII model is at one level very simple but underpinned by complex philosophy and concepts. It should therefore be recognised that some of this complexity may be identified by some agencies, leading to the perception that projects are a daunting challenge. This may also be another reason for the significant drop out of the 52 original model participants.

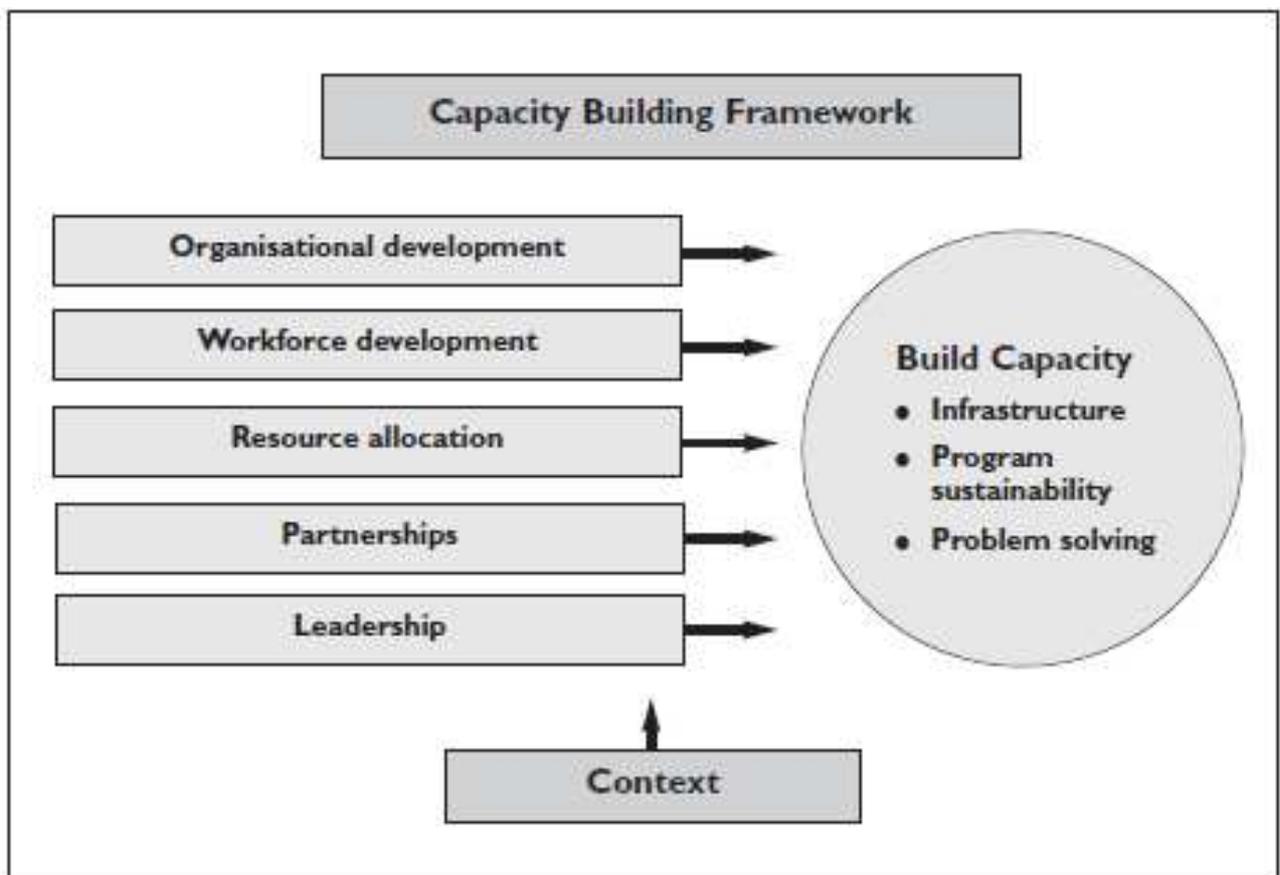


FIGURE 6 Sources: A Framework for Building Capacity (2001)

5. THE EVALUATION OF THE DAII MODEL



5.1 Research Questions

The Evaluation has addressed the three questions based on the information accessible to the researchers:

1. Has the DAII partnership model enhanced the capacity of arts and cultural organisations to be more responsive and inclusive of people with disabilities in their everyday activities?
2. To what extent has the model:
 - a. provided an environment for the exchange of ideas, information and knowledge,
 - b. fostered cross sector partnerships between the arts and cultural organisations, disability groups and artists with disabilities, and
 - c. increased opportunities for people with disabilities to participate and engage in mainstream arts and cultural activities?
3. To what extent are all three stages of the DAII model essential for developing inclusive practice?

5.2 Research Process and Engagement

5.2.1 Data Sample

The research was based on data collected using the following three sources:

1. *Organisations who participate in any one, two or three of the Reflect, Connect and Create Stages*

Organisations that had been invited to the Launch, but did not participate in *Reflect, Connect* or *Create* were out of the scope of this research. As invitations to the event were sent out 18 months before this research began, it was likely that only limited information could be obtained if any.

2. Selected stakeholders identified by DCA

Investigators also interviewed four key stakeholders. They were staff from DSC, DCA, Arts Access Australia and a representative from DCA's Disability Services Planning Committee.

3. Documentation from DCA

DCA provided the investigators with access to concept plans, acquittal reports, participant's feedback surveys and DAII training manuals. A systematic literature review and analysis produced by the Victorian Government of Australia regarding arts and disability was also used as a primary data source.

5.2.2 Research Approach

All organisations who met the inclusion criteria were contacted by DCA requesting permission to forward their contact details to the research team at Curtin University. All organisations allowed Curtin University to contact them who in turn requested their participation in an interview to discuss their involvement and perceptions of the DAII model. Contact was undertaken by phone and email. This was repeated once when no response was received to encourage the maximum participation of the potential sample group.

Interview questions were developed for each stage and the exit points in the model for both arts and cultural and disability organisations. The map was used to develop the interview schedule of an organisation by tracking their movements within the DAII Model and asking them questions corresponding to the respective stages and exit points.

5.2.3 Data Sources.

The interview schedule is found in Appendix 2.

Overall 15 organisations/people made themselves available for interviews:

- 7 Arts organisations who participated in the three stages
- 4 Disability Organisations
- 4 Stakeholders identified by DCA

5.2.4 Data Analysis

A systematic review of all documentation was completed and themes and issues identified. All interviews were digitally recorded and

full written transcripts were produced. Thematic analysis on the interview data was completed.

5.2.6 Ethics

Ethics approval for the Research was granted by Curtin University on 11 May 2009(Approval number: OTSW-04-2009) (Appendix 3)





6. EXPLORATION OF THE DATA



6.1 Data Collection Limitations

The process for data collection has been identified in the Methodology Section of this report. A significant challenge for the researchers has been the amount and quality of the data that could be collected from participants within the *Reflect* and *Connect* stages of the DAII Model process. This potentially impacts on the capacity of this report to provide stronger conclusions than would otherwise be possible with a fuller data set. People who participated in the DAII Model (apart from those in the *Create* Stage) appeared to be unwilling to make themselves available retrospectively to provide feedback on their participation in the Model and associated perceptions.

While the researchers have no evidence to identify why this may be the case, it can be surmised that a range of factors may have influenced this outcome. These could include but not be limited to: the significant time lag between DAII stages and the evaluation, and/or lack of interest to participate in the evaluation, change of staff, While developing an understanding of the *Create* stage, the evaluation has not been able to effectively examine the *Reflect* and *Connect* stages. This is important because across these two stages 45 agencies/groups left the process. This represents 86% of all people who participated at some point in the DAII model. As much as it is useful understanding why people stayed in the process, significant learning and potential program change/design would come from understanding why people did not stay and participate in the DAII Model. An arts consultant commented “When you run a grant you do get lots of enquiries and interest, but once they understand what they need to do they go ‘Oh there is other things that may be a priority’.” It has been suggested that DAII participation is similar to other arts programs.

The issue of effective and timely data gathering in such projects should be addressed carefully in future designs of similar funding projects to ensure that critical data is collected from people when they are actively connected to a process. This will assist to inform practice and service design and development. The Funder has identified a major

interest in such outcomes and should consider how this is addressed within future funding initiatives to ensure effective data is available for evaluation and research.

6.2 Funding Agency Expectations

The Disability Services Commission via this funding approach has empowered an agency (DCA) (who has a lead role, effective connections and partnerships with the arts sector) to develop more inclusive opportunities for people with disabilities, in this case, in formal arts activities. This recognition by the Commission to use expertise within nominated sectors is an important facilitator of effective outcomes. The Commission indicated that they went to the DCA with their intended outcome of inclusion in the arts and then utilised the expertise of that agency in a collaborative partnership. This relationship has been seen as a critical factor of success because it *“demonstrated a trust between the DSC and DCA.”*

“We (DSC) went to the Department (DCA) just with our outcome...to work out how to use these funds effectively.”

The Commission also indicated that they were looking for innovative approaches that made community groups more welcoming of people with disabilities. The Commission also considered at times allocating grants to community groups without experience of working with people with disabilities, but recognised it can be problematic because of the lack of skills and capacities to generate the required outcomes. The Commission also highlighted the need for support and problem solving for agencies so that they can overcome such entry barriers and as a result, tangible additional assistance may be required to achieve the desired outcomes.

The Commission has indicated that they feel the greatest chance of success is having an impact at the systemic levels where influence on change can occur on a longitudinal basis. The Commission is engaging in an intentional change management process to build inclusive opportunities for people with disabilities. Based on discussion and documentation it is evident that the Commission is expecting to see from their ‘investment’ a shared purpose, leadership, strong

engagement, committed local supporters, and sustained opportunities for people with disabilities within the arts sector.

The Commission placed a strong value on sustainability and had expectations that the funding of a one off project would create ongoing opportunities. It was indicated that the Commission did not want to see things suddenly stop with a response from organisations saying *'unless you give us more money it's not going to happen'*.

"We always wanted to see that it doesn't suddenly stop, that people say 'unless you give me more money it's not going to happen.'"

The funding provided by the Commission was identified as a one-off investment although it was indicated that consideration may be given to similar funding in the future. If this was the case the Commission did note that it would have an expectation that the scope of disability groups would be expanded to include people with cognitive and intellectual disability given the predominance of projects with sensory disability within this project.

The impact of the funding, short and long term change and sustainability of outcomes will be discussed further in this report.

6.3 The Diversity of Organisations and support

The DCA has been required to manage a diverse range of arts organisations that have had a significant range of knowledge, skills, capacities and expectations. The organisations included

- o 2 portfolio agencies
- o 5 independent arts companies – dance and theatre.

The Portfolio organisations appear to have some levels of familiarity with contemporary disability issues. This in part is due to the legislative requirements for these organisations to complete the Disability Access Inclusion Plans (DAIP). It would be expected that organisations in this context should be as a matter of course working within their core business to make their services fully accessible. One of the independent companies had previous experience working with

people with disabilities and for the other four the DAII model was their first experience of attempting to develop inclusive activities.

An important factor in the DAII Model was the support provided by DCA staff within formal activities and ongoing contact to assist with the development of the projects. All respondents indicated that the ongoing support provided by officers from the DCA was an important factor for their success of their projects. Feedback from participants in the main was positive about this support.

6.4 Understanding and Conceptualisation of the model:

DCA identified the importance of the components of the DAII model to assist in the incremental development of outcomes. Each stage is seen to add value to the skills and thinking of organisations. All organisations had experienced the first three stages of the DAII model, *Reflect, Connect and Create*. This was contrary to at times not necessarily recognising their involvement in the three stages. The majority of responses for organisations provided a more global perspective of the DAII model and its intent of including people with disabilities in mainstream arts activities. As one organisation describes: “*What I remember is the push from DCA to involve people with disabilities*”, and “*I think we really saw it as a whole. These are more administrative and an easier way to view the project*”. This more global view may well be a positive outcome of the approach taken that people have moved towards a more seamless view of the DAII model rather than seeing component parts only.

6.4.1 Engagement with the DAII Model Stages

As previously highlighted the information available to inform the following discussion was limited by the lack of engagement in the research by organisations that did not proceed past the *Reflect* and *Connect* stages. This was further exacerbated by the number of organisations in *Create* that provided limited information as they did not participate in *Reflect* or *Connect*. Based on the participant’s responses the experiences within the stages are varied. One large agency commented “*From talking to other organisations not everyone knew that there were stages in the model.*” In part this statement was confirmed by the evident lack of knowledge or specificity that any

respondents could provide; most requiring prompting to recall all the elements of DAII Model.

While there is a lack of detail in some of the recollections, in general most respondents indicated positive views about aspects of the stages in which they participated. While only a small sample, of significant interest was the quality and perceptions of the experience that each agency had. With the small number of respondents it is difficult to draw conclusions but it seems that the size of the organisation, prior experience with people with disability and current partnerships and networks influenced perceptions.

It was also of some significance that two agencies who did not have clear recollection of DAII stages described DAII as an administrative process and that it was superficial. Clearly DCA has structured DAII as a developmental approach and this disconnect with the program purpose needs further consideration. On review of the data both of these were small agencies who had had no or very limited experience working with people who have disabilities.

6.4.1.1 Reflect

Some of the most positive recollections and comments provided by agencies relate to the *Reflect* stage. There were two distinct views expressed by large and small organisations as a result of their engagement in self assessment audits.

One of the Portfolio organisations commented: *"You could say that we reflected before the DAII model came into existence. We had something that we said well that has been sitting on the shelf..."* This appears to be due to the requirement of organisations to have a DAIP. One agency commented *"Doing the Reflect probably had an additional benefit in informing us about our DAIP and where the gaps were."* Another organisation commented: *"I think before the audit happened they may have had a good idea of what project might work within the organisation."* These organisations also commented that while it was useful to participate in *Reflect* it may not have been an essential stage for them to commence a project focusing on inclusion for people with disabilities. This outcome should be of no surprise given the longitudinal investment made by the Disability

Service Commission in the development of DAIPs with such organisations.

This was in contrast to responses from smaller organisations who without exception commented on the usefulness of the *Reflect* stage. One agency commented: *"it was all new and a revelation. We don't know what we don't know."*, and that it was *"...useful for staff to build their awareness and see the gaps and the opportunities in their own awareness about disability."*

"It is really important for a not for profit such as a small organisation with a lack of resources to kind of be forced to stop and go okay like where are you going."

The *Reflect* stage was also conceptualised by a number of agencies as an opportunity to be 'forced' to stop and reflect: *"I'm pretty sure it was a really good process, or at least important for a not for profit such as a small organisation with a lack of resources to kind of be forced to stop and go okay like where are you going? Is this something you really need? Have you thought about accessibility?"* What was also apparent by the responses received was the honesty from agencies about the lack or limited knowledge about disability and access. One agency reflected that *"...there is little awareness about disability access issues. So I think that's what it did (the Audit). It made us go you know what we don't know about that."*

The *Reflect* stage highlights the challenges faced by funding organisations like DCA when working with diverse levels of experiences and abilities, and how such approaches can meet the range of experiences and needs. This issue in the current implementation of the DAII Model has probably been minimised due to the small number of pilot projects and may be a more significant issue when the scope of the diversity is increased.

It does appear that *Reflect* is an important stage of the DAII Model dependent on the understanding and previous experience of working with people with disabilities.

"It was all new and a revelation. We don't know what we don't know."

6.4.1.2 Connect

The *Connect* stage reflects the importance of the formation of meaningful partnerships between arts and disability organisations to develop and sustain outcomes. The importance of quality of partnerships is discussed in more depth in the Partnerships section of this report.

The respondent's experiences of the *Connect* stage were extremely varied. A number of agencies stated that this stage, while interesting was not crucial as they already had connections with disability agencies; while others indicated it was critical due to their lack of connections. Out of the 7 pilot projects it appears that 3 made their primary connection through the *Connect* stage.

This seems to be the stage that some respondents had a challenge in placing it within the DAII Model. One person indicated that they were *"unsure if it was part of the DAII model or just a training session that was run separate to that."* The researcher had to regularly explain what the *Connect* stage was and the activities that respondents may have experienced. On prompting, most respondents could recall and relate some aspect of this stage. Aspects that were acknowledged as useful were networking opportunities, connections with disability agencies and training in disability related areas such as access.

Positive feedback was received for what was described as the *"Meet and Greet"* where agencies could meet the potential partners. This was highlighted as an effective strategy and described by one participant as *"an absolute buzz and electric."*

The *Connect* stage was seen by a number of agencies to be a significant investment of time. While in the main this was not a major issue one agency commented: *"It was hard because it took a bit of commitment in time and in a small organisation whether it is government or an arts body to have someone out for a whole day is pretty difficult."* Once again this may be a contributing factor for agencies not continuing past the *Reflect* stage.

6.4.1.3 Create

Table 1 has detailed what each agency has undertaken in their pilot projects or the *Create* stage. Issue related to the *Create* stage are highlighted in other sections of the discussion. *Create* is very individual for each organisation and their partner. The experiences are informed by the journey to the *Create* stage and the core business and focus of organisations. Broadly, organisations created:

- One off performances eg dance
- Creative arts experiences eg art
- Access/appreciation of installation art eg sculpture
- Access to performance art eg theatre

It is of interest that one agency only did the *Create* stage. They came late into the project and already had an established connection with a disability agency. They concluded that *“for us this (only creating) was an ideal model and it just worked really well.”*

6.4.1.4 An Overall View

Organisations commented on the importance and connection of the stages. One honest and frank comment was *“I think just by declaring an interest in the project or the model, you’re Reflecting because you’re saying ‘Yep, this is something our organisation needs’. Like and then you’re going OK why does it need it? Because we have a lack of people with disabilities. And then Connect always has to happen. You can’t just work in your own bubble. And you have to do something that’s creating. And you always evaluate unless you’re a real sh** organisation.”*

Another stated: *“I’m pretty sure it was a really good process, or at least important for a not for profit such as a small organisation with lack of resources to kind of be forced to stop and go okay like where are you going? Is this something you really need? Have you thought about accessibility?”* It was clear that a number of organisations were learning basic information about disability: *“One of the things I definitely learnt more about different disabilities. I never realised that you would call that an intellectual disability or the difference between an intellectual versus physical disability.”*

"Just looking at the model and the way it was developed, I think that it was a great first cut and I think that's probably the way to go."

When asked if organisations could have achieved a similar outcome if they did not participate in the DAII Program there was a wide range of responses. This included *"no we wouldn't have achieved the same. We would have made some real errors."* One reason that DAII was seen as a positive approach was because it provided a definite structure. This was viewed as important as *"otherwise you waste a lot of time and money just floundering in the wrong direction."* It was an important view expressed that people's horizons about their roles were expanded: *"The DAII project did help a lot to open my eyes to other possibilities within things that I do as apart of my work (as an artist)."*

*"I think just by declaring an interest in the project or the model, you're Reflecting because you're saying 'Yep, this is something our organisation needs'. Like and then you're going OK why does it need it? Because we have a lack of people with disabilities. And then Connect always has to happen. You can't just work in your own bubble. And you have to do something that's creating. And you always evaluate unless you're a real sh** organisation."*

6.5 Drivers of Participation and Priority

The motivation of agencies to engage in a model like DAII is likely to be a critical indicator regarding the project's success, inclusivity and sustainability. Based on interviews all agencies have engaged in DAII for the same common outcomes about people with disabilities, but the variation of motivations will be explored.

The motivations of individual organisation's participation within the DAII model appears to stem from three co-dependent factors; the need to comply with disability related agendas eg DAIP; a sense of personal and organisational obligation to people with a disability; and a strong sense of passion and commitment from individuals within organisations providing leadership and change. It was apparent that all agencies'

participation in DAII was driven by a basic commitment to people with disabilities and their inclusion in arts activities. It is therefore reasonable to consider that the motivation to participate in the DAII Model is related to the commitment to facilitate inclusion regardless of the depth of understanding of the concept.

Based on the data it is not possible to draw conclusions but it is feasible to consider that organisations who participated in DAII at the *Launch* and *Connect* stages and who did not see inclusion as important may have withdrawn at these points.

"We could see that a lot of other people were being accessible and we knew that we weren't in any way."

Some agencies who participated in *Create* identified that working with people with disabilities was a strategic fit within their organisation. A primary reason provided for one agency's participation was that *"it (DAII model) came under one of the goals and values of the organisation."* One agency indicated that *"(name of organisation) had already made a promise to itself that it was going to be inclusive in many areas of practice that hadn't worked before."* Another agency was still working out *"do we want to be an accessible arts organisation?"* as they *"could see that a lot of other people were becoming accessible and we knew that we weren't at all in any way."*

It was identified by an agency that the DAII Model (and associated funding) assisted in the meeting of DAIP outcomes. They stated *"the DAII helps you deliver on some of your initiatives of the DAIP, like what you planned to do. It actually lets you deliver on some of those things, because there was money."* It was not clear if the connection to DAII was simply driven by the need to comply with DAIP requirements or a deeper commitment to people with disabilities.

Organisations already receiving DCA funding expressed at one level some form of obligation to be involved in DAII. One agency simply stated that *"we were already funded by DCA so it made sense"*, and another: *"Quite honestly there was money available to do something that we had thought of previously but hadn't had the resources to do it."*

All organisations expressed that accessing resources was a fundamental driver of engagement as they indicated that none of the projects would have been implemented without additional external resources being made available.

Champions within organisations have emerged as a potentially important factor of success: *“Coming through now are champions within the culture and the arts sector. They are some people who have really taken this on as a badge of honour and are really passionate about making a difference.”* There was a strong indication in the data collected about people who were passionate and committed to the projects based on their beliefs and values. In one organisation it was evident that the connection of the agency to the DAII Model was driven by an individual’s personal commitment to people with disabilities: *“She had experience working with people with disabilities so she was really committed to working on this so it was all exciting and positive.”* The DAII model also bought out experiences of people that may not have otherwise been utilised. One staff member reported *“I wanted to be involved because of the work I had done in England at another theatre company. I had seen some successful workshops...”*

“It was really taken on board and driven by one individual staff member, so it was an interest of that staff member.”

One agency indicated that unless they had staff with the experience of working with people with disabilities they would not have entered the pilot project. While this was not explored, it could be proposed that this may in part relate to fear, uncertainty, misconceptions, anxiety and lack of confidence that people do have when connecting with people with disabilities. This may also be another reason that organisations did not continue beyond the *Reflect* and *Connect* stages.

The harmony of the connection between strategic directions, commitment, and an organisation’s embedded capacity would seem to be an important consideration. As one agency expressed; *“It was taken on board and driven by one individual staff member, so it really*

was an interest of that staff member and her previous experience working in disability and the arts. It was a combination of an individual's passion and fitting the scope of the organisation."

"Coming through now are champions within the culture and the arts sector. There are some people who have really taken this on as a badge of honour and are really passionate about making a difference."

6.6 Continuity of Relationships and Connections

A critical factor of success in delivery of the program appears to be the nature of the continuity of staffing within organisations. There are a number of examples where staff changed and as a consequence caused significant delays or changes to the projects. One project worker stated that when the previous person left the organisation *"basically I got in and was handed the project...but with little handover I didn't really know what was going on."* Another project worker described changes of staff impacting on *"lack of continuity, lack of relationships and communication and timings went out."* Conversely where staffing continuity occurred it was acknowledged as being a significant ingredient for success. One project officer commented on her work in the disability area *"I've been doing it for so long, there was continuity, one person doing it from start to finish, which makes a big difference."* Each sector has its own distinct human resource characteristics and the arts are no exception. One experienced worker made the following probably very insightful comment: *"That is the problem with arts companies, there is not that many people involved. So if someone goes away or leaves, it just makes it really hard to make things happen, to get things going."*

The amount of staff turnover was evident across the organisations and impacted on the researcher's ability to collect accurate and detailed information from the first two stages of the DAII model for those who participated in the *Create* stage. This also highlights a significant risk to sustainability of the projects. Given that a number of the agencies' developments are being driven by 'champions' when organisations lose them personal projects also are placed at risk.

“That is the problem with arts Companies, there is not that many people involved. So if someone goes away or leaves, it just makes it really hard to make things happen, to get things going.”

It was commented on that in some cases people leaving one arts organisation remained in the arts sector and now could be showing leadership in other organisations. It was also considered by respondents that the DAll, in raising awareness within the arts sector, will be as effective as long as *“passionate and committed people are around to drive the changes required.”* One worker commented that *“what my hope was, that I would become a bit of a champion for whoever I worked for.”*

6.7 Organisational Capacity

Perceptions and realities of organisational capacity have emerged as a critical area for consideration. Most organisations reflected sentiments similar to the following: *“Organisations like ours are fairly tightly resourced and so you need to know you have the time and the resources to commit to the project.”* With the agencies who undertook *Create* there appears to have been a genuine internal process within their organisation to ensure capacity was in place or available before committing to the pilot projects: *“Anything we take on can take tremendous importance within the organisation and obviously we wanted to make sure we could manage it.”*

Without exception, no DAll partners believed they could have delivered the pilot projects without the additional financial capacity provided by DCA. As one agency described: *“We probably knew what we needed to do but we just did not have the capacity.”* One strategy undertaken by Portfolio organisations was to employ dedicated project officers to manage the projects. One agency commented that *“We engaged a project officer with some DAll money to actually roll it out and that’s, I think why we did it so quickly and why we were successful. Someone could just focus on it and they weren’t trying to do it amongst other jobs and other deadlines. This was probably one of the key elements of success.”* Similarly another agency stated *“Funding allowed me to do it full time because we paid for somebody to do my job here. Without funding I am not quite sure how we would have organised it.”*

There was also a strong theme emerging about the actual process of including people with disabilities in the arts as being seen as “*additional*” to the current job requirements and or capacities. While stated by one agency it was a common theme: “*We have full time jobs just doing our jobs so that (inclusion of people) would be the only thing, is that we actually need to be sure that we have the time and resources to actually commit to the DAll project.*” This is further emphasised by the following comment: “*This was additional to her (referring to the project officer) responsibilities to run the project, additional to the part time officer so that’s when the difficulties arise.*” Some of these ‘difficulties’ seem to include not being able to complete core work (which interestingly does not seem to include inclusive activities for people with disabilities), delays in getting DAll completed and extra stress on staff members.

“We probably knew what we needed to do but we just did not have the capacity.”

This theme was further exposed with discussion about the additional capacity that arts workers believe is required to support people with disabilities in programs. A number of programs that required intensive rehearsal and performance components highlighted these issues. One commented: “*What we have to acknowledge is that it requires more time, it requires more people, so you need more funding if you wish to do this project*” and “*It can be really time consuming*” and “*If they want their time (artists) and expertise then they need to be paid.*”

“Organisations like ours are fairly tightly resourced and so you need to know you have the time and the resources to commit to the project.”

Part of this concern seems to rest in a distinction between the roles of artists/arts workers and disability support workers. It was reported that some artists/arts workers did not want to manage what they describe as “*disability related issues.*” This is exemplified in the following comment: “*DCA need a better awareness of how much support we need from them to make sure that the artist hasn’t had to deal with things that are not artistic.*” It appears that this relates to issues such as transport, behaviour and communication. One project manager

commented that *“a choreographer or director can’t just drop when a person with a disability has an issue or problem or situation.”* Analysis indicates that this issue appears to only be related to projects where there are people with intellectual disability who may have higher enduring support needs than some people with sensory disabilities eg deafness, visual impairment.

6.8 Partnerships

All participants within the *Create* stage reflected extensively on the importance and effectiveness of partnerships that were established between the arts and disability organisations. The partnerships were a critical focus of the DAII Model and aimed to establish positive synergies that would see effective arts outcomes for people with disabilities. The partnerships between agencies have been documented in Table 1. As previously discussed the *Connect* stage was an intentional strategy to bring respective agencies together in partnerships.

The concept of partnerships in DAII was not well defined but had an important focus on building capacity for the project’s development. One respondent probably best described partnerships as *“You have to get down and dirty, you’ve actually got to meet people, work with them and understand what they can actually do and what they could do further down the track.”*

Each organisation developed their partnerships in unique and individual ways. Defining success in partnering was captured in terms of the quality of the organisational and individual relationships and the success of the final product. There was a clear theme that people considered good personal relationships to be critical to their project’s success: *“Partnerships are really crucial and getting the right person is really crucial, you’re really in sinc with the intent and what you’re trying to deliver.”* In two projects staff changes impacted on the continuity of relationships and this was considered to have impacted on the timing or quality of the project.

“You have to get down and dirty, you’ve actually got to meet people, work with them and understand what they can actually do and what they could do further down the track.”

It also appears success may well in part be predicated on people's initial views of the value they place on partnerships. As one agency described *"I just know having a strong partnership would make the Create and Celebrate components of the project successful."*

"We had a fantastic person we liaised with and I guess it is the success of the project is so much greater if you get someone that is totally partnering with you and totally understands what you are doing and the benefits of what they can get from it."

A number of agencies had already established relationships with other agencies. This type of relationship was explained with such feedback: *"We had a fantastic person we liaised with and I guess it is the success of the project is so much greater if you get someone that is totally partnering with you and totally understands what you are doing and the benefits of what they can get from it."* There was also a strong theme that reflected the importance of willingness in the connections. A number of arts organisations expressed views similar to the following: *"It was effective because it was having a partner you were working with who was genuinely interested and wanting to engage as opposed to having to drag someone in. It was mutual energy instead of an unwilling partner."*

One of the important values placed on partnerships was the knowledge sharing and the mutual learning. The general view was that this type of connection was essential for project success. One organisation commented *"Partnerships is definitely the way to go because they (arts organisations) don't necessarily have the skills to work with people with disabilities, and arts organisations don't necessarily have the resources; they are already resource poor whether it be time or money so partnering with other organisations that can actually satisfy different aspects of those resources and issues is a good idea"*, and another: *"The partnerships we were setting up were apt and they had enough knowledge behind them to assist me with whatever else I didn't know along the way."*

“Partnerships are really crucial and getting the right person is really crucial, you’re really in sinc with the intent and what you’re trying to deliver.”

One agency expressed challenges in finding a partner and described their relationship as “*contractual*” with the arts organisation, given they subcontracted the actual project out to another organisation to conduct. Another agency spoke at length about some challenges of connecting with a specialist disability agency due to perceived internal blockages of that agency and as a consequence sought support successfully from a similar and more responsive agency.

The sustainability of relationships is important and 4 out of the 6 partnerships are no longer operational due to the organisations’ perceptions that new projects will require new funding. Positively one of the organisations who have been able to continue the partnership stated: *“The partnership continues with the agency and has extended with another two projects: that’s the whole idea of networking and making relationships.”*

There was concern expressed that some arts organisations did not engage with the DAII model and therefore did not enter into partnerships: *“I was a bit disappointed that there were certain organisations in Perth that did not tune in. I know it is not something that you can force organisations to get involved in but there were arts organisations that should have been involved and maybe they don’t know they should.”* This highlights the importance of understanding engagement and exiting at *Reflect* and *Connect*.

6.9 Funding Process

No agency made significant comments about the actual funding process put in place by DCA or the levels of funding provided. One portfolio agency expressed concerns regarding what was described as DCA funding guidelines on how the funding could not be used for activities that were already meant to be funded for and another agency indicated that they found acquittal documentation cumbersome and repetitive.

The availability of funding was generally acknowledged by agencies to be a positive initiative. One person commented that other States

within Australia are “green with jealousy” regarding this approach to resourcing arts organisations. Two apparently opposing views were expressed regarding what informed the use of the funding. This included the approach used by DAI which involved arts organisations initiating ideas and engaging with disability partners to transact projects and the contrary view which expressed that needs should be driven by people with disabilities. This was expressed effectively by an arts consultant; *“Looking at it from a disability point of view I would prefer that the information go out to disability organisations. A partnership then develops between cultural organisations and together they decide to put the needs of people with disabilities and their skills and aspirations and then decide on an opera.”* This was also expressed in more connected terms: *“I come with artists who are ready to make work. What I find difficult is the initiatives that come along side which are disability....the funding always has to come from these constituencies the applications or the ideas or the concepts have to come from there. What I come back to when I talk about disability is if the funding was framed in a way where it could have been the artist with disability coming up with the project and then asking for funding to develop the work. But that never is going to happen.”*

The model of disability lead approaches to funding is very consistent with the individual artists applying for funding/arts grants to pursue aspirations within their chosen field. While this model has merit it is also evident that there is a need to have receptive and skilled organisations who can work with people with disabilities when they do have the funding to engage in arts activities.

6.10 Sustainability

One of the major objectives expressed by the Commission and DCA understood the sustainability of the projects and their ongoing impact on inclusion for people with disabilities within the arts. Table 1 highlights the current activity that has eventuated out of the pilot projects and associated partnerships. Sustainability is a broad term and for the purposes of DAI will require an operational definition. It appears that this will be best characterised by the outcomes at the individual, organisation, sector and community levels.

There was an overwhelming theme expressed by all organisations that they required ongoing funding to see continuity of the work that was commenced within pilot projects. It was evident that there was no lack of willingness for any agency to be involved in future projects if appropriate resources were available. Organisations in general expressed that they see the pilot funding for DAll as the start and not the finish: *"We (organisation and partner) both saw the project as a pilot and I think that there will be more, more to come out of that"* and *"The need is for the funding to be available for more than just for one pilot project. That is the important thing for that funding to be available in an ongoing way and then add other organisations."* Two organisations expressed they could most likely continue with some aspects of their projects but they *"...Could do it smaller and slower."*

Every organisation expressed their views on their own capacity which without exception was thought to be understaffed and resourced, and was expressed in comments such as *"I could not give the time that was required on top of everything else."* This resulted in the previously discussed issue of people with disabilities being seen as 'additional to rather than part of...' One agency indicated *"I don't know if we would have done it at all if there had not been this initiative. Without the dedicated project time and project dollars I don't think we would have seen the kind of outcomes that we did."* What was evident was that there is willing human resources available to work with people with disabilities. This was probably expressed most succinctly by the following comment: *"It is not like we don't have artists who can work with people with disabilities, we just have to pay them..."*

"It is not like we don't have artist who can work with people with disabilities, we just have to pay them..."

The other aspect that attracted robust commentary was the time commitment: *"What I found overwhelming was the actual requirements for all this time that was completely outside the initial funding and I mean that the artists were not paid when they were asked to go to these meetings and if I put all the time together, they actually spent in meetings, follow up, reporting it's actually mounted and I have to say it has put some organisations off the initiative."*

"We would, like to see evidence that organisations had gone on to become more accessible, such as continuing their relationship with inclusion, build it into ongoing programs, policy and venues."

6.11 Impact and Change

Feedback indicates that their DAI projects have had a positive impact for people with disabilities, parents and carers and the organisation itself.

Tangible outcomes for people were noted: *"It has been life changing for some people, because they received the accolade and respect from their peers. Their confidence has shot through the roof and they are ringing me about when is the next project."* Projects provided first time experiences for people: *"I remember one man saying to us all that he had never thought of seeing a play, well he can't see plays, but he never thought of attending a play and nobody had ever suggested it to him. And he loved it, he just thought it was wonderful to have been, to be given the opportunity...he just thought it was a wonderful experience."*

The projects were also noted to have a major impact on parents and carers. One organisation commented *"I just think about the testimonial from the parents you know, about just the pride they saw in their child's performance and the fact they were stunned that other children without disabilities and teenagers just came directly in and encouraged and congratulated and treated them as normal people which they are",* and *"One of the parents cited that this was the first time they had actually seen something that was inclusive."*

Most organisations indicated that they found the experience of working with people with disabilities rewarding with feedback such as *"Yes it was rewarding and the people who went had the most brilliant time, they reported back."* At the end of the process one agency who had engaged in successful project stated *"When a model has worked it is easier to see future successes"* and *"There just needs to be more of it and I don't understand why it is not mainstream already."*

7. IMPORTANT FINDINGS AND ADDRESSING THE RESEARCH QUESTIONS



The DAII Model is an innovative and creative response to what has been widely identified as a significant issue for people with disabilities – access to the arts and cultural activities.

As a model its effectiveness is highly dependent on the approaches undertaken towards its implementation. Further, the DAII Model is impacted on by the significant range of variances that come from the diversity of the organisations who participated in creating arts activities. The diversity identified in organisations has been described in the report but can be summarised as the:

- Size of organisations;
- Infrastructure and organisational capacity;
- Motivation to participate;
- Experience and knowledge of working with people with disabilities;
- Existing Relationships and Partnerships with other agencies and organisations; and
- Resources.

Underpinning the evaluation of the model is the need to consider the individuality of organisations and their connection and success utilising the DAII model.

The three research questions will be addressed cognisant that the responses reflect the small data sample obtained within this evaluation. Nevertheless, regardless of this, the researchers consider that the observations provided from the data will be useful in the development of the DAII Model and any future implementation.

Has the DAII partnership model enhanced the capacity of arts and cultural organisations to be more responsive and inclusive of people with disabilities in their everyday activities?

To address this question there is a need for the DAII model to sit within a model of capacity building. The Framework of Capacity Building proposed in Section 4 provides an approach that may assist understanding the effectiveness of the DAII model to facilitate capacity building.

Based on the data collected for this evaluation, the researchers suggest there are important indicators that would reflect capacity within arts and cultural organisations and their ability to be more responsive to people with disabilities. These are found in Table 2 - *Capacity Building within Arts Organisations* and are grouped under the components of organisational development, workforce development, resource allocation, partnerships and leadership. This provides a strong framework to consider factors that influence capacity.

Understanding the hierarchy, influence and interactions of each of the components and associated factors is beyond the scope of this evaluation and would lend itself to future research. Regardless of this it still provides a framework for critical issues that need some level of consideration if organisations are expecting to become more responsive to people with disabilities within the context of inclusive practices.

There is sufficient evidence to suggest that every organisation who participated in the DAII model has increased capacity to be more responsive to the needs of people with disabilities. There is little doubt that within organisations, there is a strong personal commitment to people with disabilities and their inclusion in the arts and culture. This is critical but what is really important is that the nature of the capacity built and its sustainability for future action is understood. Unless this is done there is a risk that themes like capacity building become meaningless rhetoric. Most of the organisations within *Create* would be able to tick an indicator within each component as outlined in Table 1. What is critical to consider is the strength of the activity that underpins the indicators. This varies significantly across organisations.

As discussed within the report most agencies still have a range of significant issues that will impact on their responsiveness to include people with disabilities. Some of these factors include:

- A need to intentionally express inclusion within key organisational documents, strategy and planning;
- Seeing people with disabilities as “additional to” rather than as ‘core’ business;
- The drive and passion sitting within individual employees rather than the being and culture of the organisation;
- Seeing disability as requiring additional external resources;
- Ongoing partnerships that mutually leverage skills, abilities and resources; and
- Intrinsic motivation for beginning activities and inclusion of people with disabilities.

Table 2: Indicators of Capacity Building within Arts Organisations

Concept based on **A Framework for Building Capacity (2001)**

Component	Indicators of Capacity Building
1. Organisation's Development	<ul style="list-style-type: none"> ○ Commitment of Board ○ Strategic plan Reflects inclusion of people with disabilities ○ Planning of activities includes people with disabilities ○ Motivations for inclusivity of people with disabilities ○ Strong organisational culture expressed
2. Workforce Development	<ul style="list-style-type: none"> ○ Skills development is valued ○ Participation in skills development opportunities ○ Connections with disabilities agencies ○ Organisational champions are supported ○ Values and commitment of individual staff
3. Resource Allocation	<ul style="list-style-type: none"> ○ Organisations view inclusion as 'core' business ○ Provides low or no cost options to support people with disabilities ○ Organisations seek funds to support inclusive activities ○ Organisational information reflects inclusivity ○ Environments are accessible and welcoming ○ Organisational investment in programs
4. Partnerships	<ul style="list-style-type: none"> ○ Mutual beneficial partnership with disability agencies ○ Mutually beneficial partnerships with other arts bodies ○ Ongoing activities with partners ○ Builds commercial relationships
5. Leadership	<ul style="list-style-type: none"> ○ Shares learning and experiences external to organisation ○ Initiates new ideas and projects ○ Advocates and acts as leader within Sector ○ Creative collaborations in place ○ Tries new approaches and ideas

To what extent has the model?

- **provided an environment for the exchange of ideas, information and knowledge,**
- **fostered cross sector partnerships between the arts and cultural organisations, disability groups and artists with disabilities, and**
- **Increased opportunities for people with disabilities to participate and engage in mainstream arts and cultural activities?**

Due to the low participation in the research by people connecting to the DAII model this answer has only been informed by organisations who participated in *Reflect, Connect and Create*. A fuller analysis would have been provided by a deeper understanding of why people and organisations did not participate in the DAII model/process.

Through an organisation's participation in the DAII model, they have:

- Connected with forums organised by DCA to exchange ideas and information, and
- Developed a partnership with organisations to facilitate skills and knowledge development.

It appears that DAII was a necessary catalyst to make this occur. Only one arts agency had any relationship with a disability provider/agency prior to engaging in the DAII Model. DAII appears to have addressed a number of issues:

- While people/organisations may have had some form of commitment it was seen as another thing to do;
- Organisations did not know how to make connections and partnerships; and
- Access to funding was a significant driver of participation.

Responses from the agencies that *Created* would indicate that exchange and connection between organisations has not expanded beyond project orientated connections. There is no evidence of any broader network of connections developing out of the formal DAII stages or the projects. While clearly a positive start has been made, there appears to be a strong framing of the DAII Model as project funding orientated hence the potentially limited longevity of connections and relationships.

Within the contexts of the projects delivered by organisations the DAll Model facilitates opportunities for people with disabilities to participate in arts and cultural activities. Overall most activities would be seen as “mainstream.” As discussed in the report, there is no active continuity of any activity at present, most indicating a reliance of additional funding to be repeated and/or developed. In part this reflects that some of the ideas are still developmental, organisations are still finding their way and there is a need to allow time for the development of inclusive thinking and practices to become more embedded in organisational cultures and approaches.

What has emerged from the evaluation is the need to ensure that new ideas, thinking and development are given the time required to ensure ‘traction’ and sustainability. It is probably unrealistic expect to see major organisational, cultural and sector changes that will be needed if people with disabilities are to be freely included in arts and cultural activities. The significant lack of participation by the arts sector in the DAll model is evidence to suggest that additional engagement work is required to build the participatory culture that will be required to achieve the greater goals.

It was commented: *“For companies who have taken up the, worked with people with disabilities, they have made a big impact. They are the ones who really have seen the light, but the others who maintain the distance it feels like they still need to take the next big step”, and “Arts organisations are being asked nicely at this point but in a few years time they may be forced to be more inclusive and I think that this process would be good for lots of art organisations to be more inclusive and they are going to have to go that way and it would be nice to see them go of their own choosing.”*

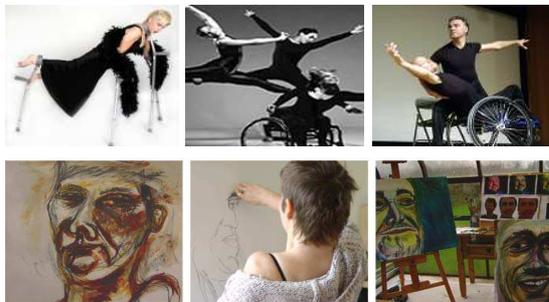
To what extent are all three stages of the DAll model essential for developing inclusive practice?

As highlighted within this report the DAll Model has been developed as a systematic approach to develop inclusive activities for people with disabilities. The three stages of Reflect, Connect and Create have been implemented as a sequential package for all organisations and

reflect the characteristics of community engagement processes and community development principles.

Feedback for agencies has indicated that participating in all three stages has been helpful in the development of their organisations becoming more inclusive of people with disabilities. This has been discussed in detail in the report. It was also highlighted that while this may be so, many organisations had difficulty seeing the component parts of DAI. It is difficult to evaluate within this study if this will present any issues in the future. Ideally it could be considered that the ability of agencies to fully understand the stages and processes associated with the DAI model would be beneficial in the development of future projects and inclusion of people with disabilities. It could also be possible that organisations having a more holistic/integrated approach may also achieve the same outcome. This will be reflected in the strength and capacity demonstrated by the creating organisation in future projects.

The DAI Model stages of Reflect, Connect and Create are all critical in the development of inclusive practices. What has been identified from the evaluation is that the level of input and focus on each stage may need to be individualised to match the current capacities and capabilities of each organisation. Within the DAI container it may be possible to build intentional and matched flexibility based on the needs of individual organisations.



8. RECOMMENDATIONS



The following recommendations are made:

Recommendation 1

The three stages within the DAII Model - *Reflect*, *Connect* and *Create* are all essential and contribute toward supporting the inclusion of people with disabilities within arts activities through the development of capacity in arts organisations.

Recommendation 2

The theoretical assumptions and underpinnings of the DAII Model and associated stages need to be clearly articulated. This includes Inclusion and Capacity Building; this will assist in any future development of training, resource development and matching of programs to individual organisations.

Recommendation 3

DAII needs to develop an operational definition and framework of inclusion to avoid trivialisation of the concept and the desired outcomes.

Recommendation 4

Each stage of the DAII model while being important should be implemented with each organisation considering their capacities and competencies. This may require development of flexible delivery approaches eg packages.

Recommendation 5

The DAII model should be primarily viewed and promoted as a change process to build inclusion. The role of funding should be positioned to ensure it does not become a primary driver of agency participation. Unless managed there is a risk that DAII will be viewed as a funding program only.

Recommendation 6

The DCA and the DSC recognise that the development of inclusive practices in the arts is in its infancy and will require long-term investment over an extended period to achieve sustainability.

Recommendation 7

While continuing the development of opportunities for people with sensory disabilities there is a need for an increased focus to be placed on opportunities for people with intellectual and cognitive disabilities.

Recommendation 8

DAll adopt the Capacity Building Framework and develop suitable tools and resources (within DAll stages) to assist organisations to develop the sustainability of their inclusive practices and approaches.

Recommendation 9

In any future implementation of the DAll model, it is important that timely evaluation occurs to understand the reasons why organisations/people withdraw at all the stages. Understanding the significant non participation in the model by arts and cultural organisations will assist in the development of effective engagement strategies.

Recommendation 10

The DAll model needs to be considered within the context and culture of the arts community/sector where most mainstream events and productions are based on access to funding and grants eg no grant means no activity.

Recommendation 11

Future funding of suitable projects, when appropriate, should consider the possibility of multiple and repetitive opportunities within the same arts organisations to facilitate long term changes and capacity development.

Recommendation 12

The DAI model needs to consider the impact of the “additional cost of disability” and the impact this has on the inclusivity of arts organisations when providing ongoing support to people with disabilities. This will be more significant in areas that require intense rehearsal and support eg dance. The relationship to Arts and other support funding streams eg Alternative to Employment/Family Support Funding is important.

Recommendation 13

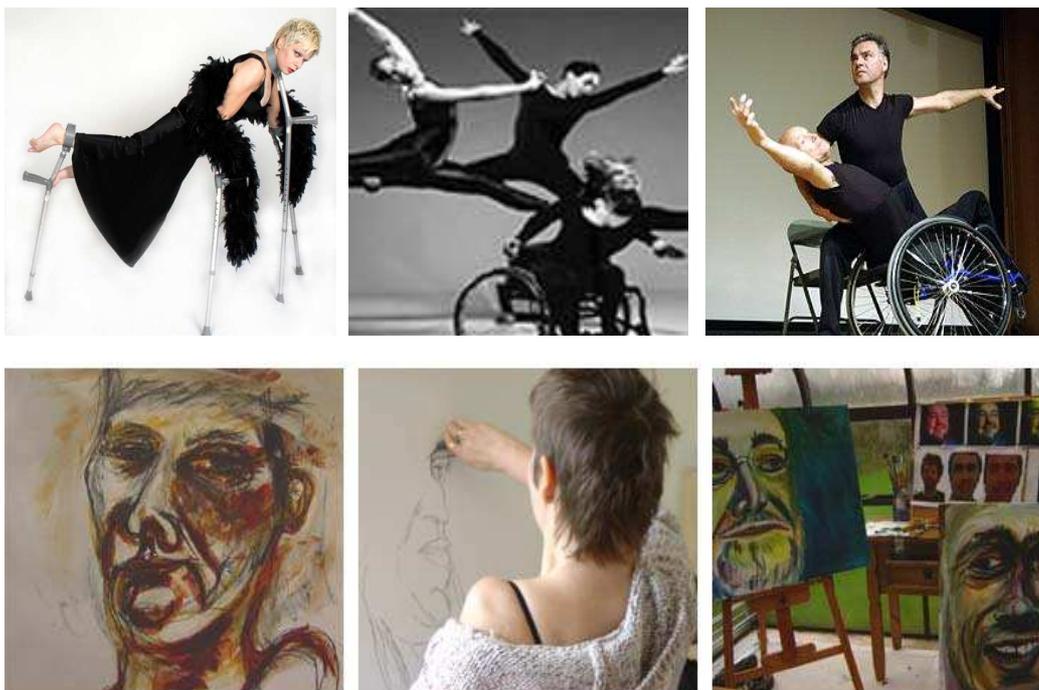
The partnering of arts organisations and disability providers/agencies is an effective capacity building strategy and mutually beneficial process, and should be developed to build broader connections and opportunities within both sectors.

Recommendation 14

Consideration should be made to the development of online resources for arts and disability agencies to facilitate inclusive practices including examples of successful collaborations and projects.

Recommendation 15

The Department of Culture and the Arts work towards the development of champions in the sector who can promote good models of inclusion within the arts for people with disabilities.



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APPENDIX 1 – PRINCIPLES OF INCLUSION

The Values of Inclusion

Everyone is born in

We are born among people, and only sent away later.

All means all

Everyone capable of breathing, even if breathing requires support, is entitled to be included - no-one is too difficult, too old, too poor or too disabled to qualify.

Everyone needs to be in

If people are physically excluded, they have to be physically included. Judith Snow talks about presence being the first criteria for inclusion - if you're not there, no-one will know you're missing.

Everyone needs to be with

Being there is necessary - but being with takes time and effort. A community is not just a locality - it is a network of connections and relationships. We have to help people be part of and belong to communities, not just be lonely residents within them or day visitors to them.

Everyone is ready

No-one has to pass a test or meet a set of criteria to be eligible - everyone is ready to be part of community now and it is community's task to find ways of including them.

Everyone can learn

We believe that everyone should be given the opportunity to try new things, grow as individuals and develop to their full potential.

Everyone needs support - and some need more support than others

No-one is fully independent and independence isn't our goal. We are working towards interdependence and differing degrees and kinds of support at different times.

Everyone can communicate

Just because someone can't or won't use words to communicate doesn't mean that they don't have anything to say - everyone can communicate and we have to work harder at hearing, seeing, understanding and feeling what people are communicating to us and communicating back.

Everyone can contribute

Each person has their own gifts and strengths - and each person has a unique contribution to make. Our task is to recognise, encourage and value each person's contribution - including our own!

Together we are better

We do not believe the world would be a better place if everyone is the same. We are not dreaming of a world when all differences are eradicated and all disabilities are cured - we believe that diversity does bring strength and that we can all learn and grow by knowing one another.

APPENDIX 2 – INTERVIEW SCHEDULE

Evaluation of the DAII Model

1. Questions for organisations that declared an interest in the DAII model and participated:

- a) What made you decide to participate in the DAII model?
- b) Which stages were you interested in and why?

2. Questions for organisations that completed 'Reflect':

- a) What made you decide to participate in this stage?
- b) Did you find the audit process helpful in developing your concept plan?
- c) Was the audit tool easy to understand/follow?
- d) What did you like about the stage?
 - o Most valuable aspects
 - o Least valuable aspects
- e) Did you have any concerns/problems with this stage?
- f) Is there anything you would change?

Reasons to participate in Reflect/Connect/Create

Interested in project
Fill unmet needs
'Right thing to do'
Benevolence
Have the resources
Obligation

3. Questions for organisations that completed 'Connect':

- a) How useful was the information session?
- b) How useful was the networking session?
- c) Did you find the sheets on development of the concept plan helpful?
- d) What did you like/not like about this stage?
 - o Most valuable aspects
 - o Least valuable aspects
- e) Did you have any concerns/problems with this stage?
- f) Is there anything you would change?

4. Questions for organisations that completed 'Create' and one of the disability organisations they partnered with to create their pilot project:

- a) What factors influenced your decision to do this stage?
- b) What have you done as a result of this program?
- c) How were people with disabilities included?

- d) Were these strategies/infrastructure in place before beginning the process or was it a result of participating in the process?
- e) Have your views about people with disabilities changed as a result of the process?
What were they/are they now?
- f) Have you acquired new skills/behaviour that encourages participation from people who are disabled?
- g) Do you think you would have achieved the same outcome had you not done REFLECT / CONNECT / CREATE?
- h) Was the partnership with DCA/DISABILITY GROUP/ARTS OR CULTURAL ORGANISATION effective?
- i) What was good/not good about them?
- j) How could the partnership have been more effective?
- k) Were they easily accessible/ready to help?
- l) What could have been done to improve the experience?
- m) What did you like/not like about this stage?
- n) What could have been done differently?
- o) Do you feel this process has assisted in including people with disabilities?
- p) Would you recommend this process to other organisations?
- q) Would you change anything in the process or keep it the same?
- r) Have you received any feedback from people with disabilities?
- s) Do you think you would be able to run the program again without the financial assistance and support from DSC and DCA?

APPENDIX 3 - ETHICS APPROVAL

To	A/Prof Angus Buchanan
From	Linda Browning
Subject	Protocol Approval OTSW-04-2009
Date	11 May 2009
Copy	Prof Tanya Packer

School of Occupational
Therapy and Social Work

**Human Research Ethics
Committee**

TELEPHONE 9266 4651
FACSIMILE 9266 3636

We are pleased to advise that your Application for Approval of Research with Minimum Risk for the Project **Evaluation of the Disability and the Arts Inclusion (DAII) Model** has been approved.

Approval of this project is for a period from **11 May 2009** to **11 May 2010**. If you have not completed your research by the expiry date, a new application must be submitted.

If at any time during this period changes/amendments occur, or if a serious or unexpected adverse event occurs, please advise me immediately. The approval number for your project is **OTSW-04-2009**. Please quote this number in any future correspondence.

Please Note: The following standard statement must be included in the information sheet to participants:

This study has been approved by the Curtin University Human Research Ethics Committee. If needed, verification can be obtained either by writing to the Curtin University Human Research Ethics Committee, C/- Office of Research and Development, Curtin University of Technology, GPO Box U1987, Perth 6845 or by telephoning 9266 2784 citing OTSW-04-2009.

If you have any questions regarding the above, please do not hesitate to contact me.

Yours sincerely

Linda Browning
Research Administrator
Centre for Research into Disability and Society
School of Occupational Therapy and Social Work